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FOMRHI Quarterly

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REVIEWS

FELLOWSHIP OF MAKERS AND RESTORERS OF HISTORICAL INSTRUMENTS
c/o. Faculty of Music, St. Aldate's, Oxford OX1 1DB.
MY LOCATION: It's a long and complicated story, but briefly, I went off at half-cock last quarter. After I wrote the last Bulletin, Jerusalem began to look a bit less certain, so, to be on the safe side, I put in an application for the Curatorship of the Bate Collection at Oxford, which was advertised at about that time. When I went to Jerusalem at the end of May, things looked even less certain (60% chance of them deciding to go ahead or worse) and it was made plain that whatever happened, nothing could be done for two years — there would be no building available until then, and even then the building did not look wholly suitable. So, when Oxford asked me whether I would be available to them, I said yes.

Therefore we are moving to Oxford and FoMRHI will be run from there. The appointment takes effect on July 1st (ie immediately) so that I can put the Bate Collection into its new home in the new Faculty building. We shall have to move house (the prospect is horrifying, as any of you who have been here can imagine; 1600 instruments, a large library and all the junk one accumulates in 23 years) and until we find a new home in Oxford, FoMRHI's address will be: c/o Faculty of Music, St.Aldate's, Oxford OX1 1DB. This may remain our address; I've asked the Fellows whether they approve, and provided we use the c/o (which means care of) I don't think that there is any risk of FoMRHI appearing to be an official Oxford University publication (apart from anything else, it doesn't look like one!). So please note that address now. I hope that things will be forwarded on from here, but the Post Office is not very efficient at that sort of job, and if FoMRHI letters arrive here, it depends on the kindness of whoever buys this house whether they bother to forward (I shall leave them a rubber stamp).

I must apologise to you all for confusing you and, perhaps, worrying you.

NEW FELLOW: David Way has been elected a Fellow.

EDITOR: Djilda Segerman, who has been responsible since the beginning of FoMRHI for putting the Quarterlies together and doing whatever editing had to be done to what you send us, felt that what with two babies to look after and NRI and the house to run, she had not been as efficient recently as in the past. She therefore asked the Fellows to decide whether she should continue in the job and, at the same time, to formalise her (or somebody else's) position by making the Editorship a formal position (we have so far only had two officers, an Honorary Secretary and an Honorary Treasurer, both of them me). The Fellows responded by saying that a) they had not noticed any diminution in efficiency, and b) they all wanted her to carry on. She has therefore been elected Honorary Editor and, although there is no provision for an Editor in the Rules, we will assume that it is an additional Officer, subject to the same term of office and conditions as the other Officers (Rule 9a).

The Rules appeared in Quarterly 6, which is long out of print, and as many of you have therefore never seen them, and as this looks like being a thin issue, I'll suggest to Djilda that we might reprint them here, just in case any of you wonder whether we have any.

SECRETARY & TREASURER: These are being voted on this quarter and results will appear in the next Q. I'm grateful to say that we have had at least one volunteer for Treasurer.

CORRECTION: pp.85 & 86 in the last Q (Comms.346 & 348): In order to get as much into each FoMRHIQ as we can, we try not to waste half pages at the end of a Comm. As a result, it often happens that a single-page (or shorter) Comm. gets chopped into two half pages. For the first time, this has led to disaster with these two Comms. Comm.346 begins at the foot of
page 84 of the last issue (Q.23) but continues at the top of page 86. Comm.348 begins at the middle of page 86, but continues at the top of page 85, and thus ends before it begins. We wish to extend our apologies to all concerned, and to any of you who were confused, and to say that we hope that we won't do it again.

While I'm on this subject, as the author of the reviews concerned, I'd like to say that the more I use the Leipzig Catalogues the more I admire them, and also the Eisenach Bachhaus Catalogue (by Herbert Heyde, the author of the Leipzig Trompeten, Posaunen, Tuben Catalogue and also the Flöten Catalogue) (it is published as Historische Musikinstrumente im Bachhaus Eisenach, with the Bachhaus as the publisher and the date 1975, no price stated). As I said in the last issue, if you were able to follow me through the zigzags, these catalogues have established the standard for the 1980s, just as Mahillon did with the Brussels catalogues a century ago and as Bessaraboff did with the Boston catalogue (Ancient European Musical Instruments) 40 years ago. While there are a few features which one might like to see expanded (eg more X-ray photographs, as in the Nurnberg brass and percussion catalogue noted in last quarter's Book News, or engineer's drawings as in Bessaraboff's catalogue, or the use of photogrammetry as described in Marco Tiella's Comm.320, and a larger bibliography, though not necessarily as complete as Bessaraboff's), for sheer detail and precision and for the amount of information given, these Leipzig and Eisenach catalogues have established a norm which the rest of us must strive to equal.

FURTHER TO: Bull.19 p.8: Henke Lody replies to Toon's query whether players oiled the strings of bowed instruments:

In the book

Lehrbuch der Geigen- und Bogenmacherkunst
by Gustav Adolph Wettenadel
Weimar 1869
page 105

there is an answer to the question. Here is my translation (excuse my bad English):

Strings in stock are moistened with almond oil, wrapped in a calf or pig bladder and stored in a tin box (Lecbehäuse). In each bladder enclose a piece of taffeta, that also will be moistened by the almond oil sticking to the strings. For keeping the strings for a long time in good condition and well sounding, while being fixed on the violin, it is recommended to wipe them with the taffeta from bridge to nut each time after having been played. So the strings are moistened a little with oil that makes them flexible and avoids drying out; the strings always keep their soft (saft) sound. By the way the oil also protects the strings from the moisture of the fingers that touch them while playing on the fingerboard. Violin has an especially mild effect on the spun over strings, because when the manipulation is omitted, they shrink by drying so that the wire covering will get loose. Before playing, wipe off the oil from the strings with a woolen cloth, especially at the positions where they are bowed.

Bull.22 p.3: Paul Hailperin says that he, too, was told to add alum to hide glue for water-resistance, but also never got the proportions. He's been doing this for a while and the glue does show a certain water-resistance which seems to improve with age. He's never been able to get a sample absolutely waterproof, but then instruments in normal use are never submerged for 24 hours.
FURTHER TO COMM. 307 Painting Harpsichords. Thomas Rein writes:

David Way’s analysis of gesso is correct. In modern terms but gesso until recently consisted of plaster of Paris in hide glue, not whiting in glue as reported. Whiting is chalk, an inert non-setting powder. Plaster of Paris is burned gypsum and sets with the addition of water into a moderately hard solid. If glue size is used in place of water, a much harder solid is formed. Gesso is Italian for gypsum. There were two types of gesso in early times. Cennini in Il Libro Dell’Arte defines gesso grosso and gesso sottile. Grosso is made by mixing plaster in glue size to a brushable consistancy. It can also be used as a paste for filling dents, etc. Sottile is made by soaking plaster in water for a week until it loses its setting power. It is then formed into loaves and allowed to dry in the sun. This inert plaster is then mixed with size and brushed on many times. In both cases, the wood should be sized first. Cennini also mentions scraping the surface between coats with a “raffieti” or “little hook” as Thompson translates. Thompson states these are now called “raschiaii” and consist of a scraper with a handle on a shaft. Scraping would no doubt cause less dust than sanding.

Cennini gives a recipe for cheese glue. Chapter CXII says: “There is a glue used by workers in wood; this is made of cheese. After putting it to soak in water, work it over with a little quicklime, using a little board with both hands. Put it between the boards; it joins them and fastens them together well.” Theophrilus gives a bit more exact recipe. He recommends is for door panels and altars. “Cut soft cheese into small pieces and wash it with hot water in a mortar with a pestle, repeatedly pouring water over it until it comes out clear. Thin the cheese by hand and put it into cold water until it becomes hard. Then it should be rubbed into very small pieces on a smooth wooden board, and put back into the mortar and pounded carefully with the pestle, and water mixed with quicklime should be added until it becomes as thick as lees. Then panels have been glued together with this glue, they stick together so well when they are dry that they cannot be separated by dampness or heat.”

After reading Cennini I began to wonder whether some type of temper paint might have been used on harpsichords as well as oil paint. Anybody know? Does anyone have access to a copy of Natural Varnish Resins by T. Hedley Barry? (London: Ernest Benn, Ltd., 1932)

Thomas adds in his covering letter: “I have used gesso grosso but not gesso sottile or the cheese glue, so I can’t vouch for these. Gesso grosso with a little dry color is the best paste wood filler I’ve found. It must be ‘killed’ with mineral or linseed oil when dry to bring out the best color.”

Comm. 323: Donald Gill writes (and I must apologize to him for leaving his note out of the last issue – it got into the wrong file): “I would like to make a comment on the harpsichord, spinet, virginals question. I have thought for don’t know how many years that Sam Clutton and Alec Hodson used the position of the bridges to define a virginal v. harpsichord/spinet. A virginal has both bridges on the soundboard, and the harpsichord/spinet has one bridge on the soundboard and the other at the wrest-plank end on the frame. Hence the big difference in sound. If this idea has been shot down I have missed the execution. I accept of course that the names were loosely used in the past.” JM adds: Donald is absolutely right, of course. I based my definition on shape for simplicity (it was done initially when John Burton and I were proposing a new classification scheme for musical instruments — see Ethnomusicology XVI, 1971 — which was designed for use by people with no previous experience with instruments, such as curators of general museums; I have now abandoned this scheme, anyway), with the idea
that to a great extent this difference of shape (line of the strings in relation to the keyboard) also implies this difference in the position of the bridges. I can see, thinking over Donald's comment, that although my definition does provide a distinction between spinet and harpsichord (the former with the line of the strings running at an angle to the keys; the latter with the line of the strings parallel to the line of the key itself, or at right angles to the name board, whichever one likes to look at it), the wrest plank bridge is not ipso facto necessarily off the soundboard — it could be moved forward —, and that the fact that the virginals strings are parallel (roughly) to the name board also does not mean ipso facto that both bridges must be on the soundboard; one could be moved back to the wrest plank. I think that my definition still has some value, particularly as it is obvious at a glance, but it is essential to add the Clutton & Hodsdon criteria of bridge definition, and, if one should encounter an instrument (I'd be interested to hear whether there are any) on which the two definitions are in conflict, that the Clutton/Hodsdon criteria are the more important, since what matters is the sound. I would repeat, as Donald also suggests, that these definitions are for use in naming instruments today; they are not designed for deciding what Parthenia was played on (see a Comm. of mine in this issue on Nomenclature).

Bull.23: Theo Miller writes:

With regard to David Way's contribution in Bulletin 23, pp. 4-5 (which was written in regard to Bull. 22, p.3) I feel a few remarks are called for: D. W. says "Those who insist on being 'authentic', using only animal glues, had best sell only to museums...". Now while Mr. Way's gift for overstatement is probably widely known, this apparent slight of the use of animal glues should perhaps be taken seriously. For it seems to me that at least one of the major concerns of many FoMRHI members is the re-discovery of the techniques of the old makers, a concern which doesn't stop with the establishment of the fact that, for example, animal glues were used, but continues in exploring the ways the use of some techniques influenced other techniques, or in what way a certain technique helped to determine the final characteristics of a given instrument. I think the question of survivability is only of secondary importance, it being likely that early makers were not very concerned with whether their instruments lasted until the 20th century or how their instruments would stand up to being transported to various parts of the world. Granted, animal glues may not be suitable for the purposes of some modern makers (or factory managers), but it seems to me that makers, present or upcoming, who aspire to employ the old techniques in making instruments which can then be made available to the general public should not be discouraged—and certainly not by one of our members! I have nothing against the use of modern glues, and indeed use Titebond almost exclusively around the workshop (not on instruments, usually). I also have nothing against any maker who prefers using a modern glue to a traditional glue. But do let's be open-minded and not make light of modern-day use of historical techniques.

Comm. 341: In response to Jan Hermans' request about tuning pin finishes, Steven Clark says that he also has seen the same sort of finish on hitch pins and stop levers as well as tuning pins. It reminded him of the finish that used to be used on Kentucky and Pennsylvania flintlock long
rifles, which gunsmiths call 'browning' and which he has seen on both European and American weapons. Since 17th and 18th century American gunsmiths were mostly of Dutch or German origin, he assumes that the technique was imported from Europe. He has been told by a maker of reproduction long rifles that the solution used to obtain this effect penetrates into the metal a 'smidge' and forms an oxidized crust which makes the barrel semi-rustproof when the solution is neutralized. He has not tried the solution and does not know the technique used to apply it, but if anyone wants to have a go, two varieties of solution are available from Dixie Gun Works, Union City, Tennessee 38261, USA. One is Dixie Browning Solution (cat.no. Bl4-13-1), costing $2.25. The other is PB1 Plum Brown Barrel Finish, costing $3.00; this type says that it requires 'no special equipment or skill'.

Ken Williams has sent further information: "A preparation available here at $A 4.00 four Australian dollars, £2 or so English / for 90ml is Plum Brown Barrel Finish made by Birchwood Casey, Eden Prairie, Minnesota 55343, USA. The label notes that it contains Bichloride of Mercury and is very poisonous. Method of use is to clean and degrease parts, heat until a drop of water sizzles when dropped on, then apply solution for ten minutes. Rinse in water and wipe dry. Polish with fine steel wool. If not dark enough repeat. If you can't get this product perhaps you might try bichloride of mercury as a basis."

JM adds that Ken's information was in the form of a xerox of the letter he had sent Jan. It is very helpful when members send copies of their answers to queries to me, because then I can repeat them here for the benefit of us all.

AWARDS (ie MONEY) AVAILABLE: The Crafts Council (12 Waterloo Place, London SW1Y 4AU; tel: 01-930 4811) has made some awards for specialist conservation training, but has still got £5,000 in the kitty and invites applications from conservators and trainees in independent workshops, museums and other institutions for assistance with specific specialist conservation training projects, including attendance at short courses, seminars, work in someone else's workshop where specialist techniques can be learned, either here or abroad (but abroad only if the information or expertise is not available in this country). Write or telephone them for further information and for application forms, which must be returned by Monday 19th October.

EXHIBITIONS, ETC: You all know about the Early Musical Instrument Exhibition at the New Horticultural Hall, Westminster (I hope) from October 1st to 3rd. FoMRHI will have a stand there, and I hope to see many of you, either as exhibitors or as visitors. The last day of the show will be the deadline for the next issue, so whatever you don't post to me (at Oxford — see the first page of this Bulletin — not to Dulwich), you can bring in and give me at the show.

Hans-Joachim Schroeder writes:
As you probably know the town of Herne in the Ruhrgebiet is annually organizing some "Tage Alter Musik" in December.
This year the main subject is the harpsichord.
From the third to the sixth of December there will be an exhibition of both historical instruments and modern makers activities as well as seminars, workshops and concerts.

For further information one has to contact:

Kulturamt der Stadt Herne
Berliner Platz 11
D-4690 Herne 1
W-Germany
Tel. (02323) 595 - 2839

Besides I offer hospitality for 2 people, who aren't afraid of travelling 30 km to Herne
(a good motorway and train connections are..."
Hans-Joachin's offer of hospitality reminds me that I should have said, in connexion with the Horticultural Hall Exhibition, that we have offered hospitality for that in the past, but we won't be able to now — we shall be camping with my parents ourselves.

A notice in the IFMC Bulletin says that Belgian Radio & Television, Westdeutscher Rundfunk Köln, and Radio France Paris are organising a World Bagpipe Convention on 9th-13th November in the Great Auditorium of Louvain University (about 25km from Brussels). There will be 30 or more papers on bagpipes of all sorts, concerts of rare forms of pipes and so on, and the Brussels museum is laying on a special exhibition of bagpipes from their own and other museums' collections (from 9th to 29th November). For more information, write to: Herman C. Vuylasteke, Coordinator World Bagpipe Convention, BRT - Room 2 P 3, A.Reyerslaan 52, B-1040 Brussels, Belgium.

OTHER ASSOCIATIONS: Doug Eaton tells me that "we are in the process of forming an Australia wide association of instrument makers. Early days yet but looks promising. There will be more to tell obviously at a later stage" and Maurice Briggs says that they hope to provide a timber bank as well as an information service. Good luck to them, and I've said that they are welcome to reprint (if they start their own newsletter) anything from the Bulletins and any Comms subject to authors' permission.

Lawrence Brown writes (on brown paper, so it may come out a bit dark): Members of FOMRHI may be interested to know that the Guild of American Luthiers has been constantly expanding since it was founded nine years ago. The number of members is steadily increasing and now includes builders of many instruments besides guitars. Since many of the members are professional instrument makers and repairmen, a large number of data sheets and articles deal with practical solutions to problems encountered in the workshop. Articles include information on setting up a workshop, health hazards, instrument repair, jigs and set-ups for instrument construction, hand and power tools that can be constructed by the instrument maker, varnishing and refinishing instruments, production problems, reviews of lutherie schools in the U.S., sources of supply, and many other topics that would be of common interest to modern and historical instrument makers. In addition to 36 quarterly journals, 170 data sheets have been issued (all back issues of these are available—see attached index). An instrument plan series has also been inaugurated. I have personally found the Guild to be an invaluable source of information for wood-working and instrument-making techniques that can be applied to nearly any instrument. The annual seminars and meetings with other instrument makers are an important aspect of the Guild (I was quite surprised at the number of lutes and other early instruments at the 1979 Boston seminar).

In addition, I have just been asked to be an associate editor of the quarterly journal. One of the reasons given for my nomination to this position was my professional involvement in early instrument construction. The Guild feels that early music interest among its members has become great enough to warrant my inclusion on the staff.

Cost of 1981 membership in the Guild is $15.00 U.S. (overseas $20.00). Contact: Guild of American Luthiers, 8222 South Park Avenue, Tacoma Washington 98408.

JM adds: I'll send Djilda the index he refers to, but I'm not sure if we will be able to print it as it's already reduced and a funny shape. If not, write to the address he gives.
OFFERS: Christopher Mitchell (address in Supplement herewith) is lute maker and offers a mould-making service for other makers, with solid moulds from £40, 'toast-rack' moulds from £15 and guitar and viol moulds with prices depending on the size.

Christopher Bayley (address also in this Supplement) is a bagpipe maker who, over the past eight or nine years, has accumulated a mass of information on pipes of all sorts. He has promised to write us Comms on bagpipe making and meanwhile is always happy to answer any questions — if he doesn't know the answer straight away, he says he can usually find out fairly quickly. He says, too, that he is always on the look out for unusual bagpipes and information on them and would be especially grateful for any information he hasn't got (he has Starck's leaflet and the Patent) on the Brian Boru pipes, and their forerunner, the Dungannon pipes. Does anyone know of an existing set of the Dungannon pipes?

Peter Mactaggart writes:

I note your useful list of general facilities in the current issue. I am surprised if any of your readers would be interested in having the wood identified.

Having identified soundboards, bridges and case woods for several of my restorer friends, I have decided to offer this service commercially. It involves cutting three sections (about 3/8 thick) at right angles to each other, and examining them under the microscope.

Further natural and Guarantee with those which occur in known timbers into the general area (the system was developed in the days before computers). Usually a sample of about the size of a dice is suitable but this is usually impossible to obtain from a musical instrument. However, if the wood is not too obscure I have been able to obtain useful results from much smaller pieces — machinations are even veneers — though obviously sounders and veneers are preferred.

In the work of restoring decoration we also find the examination of paint sections and the identification of pigments extremely useful, and we are also prepared to look for samples of paint for other people as well.

TOOLS: Theo Miller writes:

One use I put Titebond to is to make up abrasive rods, gluing a piece of sandpaper to a length of brass tubing. After two or three months (or four or more), when the paper is spent, I soak the rod overnight in water in my bathroom sink. Next morning, voila! the old paper is free of the rod, as well as the glue, which has conveniently dissolved.

COURSES: Arthur Robb is running courses at the North Bristol Institute of Adult Education in making lute, psaltery and plucked and hammered dulcimers; with prior arrangement, other string instruments can be made. Classes run from September to April on Tuesday afternoons and/or evenings at Monk Park School, Filton Road, Bristol, starting on September 15th. If you know anyone interested (or are interested yourselves), either send them along or put them in touch with Arthur.

Marco Tiella has sent me a list of the Milan Musical Summer Courses. We are too late for the performance courses on original instruments (July 1/10) but there is an interesting series in September (14/19) on restoration and didactics, covering Metallurgical problems, Dendrochronology, Museography, and Instrument Technology. The series takes place at the Villa Bernardini at Premeno (NO) and costs Il 10,000; there is a list of hotels, boarding houses and camping sites available. For further information, write to: Pro-Premeno, Premeno (NO), Italy.
REQUESTS: Maish Weisman has a couple: He would like to find a drawing or a description of an aeolian harp — can anyone help? (I seem to remember a book a few years ago by Stephen Bonner, but whether he knows that, or whether it's still available, I don't know).

Also he is looking for cheap pegs for lutes, the kind that are sold with kits and are mass-produced. If anyone knows where they are obtainable, how much they cost, for what minimum quantity, etc, he'd be grateful for the information. His address is in the main list, and different from last year's.

CODA: That's all for the moment, but I'm writing this a few days before the deadline I set in the last issue, because of having to skate up and down to Oxford, so I'll keep it open till then for any late arrivals (and won't do the Address List Supplement till then either, so that it's as up to date as possible).

As I said already (in connexion with the Early Musical Instrument Exhibition) our offers of hospitality here are withdrawn for the moment, though they'll reopen at Oxford as soon as possible.

DEADLINE FOR NEXT ISSUE: Saturday October 3rd, either by post or by hand before closing time at the New Horticultural Hall.

Paul Gretton asks who makes nyckelharpa? (see Memb.List Supplement herewith for one maker, but there must be others, too).

Paul has several other questions:

ARTIFICIAL IVORY (again!): a) A while ago there was a scandal about fake netsuke having fooled one of the big London art dealers. Does anyone know how the stuff might have been made? Could Scotland Yard help? b) The shops (quite common in Holland and Germany) that sell furnishings for Chinese restaurants usually have lots of kitsch carvings in various qualities of artificial ivory. Some of them are very convincing and can be chopped up for use in instrument making. It would be useful to know the name of the manufacturer. Much of this junk comes from Japan.

NATIVE HARDWOODS: In their do-it-yourself book "The Northumbrian Bagpipes", Cocks and Bryan say "Formerly, native hardwoods such as box, laburnum, apple, pear and other fruit woods were used and these can still be employed, but better in every way are various imported hardwoods. Perhaps the best of these is African blackwood, but ebony, cocobolo, partridge wood and lignum vitae are all quite suitable, nor is this list exhaustive."

I would be interested to hear from anyone who has used these various woods for smallpipes or for baroque winds.

I am already familiar with the qualities of box and the fruitwoods when used for cornetti, recorders and renaissance buzzers and quackers, but I would like to know more about their tonal qualities in other contexts. To the Cocks/Bryan list one can add holly and laburnum.
LIGNUM VITAE: Has anyone followed the advice given by Quantz, and used this for flutes or other mouth-blown instruments? What is the effect of constantly wetting and drying it? I want to use it for cornetto mouthpieces, for which it would seem to be ideal, unlike box, ebony or horn.

He also provides a Warning and a couple of sources of supply:

WARNING (cf.Comm 345) John Hanchet tells me that he got his forms from the local "Handelskammer" ("Chamber of Commerce"). No doubt we're talking about different bumf -- the ones I used to get to use to get instruments in and out of Germany came from the customs office at the railway station. See how confused it all is?

RECIPE BOOK. FoMRHI members who can read French may be interested in a cheaply-produced, but expensively-sold book entitled "Secrets d'Artisans Disparus, anciennes recettes et procédés retenus en raison de leur efficacité" n.d, edited by S.de York. This contains several hundred recipes for all kinds of useful mixtures of interest to woodworkers and metal-workers: glues, colourants, oils, varnishes, cleaning and polishing compounds, etc. It would seem to be a facsimile of a publication from about 1900. (Bibliographical details are lacking.) It costs something like BFr 500.-- and is available from the splendid "Droguerie le Lion", rue de Laeken 55, B-1000 Brussels, Belgium, tel.2174202. This shop is quite the best source around for all those weird "substances" available in England from Thew, Arnott and Co. (See Bull.9,p.10)

ETHNIC PAINT: The macrobiotic shop where I buy my müsli and goatswool socks also sells old-fashioned paint. The manufacturer is Johan Stahlecker, Boekhorststraat 129, Den Haag, The Netherlands (Tel.070-463372). The firm was founded in 1879 and the leaflet I have goes to great lengths to stress that little has changed there since: "The company is the pinnacle of conservatism and has not participated in chemical developments; it has refused to enlarge or modernize." They emphasize the purity and ecological nature of their products. Some sample prices (May 1980, including 18% Dutch VAT): 2500 cc lacquer paint Hfl 46.25; base paint Hfl 41.30; oil stain Hfl 35.35; 1000cc pure turpentine Hfl 12.35. The exclusive distributor for the Netherlands is Speel-o-rama, Daniel Stalpertstraat 37, NL-1072 XA Amsterdam. They may perhaps have an agent in England.

CASES: Hobgoblin Music (17 The Parade, Northgate, Crawley, West Sussex RH10 2JT; tel: 0293-515858) are offering a range of cases to other makers at wholesale prices (eg Cittern at £38.15, lute at £40.11, all plus 15% VAT). The cases are fibre-glass with foam padding, velour lining, and rubber edging strip. What they don't have as a regular line, they say that they can probably adapt, and they are adding new lines all the time. I imagine they'll be at Horticultural Hall; they were last time, and anyway you have their address above.

FINE: That really is the lot now. I was going to say 'Have a good summer' but I looked out of the window. Better luck next year (maybe). See some of you at the Early Mus.Instr.Show in October.
CONGRATULATIONS

I am sure that all members will want to join with us at NRI, and Beeprint (FoMRHI's printer), in offering Jeremy our enthusiastic congratulations for landing the Oxford Lectureship and Curatorship of the Bate Collection. We are very happy for him, and happy for FoMRHI's administration that his threatened emigration is at least postponed. Our only fear is that he might not have quite so much time for answering all our letters and writing the Bulletin. We have no fears at all that his accession to the academic respectability he so much deserves could ever make FoMRHI get "respectable".

WOOD

Giovanni Tafuro (V.G. Donizetti n. I, 51100 Pistoia, Italy) offers:

Boxwood in logs: Italian Lires 2500 for a kilogram
Boxwood in billets: e.g. (cm. 4 for cm. 4) is around It. Lir. 280 for 1 linear centimetre.

Italian Cypress Wood: e.g. for a set of lute ribs approx. It. Lir. 20000-25000, e.g. for harpsichord case board dimensions 255/22/0.6 cm It. Lir. 50,000.

Prices include packing but not freight.

STRINGS

Pre-19th century descriptions of the construction of metal-wound strings almost always specify silver as the metal. In the 19th century, silver plated copper was a common alternative. Silver is very expensive and the difference in sound between silver and copper winding is very small, so up to now NRI has only offered copper-wound strings. Silver plated copper and all-silver windings are now also available. Silver-plated copper looks more authentic and silver is more authentic.

BRASS WIRE

MALCOLM ROSE has surplus to requirements a batch of yellow brass wire made by Ormistons, viz:

<table>
<thead>
<tr>
<th>Diameter</th>
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Inch sizes are approximate. Please write if you are interested; the price is £65 for the whole batch.

FoMRHI BOOK & MUSIC NEWS

Brian Jordan has sent me his latest lists, including the English Lute Song facsimiles, the Chanterelle Guitar facsimile series (which includes a little lute and vihuela material) and the list of the various series publications he stocks. Copies available from him (and remember that he does not charge postage to FoMRHI members).

He included a flyer for the London Pro Musica Edition forthcoming Anthony Holborne Pavans, Galliards and Almains of 1599, which is available from LPM (155, Ferndale Road, London SW4) at a discount (£8 instead of £10, plus £1 p&p) until the end of November. They'll presumably have a stand at the Horticultural Hall, which would save the postage.
Tony Bingo has also recently produced a catalogue of books he stocks, with a lot of interesting material in it (including the Shrine to Music Catalogue reviewed in this Q and a couple of things mentioned in the last Book News).

One that I bought from him the other day is The Flute by Albert Cooper, a highly entertaining, if unconventional, account of how he works. He only makes modern flutes, of course, but since he seems to do it all in the garden shed, he's very much in the traditional craftsman style.

Addresses for both Brian and Tony are in the List of Members.

**BOUWBRIFEP XIX, Nov.1980**

Section 2.2: A complete set of Bouwbrieven I-XV can be had for Hfl 25.- from the Vereniging voor Huismuziek, Catharijnesingel 85, NL-3511 GP Utrecht.


3.1: Technical drawings of hurdy-gurdies are available from Serge Bernet (late 19th-century lute-shaped instrument by Callais-Decante, 160 francs) and Bernard Jacquemin (late 18th-century guitar-shaped instrument by Basset). The address for both is: chez Jean-Noel Grandchamp, Chemin d'Aizay, F-21400 Chatillon-sur-Seine.

3.2: Corrections are given of mistakes in two drawings "in circulation among Bouwerskontakt members", viz. the Terton treble recorder from the Hague and another treble by Debye.


3.4: Also by Harry Zwetsloot, a mathematical article on lute-geometry with a drawing to be used in combination with p.25 of Bouwbrief XII.

5.2: Black Horn is available from M. Sauzedde, 40 ave.Joseph Claussat, Thiers, France (Tel.802717). The disadvantage is that he won't send anything by post, although he will do turning to order. The editors ask anyone who will be in Thiers to let them know in advance, with a view to making a communal order. (Translator's note: PoMHIUHI members could cooperate here. This stuff is hard to find, but useful for decorative rings on wind instruments, cornetto mouthpieces etc.)

7.2: Continuation of an article by Free Kroeze on the repair of harmoniums.

9.4: Photos of a recorder under construction, by Toon Moonen.

9.7: Mention of "a book by Max Höll about violins" (no title given) which contains a French/English/German/Dutch vocabulary.

11.2: A short report on the 5th "Rencontres Internationales de Luthiers et Maîtres-sonneurs" in Saint-Chartier, France. (Translator's note: The 1981 event is from 11th to 14th July. Makers can exhibit themselves and their instruments. See further information elsewhere in this FoMHIQ, although perhaps too late.)

11.3: There is a Bouwerskontakt workgroup developing instruments for the handicapped. Contact address: P.van de Veen, Lipperkerkstraat 160, NL-7511 DB Enschede.
Section 3.1: A list of drawings of psalteries and tetra-chords available from Nelly van Ree Bernard, Bennebroekerdref 20, NL-2121 CN Bennebroek (Tel.02502-6126).

5.1: "Authentic" bronze and brass harpsichord strings can be had from Remy Gug, 2 rue des Écrivains, F-67000 Strasbourg, (Tel.09-338835040).

5.2: Bone for keyboards: Potvlieghe, Linkebeekstraat 17, B-9490 Denderwinkende, Belgium.

10.1: New contact address for the "Workgroup Applied Musical Instruments": Gerwin de Jong, Beukenlaan 9, NL-3741 BN Baarn, (Tel.02154-12942). They can supply descriptions of the instruments they have developed and are interested in contacts with more instrument-makers. The instruments are for the handicapped.

Contents of Bouwbrief XXI (May 1981) Paul Gretton

Section 2.3.: "Vraag en aanbod" ("Supply and Demand") is a technical periodical consisting largely of adverts for technical goods and services. Wood and woodworking machines are included. Can be ordered from Kluwer Technische Tijdschriften, Postbus 23, NL-7400 GA Deventer, Tel.05700-91688.


3.2.: Keyboard instruments in Dom Bedos. Part 4, the organized hurdy-gurdy. A translation of Dom Bedos's remarks by Wim Krijger. (In Dutch, of course, but might be useful for the original illustrations, which are included.)

5.6.: Carded silk for hurdy-gurdies can be ordered from Firs Godefroy in Eindhoven by sending Hfl 10 per 500gr to Dutch giro account 3870473. (No address given.)

8.5.: Bending solid bentsides, by Jan Kalsbeek. The soaking method, using a pond and a baker's oven.

9.1.: Building hurdy-gurdies (contd.) Detailed article by Wouter Dekker.

11.5.: Guitar-building course 19th-30th August, and instrument-building course 31st Aug. to 10 Sept. Information from Burgverwaltung, D-8774 Rothenfels am Main, West Germany.

11.6.: Late and guitar-building course 26 Aug. to 2 Sept. Francois Cordellier, 84 rue de la Gilarderie, F-44200 Nantes.

12.: Hurdy-gurdy drawing by Herman Dewit and Toon Moonen. Flemish instrument. "The drawing has been done in such a way that one can use it to build an instrument." Hfl 25 from Vereniging voor Huismuziek, Catherijnesingel 85, Utrecht. Folk instrument-building course 24-29 Aug. in Belgium. Info from ANZ, Vrijheidstraat 30-32, B-2000 Antwerpen. (Tel: 031-379392 or 379643)

Bouwerskontakt is organizing "the biggest event yet in Holland as regards building musical instruments oneself. Builders, museums, demonstrations, concerts, literature, tools etc." 21st November. A chance for FoMRHI exhibitionists??
First, may I express my thanks to Bob Spencer (Comm.337) for his elucidation of this matter. If others working in the field could define their terms so clearly, and use them as precisely as he has done, we will all know which instrument is being referred to. I hope that makers, when they compile their catalogues and price lists will follow this terminology (perhaps we should remember that this matter arose simply because I had no idea what instrument was being offered in the NRI Catalogue — see Comm.315 in FoMRHIQ 21). If they do so, there will be no risk of a distant customer receiving quite a different instrument from the one he thought that he was ordering, and it will save explanatory correspondence in response to inquiries. Bob's clear definitions will also be of great help to museum curators and others when they are trying to identify instruments, and he has done us all a service by writing this Comm.

I wish that I could say the same of Eph Segerman's Response (Comm.338) to my original query (Comm.323), but so intemperate a paper and, if I may say so, so surprisingly unscientific a one for a scholar of his background, does nothing but obscure the whole issue.

Let us, for the moment, leave aside his first two types of organologist, the 'educator/entertainer' and the 'systematic/structural', and glance at the 'functional organologist', a term which he seems to use to represent his own position and attitude. His need, as Eph states it, for '...the names to be as close as possible to those used by the players...' is laudable enough and indeed, when working in a closely defined geographical, social and temporal context, could be anybody's ideal. However, he has ignored my point that unfortunately, but frequently, one or more, and sometimes all, of these coordinates are missing. When one has an instrument with a legible maker's name inside, unless the maker be unknown, one has at least the geographical and the temporal coordinates; when one has a named line in a piece of music, one often has all three. When, as I pointed out in Comm.329, one has the corpse of an instrument, without a label, strings and sometimes other essential parts, the problems are greater. Here the functional organologist is at a loss (he can guess, of course, but this is hardly a scientific procedure) unless he has read Bob Spencer's admirable Comm.

Eph's real problem is that his approach is Europacentric, and pretty tightly restricted temporally as well, and it is this which has led to his unscientific scorn of the systematic organologist. I sympathise with his difficulty in regarding the violin as a bowed lute — such special use of common words to have a precise meaning in a scientific context is often difficult or confusing for those inexpert in the relevant subject — and he is, of course, welcome to refer to it as an instrument with a box resonator with a distinct neck with four strings which are rubbed with a bow, or even as a violin. Indeed, for the only geographical, temporal and social contexts which interest him, 'violin' is a perfectly adequate term.

For those of us who are reluctant to regard music and instruments as an uniquely European phenomenon, occurring only from about 1400 AD to 1981, a different approach is necessary. We are, if I may change instruments slightly, interested in the similarities, differences, connexions and separations of, for example, lute, 'ud, cobra, outi, lauto, p'i-p'a, biwa, mandola, etc (see Sachs, 1913 & 1964, sv. Laute), and when we use the basic term of 'necked bowl lute' (Hornbostel/Sachs, 1914 & 1961, sv. 321.321) for all these instruments, we can at once see their basic similarity and their
individual differences. When we proceed to further distinctions between these instruments, we study their morphology and history and, where known, their development, one from another. As one does so, it becomes apparent that while there are clearly distinct short-necked bowl lutes (eg Picken, 1955) and long-necked bowl lutes (eg Turnbull, 1972, and Campbell, 1968), it may sometimes be captious to divide allied instruments between these two groups just because the neck of one is a centimetre longer than the length of the body, and the neck of another is a centimetre shorter, and that this may apply, also, to instruments which are developmentally derived from others. Thus some such term as 'extended short-necked lutes' would simultaneously cover the instruments to which Bob's Comm. refers, reveal their derivation from the normal European lute (using the term in the functional organologist's sense), indicate that their playing technique on the fingerboard was similar to that of the normal lute, and, regrettably, perhaps annoy those whose attitudes are similar to Eph's. At the same time, the use of such terminology impels a new and more careful look at such an individual instrument as the Greek bouzouki, which, while recent examples (eg Baines, 1966, fig.222) seem to indicate that it is a mandolin with an extended neck (ie an extended short-necked lute), is in fact almost certainly an Europeanised Turkish saz (compare Baines, 1966, fig.221, with Picken, 1975, plates 21-25 and accompanying figures) (ie a long-necked lute) as was the colascione (Baines, 1966, fig.220) in its day.

Thus, for the researcher who regards music and instruments as subjects for world-wide study, as aspects of the culture of humanity as a whole, only systematic organology is adequate as an approach. It would, of course, be possible to keep those who regard themselves as scientists in other areas happy by using dog-latin for our terminology. However, since ours is a science of our own time, when English and other modern tongues are recognised as scholarly languages, it seems unnecessary to ape the earlier sciences which adopted their pseudo-latin terminology in the days when Latin was the only language in which scientific treatises were published. In those days, since Latin was the accepted international language for much ordinary correspondence, in fact the readers inexpert in the relevant science may have had exactly the same problem as Eph has today in English in distinguishing between the scientific and the colloquial usage of the same word.

I seem to have ignored Eph's 'educator/entertainer'. His approach, surely, will depend upon the level at which he is performing either function. If he be a jazz-man, he will refer to any instrument he blows as a horn, whether it be lip-activated, a reed or a flute, and he may even use the term for an instrument he bows or plucks, and his audience will be as happy as he with this usage. If he is educating children, he will use normal orchestral parlance, simplified as may be suited to their ages. If he is involved in university-level education, he will, if teaching incipient musicologists (a term used wholly ethnocentrically in our culture, subject to much the same temporal and geographical limitations as Eph has revealed himself to be), probably restrict himself to functional organological terminology. If teaching organologists, or those with a wider and truer interest in music, he will find that only the terminology of systematic organology is adequate for the task.

Bibliography


The Lower-bout Back Fold on English Treble Viols.

E. Segerman.

There are a number of surviving 17th and 18th century English treble viols which, at some time in their history had, besides the usual back fold at the upper bouts, another back fold in the lower bouts. The instruments like this that have come to my attention are the V & A Jaye, an 18th century example owned by Nicholas Benn, an English pardessus de viole owned by Martin Edmunds and a 17th century example owned by John Pringle.

The back fold in the upper bouts reduces rib height at the body-neck joint, and it probably was for reducing weight in the upper block and the heel of the neck. The back fold in the lower bouts reduces rib height at the tail, which probably was for increasing comfort when held against the players neck or shoulder in the da braccio playing position.

Modern restorers have generally assumed that the treble viol was not originally held in this position, and so the lower-bout back fold has been considered to be a later modification to allow the instrument to be used as a substitute member of the violin family. Consequently, all the examples I am aware of except the V & A Jaye have been rebuilt to full rib height in the lower bouts.

This restoration decision was made in each case in spite of the fact that the lower bout folded part of the back is the same piece of wood as the rest of the back and seems to be original. If it was originally unfolded and then folded, with the lower-bout ribs just cut down to accommodate the fold, that part of the back would have had to be made longer, with the length down the centre being the hypotenuse of a right triangle when before it was a side. There was no evidence of added wood to lengthen the back. Perfling near the edges and in geometrical patterns comfortably fit the full folded length.
To explain this 'anomaly', the restorers cite the possibility that the original unfolded lower bout of the back was longer than the corresponding lower bout of the soundboard. The tail block would then have originally been made in a tilting position. The folding modification would then have involved the disassembling of the lower end of the body, reshaping or replacing of the tail block and trimming the ribs to fit the end block as well as the folded back. I believe that an original tilting tail block is unlikely since it is not observed on surviving English treble viols without the extra back fold, or on other sizes.

The restorers support their hypothesis that the lower-bout fold was not original by noting that a geometrical perfling design around the centre line of the back never crosses the upper-bout back fold in surviving English instruments. But when such patterns exist on instruments with a lower-bout fold, a tip of the pattern crosses the fold. This they consider unnatural from a craft-aesthetic point of view.

I am not convinced by this view for several reasons. Clearly, perfling running close to the edge normally crosses the upper-bout fold without violating any craft or aesthetic principle. Also if the viol was a member of a chest, with all members having similar geometrical patterns on their backs, a prejudice towards uniformity would tend to de-emphasize the unique lower-bout fold on the treble viol. Finally, perfling after bending is much easier to do neatly than bending after perfling, and if the bending was done after, the problems of the latter could so easily have been avoided by choosing the line of bending slightly higher on the instrument where the perfling would be missed.

There is some evidence suggesting that English treble viols played by adults early in the 17th century were at least sometimes played in the da braccio position. Thomas Coryat in his "Crudities", when describing a performance at the Scuola di San Rocco on 16th August 1608 (see E. M. 3/1 Jan. 1975, p. 25), praised the playing of treble viols then. The San Rocco accounts on this occasion clearly record payments to three different violinists (ibid p. 27). There is no evidence that Italian violinists played their instruments in any position other than da braccio. How then could Coryat, an otherwise apparently competent observer made this error? Violin design then was not as standard as it is today, and some designs could look rather like treble viols. The reverse was also true. His mistake could then have easily been made if the playing of treble viols in this position was familiar to him. One may ask why he did not call them violins, which should also have been familiar to him. The vyolen was a well-known dance-band instrument from the 16th century, but the consequent development of the violin as a 'quality' instrument in England was still in its infancy in Coryat's time. It is quite conceivable that he would not have imagined such music played so beautifully could be from violins.

Continued on Page 52.
Restoration of a recorder edge

Theo Miller

I had the opportunity recently to undertake my first repair of a recorder edge, and since the repair turned out very successfully I thought I would describe here the method used in the hope that (perchance) it may be of use to someone else.

Recorder: Roessler Oberlender, boxwood

Damage: Edge had been nicked due to careless handling and the owner then clumsily removed from .5 to 1mm of the original edge. Appearance when taken over: (see fig. 1). Aside from the removal of wood there was no other damage (no cracks, upper and lower surfaces of tongue intact).

Repair procedure: I decided to insert a block of wood into the opening, joining it to the existing edge, and carve it down to create a new edge contiguous with the old. As a preliminary step, the edge was cut back, evened up, and a mortise was carved in each wall (see fig.2a&b). A small block of boxwood was then carved into the following shape (fig.3), and then glued into the recorder (glue applied sparingly!) (fig.4). After the glue had dried and the piece was firmly in place, the remaining upper part of the block was carved down, and the lower part filed away, to form the new edge. Stain was then applied, followed by two very thin coats of shellac as a sealant; the edge and tongue were then rubbed smooth and the repair was complete.

Comments: Obviously the most difficult step is the proper shaping of the block with its thin tongue-cover. This tongue-cover is in effect the upper part of a scarf joint; its necessity may be questioned but a joint has to occur somewhere, and I felt that better far back and providing a good surface for gluing than 'up front' where gluing surface would be minimum and the presence of the joint might affect the voice of the instrument. In setting the block up initially be sure to check the grain; proper grain alignment will greatly facilitate doing a good job of the carving.

This method of repair should work as well for edges that are even more severely damaged and for those with large (or small) cracks; in the case of cracks little of the original edge needs to be removed and the cracks—if not too great—may even be left untreated.

There is an alternative method of setting the block in, and this should be mentioned as the shaping of the block is made much easier.

Procedure: prepare the damaged edge as above, but from the top of the straightened edge down to 'a' remove the wood of the tongue as shown below (fig.5). The line 'a' on the top surface of the tongue should be clean and straight, the back side of the excavation proceeding at a slightly acute angle down to the floor—this will make the joint less conspicuous.

However, while the block is easier to shape and the job potentially neater in appearance than in the first method, it should be taken into consideration that the larger
amount of wood to be removed may make it less suitable for restoration of historic instruments.

Terminology: 'Edge' in particular denotes the first transverse area of wood that the breath comes into contact with, after exiting the windway; in general it denotes an indefinite portion of this area of the recorder. The reader should be able to distinguish between the senses according to context. 'Tongue' denotes the portion of wood just behind the edge (particular) and which ascends to the normal outer surface of the instrument and descends to the normal surface of the bore.

FoMRHI Comm 354

SINKING HARPSCHORD SOUNDBOARDS

David J. Way

With the second phase of the harpsichord revival, when we turned away from piano technology to rediscover the construction methods of the antique instruments, came the plague of sinking (or sometimes rising) soundboards.
The thin spruce membrane can change its dimension across the grain by as much as two centimeters in our American climate, depending on relative humidity (actual moisture content in spruce only 3 mm thick is difficult to obtain, but since the soundboard accommodates itself to the relative humidity quickly, knowing the ambient relative humidity is a sufficient guide for soundboard work).

To avoid winter cracking, many builders installed their boards too dry—resulting in great waves and valleys in the soundboard during the summer months. Some harpsichords were only playable in the winter time—for six months of the year the soundboard had swelled up into the strings or sunk so low that there was no coupling to the bridges.

Of course, much of this extreme movement of the soundboard spruce was the result of using wood not properly aged. Kiln drying (which in any case should never be used to take the wood below 12 percent moisture content, and this very slowly) does nothing to reduce the stretch and shrink of spruce. Swiss pine (Picea excelsis) should be at least seven or eight years out of the tree, and Sitka at least four. Soundboard wood properly aged will move only about half as much as wood that is only a year or so out of the tree. Since we cannot now buy aged wood from a dealer, the inventory of soundboard wood can be a major investment expense for an active harpsichord builder.

Observation of antique instruments (and old houses) leads us to believe that ultimately the spruce becomes relatively (but never completely) 'quiet', but this must require at least 20 years, and perhaps longer. It is the first ten years in the life of an instrument that concerns the builder and affects his reputation.

For all but the most drastic cases of soundboard swelling up into the strings, there is a simple solution that in my experience does not affect the sound of the instrument. A loop of copper wire fastened between the high point of the cutoff bar or hitchpin rail and one of the frames, to limit the amount of rise, will force deflection of the board within itself without inhibiting vibration.

For the soundboard that sinks, the 'happiness bar' was invented—a post up through the bottom with a coil spring or top, pushing the soundboard up to a reasonable position. This is destructive of whatever sound the instrument might have: I doubt if any reputable builder still uses it. Back pinning, imparting an upward lift to the bridge can solve some cases: this can be quite radical if the back pin is set far enough along the bridge away from the bridge pin so the wire is not kinked beyond its capacity to move along the pins in tuning.

With dimensions (bridge heights and tapers) approaching the classic instruments, we find that installing the soundboard at 45 percent relative humidity will protect against the soundboard rising into the strings during a severe summer, and well aged wood will not crack unless the relative humidity falls below 30 percent for a number of days.

If a soundboard sinks in the case, we will not deliver the instrument: the soundboard is torn out and a new one installed. If the liners are not perfectly level, a soundboard will surely sink. Otherwise the tendency of the board to rise or sink seems to be controllable by the way the wood is handled in building up the board. All flitches show (however faintly) the 'cup' or curve across the grain. When the flitches are shot for joining, the cup must be up, not down, and of course carefully pressed out during the shooting and gluing. The convex surface of the flitch can be dressed
down with a thickness planer, thus revealing the grain, and the 'rise' of the grain must be observed from the fuzz left by the resaw. Subsequent planing and thinning of the board is greatly facilitated if the 'rise' of the grain is laid all one way, both the thickness planer and a hand plane will tear out splinters if grain direction is not considered.

A soundboard laid with the cup up will have a natural tendency to rise in the case instead of falling. This natural tendency can be defeated if bridges are glued on while the board is too dry, or the ribs and hitchpin rail are glued to the underside when the board is too damp. Enough time must be allowed between these two operations for the board to have come to complete equilibrium. Sponging the board (as some builders do) is in my experience unnecessary, and can lead to disaster.

A soundboard that rises instead of sinking does not solve all the problems of the American climate. Case sides will expand and contract by almost 2 mm, and the bridge will rise and fall in the case by as much as 3 mm. This latter movement by triangulation comes to only a few tenths of a millimeter at the gap, but even this is enough to spoil regulation. An instrument properly regulated in the summer will find its jacks all too long in December, and an instrument finished in the winter will speak too late when everything is swollen up in the summer.

The answer to this is not jack bottom screws, but simple shims under the keyboards which can be adjusted during the first few years. The treble strings will not move much at all as the soundboard goes up, so the left side of the keyboards will need to move up (or down) more than the right. Such an adjustment is certainly much easier and more sensible than turning the bottom screws of 180 jacks, and should leave the instrument with the original stagger intact.

How much of all this can be defended as 'ancient practice' I do not know. Extending the range of the harpsichord to the North American continent leaves us with problems the old builders did not have to solve. The kind of radical backpinning needed here is not needed in Europe (but radical negative downbearing is to be found in the Yale Taskin). Laying soundboards with attention to cup and rise of grain is only good cabinetry, and I do not doubt that the old builders paid attention to such things.

KUNST: ISTORISCHE MUSEUM, VIENNA. List of X-Ray Photographs. May 1978

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<td>GF</td>
<td>49,50</td>
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</tbody>
</table>
205, A.216 Krummhorn, 16. Jahrhundert GF 49,50
206, A.217 Alt-Krummhorn (Jörg Wier, Memmingen um 1520) GF 124,125
213, A.224 Diskantrackett Deutsch, 16. Jhdt. KF 65,65a,67
214, A.225 Diskantrackett Deutsch, 16. Jhdt. KF 64,64a,66
216, A.227 Baßsordune Italienisch, 16. Jhdt. GF 1
217, A.228 Großbaß-Sordune Italienisch, 16. Jhdt. KF 99-104
221, A.232 Gerader Zink Italienisch, 16. Jhdt. KF 80-82
223, A.234 Gerader Zink Italienisch, 16. Jhdt. KF 6,7,83,84,85
225, A.236 Gerader Zink Italienisch, 16. Jhdt. KF 86,87,88
227, C.238 Gerader Zink Italienisch, 16. Jhdt. KF 90,91
220, A.231 Gerader Zink Italienisch, 16. Jhdt. KF 83,84,85
230, A.241 Krummer Zink Italienisch, 16. Jhdt. KF 36,37
231, A.244 Krummer Zink, Italienisch, 16. Jhdt. KF 94,97,98
232, C.243 Krummer Zink Italienisch, 16. Jhdt. 92,93,95,96
212, A.223 Diskant-Tartölt Österr., 16. Jhdt. 36, a,b,c
GdM 173 Tenor-Rackett von J.C. Denner, Nürnberg 1709 KF 112,115,117
Documentation of Historical Musical Instruments

Guide through the Exhibition of Musical Instruments
John Henry van der Meer, Wegweiser durch die Sammlung Historischer Musikinstrumente (second edition), 96 pp., 18 photographs (in German, contains a list of all instruments on exhibition)
DM 4.00.

Technical Drawings
In the following, drawings of musical instruments from the collections of the Germanisches Nationalmuseum are listed. They are drawn to full scale and are obtainable as blueprints. It should be noted that they are primarily intended as documents for organological research; therefore, some of the details wanted by an instrument maker might be missing.

Radiographs
A series of radiographs of musical instruments from the collections of the Germanisches Nationalmuseum has been taken. Paper contact prints with reversed light values (Röntgenkontaktkopien) of equal size are available of all radiographs made on film. On various radiographs there is more than one instrument; when ordering, it should therefore be noted that only the complete number of instruments under one RB-no. can be copied (where there is more than one instrument per RB-no. no print of an individual instrument can be made). Please state RB-nos. when ordering.
Please state also the purpose for which the prints are going to be used (for organologic research a reduction of price is possible).
Furthermore, radiographs of instruments other than listed may be ordered (prices similar to those in the attached list). Duplicates of the highest quality can be supplied on request (please inquire about prices).

Records
Please write for special list.

Please note:
On all prices listed postage and packing is extra. Please do not send cheques with your order but wait for our pro forma invoice. After payment you will receive the drawings ordered.

There will be a new list once or twice per year, extended by the newly available documentation.
**Blasinstrumente - Wind Instruments**

**MI 120**
Stiller Zink, Venedig(?), um 1600.
Aussenansicht (Bohrung s. Röntgenaufnahme).
77 x 37 cm; DM 6,50.

**MI 122**
Kleiner Zink (Quartzink), Deutschland(?), 16./17. Jahrh.
Aussenansicht mit Mundstück (Innendurchmesser s. Röntgenaufnahme)
77 x 37 cm; DM 6,50.

**MI 163**
Naturtrompete, Johann Carl Kodisch, Nürnberg, um 1700
(bildet mit MI 162 ein Paar).
Mit zeitgenössischem Mundstück und textiltem, dekorativen Gehänge.
93 x 101 cm; DM 21,--.

**MI 168**
Bassposaune, Isaac Ehe, Nürnberg 1612.
Gesamtes Instrument.
176 x 66 cm; DM 26,--.

**MI 217**
Naturtrompete, Johann Leonhard (III) Ehe, Nürnberg 1746
(bildet mit MI 218 und 219 einen Satz von drei Instrumenten).
Mit zeitgenössischem Mundstück und textiltem, dekorativen Gehänge.
99 x 92 cm; DM 20,50.

**MIR 42**
Krummer Zink, Norditalien, 17. Jahrhundert.
Aussenansicht (Innendurchmesser s. Röntgenaufnahme).
77 x 37 cm; DM 6,50.

**MIR 113**
Naturtrompete, Jan Sander, Hannover 1623.
Mit Mundstück und textiltem, dekorativen Gehänge.
93 x 85 cm; DM 18,--.

**Zupfinstrumente - Plucked Stringed Instruments**

**MI 44**
Großoktavbasslaute, Michael Hartung, Padua 1602.
Vollständiges Instrument, mehrere Schnitte. Decke mit Balken und Stärkenangabe.
215 x 95 cm; DM 45,--.

**MI 45**
Laute (ursprünglich kleine Theorbe?), Pietro Railich, Venedig 1644.
2 Blätter: 111 x 91 cm und 61 x 47 cm; zusammen DM 28,50.

**MI 54**
Decke mit Stärkenangaben und Balken im vorgefundenen Zustand.
60 x 41 cm; DM 5,50.

**MI 55**
Theorbe, Cristofolo Hoch, Venedig um 1650, verändert von Leopold Widhalm, Nürnberg 1757.
Decke mit Stärkenangabe und Balken im ursprünglichen und veränderten Zustand.
51 x 43 cm; DM 5,--.

**MI 56**
Basslaute, Michael Hartung, Padua 1599.
Decke mit Balken.
63 x 45 cm; DM 6,50.
MI 245  Theorbe, Martin Hoffmann, Leipzig 169.. Decke mit Balken. DM 5,50

MIR 908  Erzlaute, Mathias Alban, Bozen 1704. Decke mit Balken, Stärkenangaben. 82 x 52 cm; DM 9,50.

**Streichinstrumente - Bowed Stringed Instruments**

MI 5  Große Bass-Viola da gamba (D₁-d₁, G₁-g?), Hans Vogel, Nürnberg 1563. Vollständiges Instrument in mehreren Ansichten. 1 Blatt (in 2 Teilen) 120 x 211 cm; DM 56,--

MI 6  Tenor-Viola da gamba (D-d₁), Hans Pergette, München 1599. Vollständiges Instrument in mehreren Ansichten und Schnitten. Deckenstärken. 223 x 90 cm; DM 45,--

MIR 782  Pardessus de viole, Michel Colichon, Paris, Ende 17. Jahrh. Vollständiges Instrument in mehreren Ansichten. 98 x 81 cm; DM 18,--

MIR 843  Violoncello piccolo a 5 corde (ursprünglich Viola da gamba?), Andreas Jais, Tölz 1724. Decke mit Stärkenangaben. 85 x 50 cm; DM 9,50.

MIR 940  Arpeggione, datiert 1851. Gesamtansicht von vorne und der Seite, Decke mit Bassbalken und Stärkenangabe. 110 x 68 cm; DM 16,50.

**Drehleier - Hurdy-Gurdies**

MI 73  Drehleier, Deutschland, 17./18. Jahrhundert. Drei Ansichten, ornamentale Details. 140 x 80 cm; DM 25,--

MINE 52  Drehleier, Lasnier, Charenton 1851. Drei Ansichten, ornamentale Details. 122 x 70 cm; DM 19,--

**Tasteninstrumente - Keyboard Instruments**

MI 79  Regal, Deutschland 1639 (von Christoph Wannenmacher 1639 der Stadtpfarrkirche von Friedberg/Hessen gestiftet). Disposition: Zunge 3', (Zimbel 1/4'). Instrument in verschiedenen Ansichten, Bälge (rekonstruiert). S. auch Röntgenaufnahme. 2 Blätter a 106 x 71 cm; zusammen DM 33,50.

MI 80  Regal, Michel Klotz, Süddeutschland, 17. Jahrhundert. Ansicht des gesamten Instruments mit den Bälgen. 150 x 90 cm; DM 30,--

MI 449  Cembalo (8', 8'; G1/H1-e3), Christian Vater, Hannover 1738. Gesamtansicht mit mehreren Schnitten und Detailzeichnungen, Gestell. 373 x 100 cm; DM 84,—.


MIR 1061  Bundfreies Clavichord, Johann Heinrich Silbermann, Straßburg, um 1775. Resonanzboden mit Berippung, Stärkeangabe. 58 x 56 cm; DM 7,50.

MIR 1075  Cembalo (G1-c3; 8', 8'), Carlo Grimaldi, Messina 1697. Aufsicht und Seitenansicht mit mehreren Schnitten und Detailzeichnungen. Äußerer Kasten mit Ornamentation. Die Innenkonstruktion des Instruments wurde nach Röntgenaufnahmen gezeichnet. 2 Blätter à 283 x 107 cm; DM 136,—.

MIR 1078  Cembalo (doppelmanualig, 4'/8', 8'; C/E-c3, Italien, 17. Jahrhundert. Gesamtansicht von oben und der Seite, mit genauer Innenkonstruktion und Stärkenangabe des Resonanzbodens. Ohne äußeren Kasten und Gestell. 248 x 110 cm; DM 60,—.

MIR 1080  Clavicitherium (8', 4', 8'; C/E-c3), Deutschland, 1. Hälfte 17. Jahrhundert. Schnitt durch die Mechanik bei der obersten und unteren Taste. 88 x 54 cm; DM 10,50.

MINE 78  Cembalo ("false inner-outer", 8', 8', C/E-c3), Giovanni Battista Giusti, Lucca 1681. Drei Ansichten. Die Innenkonstruktion wurde nach einer Röntgenaufnahme gezeichnet. 244 x 100 cm; DM 54,—.

MINE 100  Hammerflügel, Johann Schmidt, Salzburg 1790. Schnitt durch die Mechanik. 62 x 42 cm; DM 6,—.

MINE 109  Hammerflügel (F,-g3), Anton Walter, Wien, um 1795. Gesamtansicht von oben, von der Seite und von vorne; Mechanik und genaue Innenkonstruktion. 274 x 161 cm (in 2 Teilen); DM 97,—.

Dezember 1977
Prints of Radiographs

Hörner und Trompeten - Horns and Trumpets

Ext. 1  MI 205  Büchsentrompete, Adam Buchschwinder, Ellwangen, 1731.
        24 x 30 cm; DM 24,—.

RB 262  MI 114  Quartzzink, um 1600.
              Ansicht senkrecht auf die Grifflöcher.
              48 x 10 cm; DM 36,—.

RB 324  MI 113  Rohrzink (?), I.W. Hoe, Hof/Bayern, um 1770.
              MI 119  Krummer Zink auf g, Anfang 17. Jahrhundert.
MIR 390  MI 116  Rohrzink (?), 18. Jahrhundert (?).
              Ansicht "von der Seite".
              2 Blätter 48 x 10 cm; DM 72,—.

RB 325  MI 115  Zwei krumme Zinken in S-Form, um 1600.
              MI 116  Krummer Zink auf g, Anfang 17. Jahrhundert.
              MI 120  Zwei stille Zinken, um 1600.
              MI 121  Kleiner Zink (Quartzzink), Deutschland (?), 16./17.Jh.
MIR 38  MI 118  Quartzzink, 16. Jahrhundert.
MIR 41  MI 119  Krummer Zink, 16. Jahrhundert.
MIR 42  MI 120  Krummer Zink, um 1600.
              Ansicht senkrecht auf die Grifflöcher bei MI 116, 119, 122, MIR 38, 41, 42; seitliche Betrachtung
              bei MI 115, 120, 121.
              4 Blätter 30 x 40 cm; DM 144,—. (Vgl. RB 396).

RB 329  MI 111  Tenorzink, signiert HIEROS, Anfang 17. Jahrhundert.
              Ansicht von der Seite.
              4 Blätter 24 x 30 cm; DM 96,—.

RB 396  MI 122  Quartzzink, Deutschland (?), 16./17. Jahrhundert.
              MI 162  Krummer Zink, um 1600.
MIR 42  MI 163  Ansicht von der Seite und senkrecht auf die
              Grifflöcher.
              2 Blätter 30 x 40 cm; DM 72,—. (Vgl. RB 325).

RB 563  MI 217  Mundstücke zugehörig zu:
              MI 219  Satz von 3 Naturtrompeten, Johann Leonhard (III)
              - 219  Ehe, Nürnberg, 1746.
              MI 162  Satz von 2 Naturtrompeten, Johann Carl Kodisch,
              163  Nürnberg, um 1700.
              18 x 24 cm; DM 15,—.

RB 565  MIR 113  Mundstücke zugehörig zu:
              MIR 115  Naturtrompete, Johann Sander, Hannover 1623.
              MIR 359  Naturtrompete, Georg Friedrich Steinmetz, Nürnberg,
              um 1715.
              MIR 363  Naturtrompete, Michael Leichamschneider, Wien 1733.
              MIR 109  Naturtrompete, Ernst Johann Conrad Haas, Nürnberg,
              um 1770.
              MIR 109  Naturtrompete, Wolf Magnus Ehe, Nürnberg, um 1775.
              18 x 24 cm; DM 15,—.
Mundstücke zugehörig zu:

**RB 566**

MIR 106 Naturtrompete, Johann Wilhelm Haas, Nürnberg, um 1700.

MIR 111 Naturtrompete, Christian Wittmann, Nürnberg, um 1795.


MIR 122 Jägertrompete, Balthasar Fürst, Ellwangen 1770. 18 x 24 cm; DM 15,—.

Mundstücke zugehörig zu:

**RB 567**

MI 173 Altposaune, Hieronimus Starck, Nürnberg 1670.

MI 177 Altposaune, Johann Wilhelm Haas, Nürnberg, um 1700.

MI 314 Altposaune, Wolfgang Birckholtz, Nürnberg 1695.

MI 360 Tenorposaune, teilweise von Paul Hainlein, Nürnberg 1677.

MI 168 Bassposaune, Isaac Ehe, Nürnberg 1612. 18 x 24 cm; DM 15,—

Mundstücke aus Elfenbein, zugehörig zu:

**RB 575**

MI 122 Kleiner Zink (Quartzink), Deutschland?, 16./17. Jh. 13 x 18 cm; DM 9,—.

MI 38 Kleiner Zink (Quartzink), wohl Venedig, um 1600. 13 x 18 cm; DM 9,—

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**Flöten und Rohrblattinstrumente - Flutes and Reed Instruments**

**RB 264**

MI 101 Altblockflöte, Hieronimus Franciskus Kynsecker, Nürnberg, Ende 17. Jahrhundert. Strahlenrichtung in der Ebene des Windkanals. 48 x 10 cm; DM 36,—.

**RB 265**

MI 139 Altblockflöte, Jacob Denner, Nürnberg um 1715. Strahlenrichtung in der Ebene des Windkanals. 48 x 10 cm und 24 x 10 cm; DM 51,—.

**RB 266**

MI 140 Altblockflöte, Jacob Denner, Nürnberg um 1715. Strahlenrichtung in der Ebene des Windkanals. 48 x 10 cm und 24 x 10 cm; DM 51,—.

**RB 268**

MI 211 Altblockflöte aus Elfenbein, Nikolaus Staub, Nürnberg, Anfang 18. Jahrhundert. Strahlenrichtung in der Ebene des Windkanals. 48 x 10 cm und 24 x 10 cm; DM 51,—.

**RB 272**

MIR 393 Oboe da caccia, A. Kinigsperger, Roding(?), um 1740. Ansicht "von der Seite". 2 Blätter 48 x 10 cm; DM 72,—.

**RB 275**


MI 133 Bassethorn in Sichelform mit Buch, Anton und Michael Mayrhofer, Passau, um 1770.


MIR 396 Englisches Horn in Sichelform, Fornari, Venedig, 1824 (Klappen teilweise nicht original).

MIR 465 Bassetthorn, Wien(?), um 1780. Alle "von der Seite gesehen".
6 Blätter 30 x 40 cm; DM 216,--.


MI 124 Tenordulzian (Signatur unleserlich), Italien, 16. Jahrhundert.

MI 125 Choristafagott, Joh. Christoph Denner, Nürnberg, Ende 17. Jahrhundert.

MIR 403 Choristafagott, Johann Christoph Denner, Nürnberg, Ende 17. Jahrhundert.
Strahlenrichtung in der größeren Achse des ovalen Querschnitts.
3 Blätter 30 x 40 cm; DM 108,-- (Vgl. RB 280).

RB 280 MI 124 Tenordulzian (Signatur unleserlich), 16. Jahrhundert. Strahlenrichtung in der kleineren Achse des ovalen Querschnitts.
2 Blätter: 48 x 10 cm; DM 72,--. (Vgl. RB 279).

2 Blätter 48 x 10 cm; DM 72,--.

48 x 10 cm und 24 x 10 cm; DM 51,--.

48 x 10 cm und 24 x 10 cm; DM 51,--.

RB 399 MI 125 Choristafagott, Johann Christoph Denner, Nürnberg, Ende 17. Jahrhundert. Ansicht von der Seite und senkrecht auf die Grifflöcher.
4 Blätter 24 x 30 cm; DM 96,--. (Vgl. RB 279).

2 Blätter 48 x 10 cm; DM 72,--.

RB 590 MI 257 Querflöte, Jacob Denner, Nürnberg, um 1720. Mit zusätzlichem Mittelstück. Ansicht von der Seite.
2 Blätter 48 x 10 cm; DM 72,--.

Zupfinstrumente - Plucked Stringed Instruments

30 x 40 cm; DM 36,--.

RB 284 MIR 873 Mailänder Mandoline, Ambrogio Marafi, Mailand, um 1690.

30 x 40 cm; DM 26,--.
RB 285 MIR 898 Laute, Johann Blasius Weigert, Linz, 1720.  
Korpus.  
2 Blätter 30 x 40 cm; DM 72,--.

RB 286 MI 58 Gitarre, Pietro Railich (?), Norditalien.  
30 x 40 cm und 24 x 30 cm; DM 60,--.

RB 287 MI 58 Alles wie in RB 286, aber "Blickwinkel" auf Boden und Decke senkrecht.  
30 x 40 cm und 24 x 30 cm; DM 60,--.

RB 326 MIR 860 Gitarre mit gewölbtem Boden, Giorgio Sellas, Venedig 1624.  
Korpus  
30 x 40 cm und 24 x 30 cm; DM 60,--.

RB 327 MI 394 Laute, Joachim Tielke, Hamburg 1696.  
Korpus  
2 Blätter 30 x 40 cm; DM 72,--.

RB 362 MIR 903 Theorbe, Leopold Widhalm, Nürnberg 1755.  
Korpus des Instruments.  
2 Blätter 30 x 40 cm und 1 Blatt 18 x 24 cm; DM 87,--.

RB 367 MI 45 Laute (ursprünglich kleine Theorbe ?), Pietro Railich, Venedig 1644.  
Korpus und Hals bis zum Ansatz des Wirbelkastens.  
2 Blätter 30 x 40 cm und 1 Blatt 24 x 30 cm; DM 96,--.

RB 371 MI 201 Zister, Michael Bochem, Köln 1728.  
Korpus.  
1 Blatt 30 x 40 cm; DM 36,--.

Körper von der Seite; oberes und unteres Korpusende in Draufsicht.  
30 x 40 cm und 2 Blätter 48 x 10 cm; DM 108,--.

Tasteninstrumente - Keyboard Instruments

RB 289 MI 79 Regal, Deutschland 1639 (von Chr. Wannenmacher 1639 der Stadtpfarrkirche von Friedberg/Hessen gestiftet).  
Betrachtung auf das Instrument ohne Balg.  
Pfeifen herausgenommen (Maßstab dicht über den Kanzellen).  
2 Blätter 30 x 40 cm und 1 Blatt 24 x 30 cm; DM 96,--.
Auf Wunsch fertigen wir Radiographien ganzer Tasteninstrumente. Diese Aufnahmen (Originalaufnahmen auf nicht transparenter Folie! Keine Kontaktkopien) kosten:
der erste Quadratmeter DM 210,--; jeder weitere m² DM 150,--.

We supply radiographs of complete keyboard instruments on request. These original radiographs (on nontransparent foil! no prints!) cost:
First square meter DM 210,--; every following sq.m. DM 150,--.

Dezember 1977

Addenda

Technische Zeichnungen

MI 54 Neue Version in Vorbereitung:
Rücken und Fragmente der Decke in mehreren Ansichten.
Balken im vorgefundenen Zustand, Deckenstärken.

MI 245 Theorbe, Martin Hoffmann, Leipzig 169.
Decke mit Balken.
57 x 42 cm; DM 5,50

MIR 1047 Gebundenes Clavichord (hexagonal, C/E-c³), Süddeutschland,
Gesamtansicht, mehrere Schnitte.
143 x 98 cm; DM 31,50.

Röntgenkontaktkopien

RB 443 MI 127 Fagott, Johann Heinrich Eichentopf, Leipzig, um 1730
Ansichten von der Seite und senkrecht auf die Grifflöcher.
4 Blätter à 30 x 40 cm; DM 144,--.

RB 605 MIR 914 Gitarre, Norditalien, Anfang 18. Jahrhundert.
Ansicht senkrecht auf den Korpus.
2 Blätter à 30 x 40 cm; DM 72,--.

RB 606 MIR 915 Gitarre, Koliker, Paris, um 1800.
Ansicht senkrecht auf den Korpus.
2 Blätter à 30 x 40 cm; DM 72,--.

RB 607 MIR 876 Kleine Oktavlaute (umgebaut zur Pandurina durch Erneuerung des Wirbelkastens), Johann Christian Hoffmann, Leipzig 1745.
Ansicht senkrecht auf den Korpus.
30 x 40 cm; DM 36,--.

April 1978
NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY
SMITHSONIAN INSTITUTION, WASHINGTON, D.C. 20560

Prices of Drawings of Musical Instruments in the Collection, and details of Photographs.

<table>
<thead>
<tr>
<th>INSTRUMENT</th>
<th>PRICE</th>
<th>B&amp;W NEGATIVE NUMBERS</th>
<th>COLOR SLIDE NEGATIVE NUMBERS</th>
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<tr>
<td></td>
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<td>56,321A plan view</td>
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<td></td>
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<td>72-10427 3/4 view</td>
<td>72-10427 3/4 view</td>
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<tr>
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<td>nameboard &amp; keyboard well</td>
<td></td>
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<tr>
<td>Two-manual harpsichord, Johannes Daniel Dulcken, Antwerp, 1745</td>
<td>$35</td>
<td>56,314A plan view</td>
<td>74-12224 3/4 view</td>
</tr>
<tr>
<td></td>
<td></td>
<td>56,314B nameboard &amp; keyboard well</td>
<td>74-12217 plan view</td>
</tr>
<tr>
<td>Two-manual harpsichord, Benoist Stehlin, Paris 1760 (catalogue #66,521)</td>
<td>$35</td>
<td>61,272A plan view</td>
<td>74-12226 keyboards and wrestplank</td>
</tr>
<tr>
<td></td>
<td></td>
<td>61,272B keyboards</td>
<td></td>
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<tr>
<td>Virginal (rectangular, quint pitch), Andreas Ruckers, Antwerp, 1620 (catalogue #303,543)</td>
<td>$25</td>
<td>56,309A plan view</td>
<td>74-12222 3/4 view</td>
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<td></td>
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<td>56,309C jack rail</td>
<td>74-12223 plan view</td>
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<td>49,606 &amp; detail of decoration</td>
<td>74-12221 detail of lid</td>
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<tr>
<td>Instrument</td>
<td>Price</td>
<td>Catalogue #</td>
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<tr>
<td>Clavichord (fretted, double-strung), Anonymous German, 18th cent.</td>
<td>$25</td>
<td>56,341</td>
<td>3/4 view</td>
</tr>
<tr>
<td>Grand piano, Johann Ludwig Dulcken, Munich??, 1790-1800</td>
<td>$35</td>
<td>56,409</td>
<td>3/4 view</td>
</tr>
<tr>
<td>*Fretless banjo, Anonymous North Carolina, late 19th century</td>
<td>$10</td>
<td>75-6754</td>
<td>3/4 view</td>
</tr>
<tr>
<td>*Plucked (&quot;Appalachian&quot;) dulcimer, John Richmond, Hinton, W. Va., ca. 1850</td>
<td>$10</td>
<td>75-6755</td>
<td>front</td>
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<tr>
<td>*Music desk, from two-manual French Harpsichord, Jean Mari De De Ban, Paris, 1770</td>
<td>$10</td>
<td>75-6756</td>
<td>back</td>
</tr>
<tr>
<td>*Hammered dulcimer, Anonymous American ca. 1830</td>
<td>$10</td>
<td>75-6757</td>
<td>side</td>
</tr>
<tr>
<td>All prices are postpaid and include mailing tubes.</td>
<td></td>
<td>75-6758</td>
<td>pegbox</td>
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<tr>
<td>Drawings marked * are postpaid but are mailed folded</td>
<td></td>
<td>75-6759</td>
<td>tail</td>
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<td>rather than in tubes.</td>
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</table>

6 bass bridges (d,e,f,g,a,b)
11 treble bridges (c♯/g♯1, d♯/a♯1, e♯/b♯1, f♯/c♯2, g♯/d, a♯/e♯, b♯/f♯2, c♯/f2, c♯/g♯2, d♯/a♯2, e♯/b♯2)
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FELLOWSHIP of MAKERS and RESTORERS of HISTORICAL INSTRUMENTS

1981 LIST of MEMBERS — 1st Supplement, as at 29th June 1981

* in the left-hand margin denotes a change of address or other alteration from the main List.

Robin Almond, 19 St.John's Terrace, London W10 4RE, UK; tel: 01-969 0480 (hpschd etc; M,R).

* Anthony C.Baines, 23 St.Margaret's Road, Oxford, UK.

Frederick Battershell, Route 3 Box 34X, Roscommon, Mich.48653, USA; tel: (517) 275-8382 (viols, hurdy-g, dulcmr, harp, psalt; M).

Christopher Ian Bayley, 468 Hampton Road, Teddington, Middx TW1 0LH, UK; tel: 01-977 1777 (bagpipes various, modern string instrs; M,R).

Roderick L.Blocknidge, 23 Beauchamp Avenue, Handsworth Wood, Birmingham B20 1DR, UK; tel: 021-358 4210 (lutes, early guitars; C,P).

George M.Bowden, Cl.Buerto de Torella 13, Palma de Mallorca, Baleares, Spain; tel: 27.04.35 (guitar; M,R).

* Lyn Elder, Dominican College, San Rafael, CA 94901, USA (lute, early bowed string instrs, viols, hurdy-g; M,P).

EMIMA — see Terence Pamplin.

Gianfranco Facchini, Piazza XX Settembre 5, 48100 Ravenna, Italy; tel: 0544/32698 (flute, recorder; M,C,P).

Daniel Foster, Rt.1 Box 219, (707 Harding Ave), Blacksburg, VA 24060, USA; tel: (703) 955-1561 (viol; M, F).

Jeffry J.Hildreth, 11657 Edgewood Rd, Auburn, CA 95603, USA (violin, bows, nyckelharpa; M,R).

Jane Hutber, 70 Bartondale, Brookside, Telford, Salop TF3 1PJ, UK; tel: 0995/29490 (bowed instrs, esp.viols, string).

Roderick F.E.Jenkins, 24 Whitedom Road, Tadley, Basingstoke, Hants RG26 6BY, UK; tel: Tadley 4396 (lute, viol; M).

Stefan Kinell, P.O Box 3222, S-90291 Tafta/Umea, Sweden; tel: (090) 51155 (guitar, mandolin, dulcmr, housouki, var.ethnic instrs; M,R,C,P).

Duane Lakin-Thomas, 4676 Florida Street, San Diego, CA 92116, USA; tel: (714) 296-2052 (psalt, cittern, P, res; ren & med ww, P).

G.M.Leek, 178 Beamley Street, Parrer, ACT 2607, Australia; tel: 062-862180 (violin, cello; M,R).

Renke Lody, Achter'n Diek 37, D-2244 Reinsbüttel, West Germany; tel: 04853/1031 (hurdy-g, rebec, fiddle, hornpoe, bowed harp, cister; M,P).

* Thomas McGee, POBox 2327, Station A, Champaign, IL 61820, USA.

Christopher Mitchell, 11A Peacock Yd, Kennington, London SE17, UK; tel: 01-703 9978 (lute, lute moulds; M).

* Jeremy Montagu, University of Oxford, Faculty of Music, St.Aldate's, Oxford OX1 1DB, UK; tel: 0865-47069.

Museu de Musica, Avda.Diagonal 373, Barcelona 8, Spain; tel: 2171157.


Ray Nurse, 229 W.Rockland, North Vancouver, BC, Canada V7N 2V9 (lute; M,P).

Terence M.Pamplin, Little Critchmere, Manor Crescent, Haslemere, Surrey,UK; tel: 0428-51158 (viol, violin, guitar, recorder; sec.EMIMA).

John Paul, Parkway, Waldron, Heathfield, Sussex TN21 0RH, UK; tel: Heathfield 2525 (hpschd; M).

Sibley Music Library, Eastman School of Music, University of Rochester, Rochester, NY 14604, USA.

Joseph Spencer, 4243 Wilkinson Ave, Studio City, CA 91604, USA; tel: (213) 506-6161 (hpschd).

Paul H.Spriggs, 3 Woodthorpe Dr, Cheadle Hulme, Cheshire SK8 5LS, UK; tel: 061-485 3574 (brass general, organ, metallurgy).

Stanford University Libraries, Serials Records Division, Stanford, CA 94305, USA.

Paul Thomson, 110A Dartmouth Road, London NW2, UK; tel: 01-221 6713 (workshop: 39A Pottery Lane, London W11, UK) (lute, early guitar; M).
Max Thoursie, Ribbings Väg 33, S-19152 Sollentuna, Sweden (flutes, recorders; M, P).
Pilar Torres de Quinhones-Levy, Campo Pequeno 24-80, 1000 Lisboa, Portugal; tel: 766748 (viols, cello; M, R, C, P).
Horst Vladar, Palmatiusstr. 5, D-5500 Trier, West Germany (lute, theorbo; M, P).
Welsh Folk Museum, St. Fagans, Cardiff, S. Glamorgan CF5 2QA, UK; tel: Cardiff 569441 (all instrs, esp. harp, crwth, pibcorn).

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**General Facilities**

**Metallurgy:** Paul Spriggs

**Museums:**
- Barcelona: Museu de Musica (Romà Escalas)
- Oxford: Bate Collection (Jeremy Montagu)
- St. Fagans: Welsh Folk Museum (Roy Saer)

**Wood Identification:** Peter MacTaggart

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#### Strings: Jane Hutber

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- **Dulcimers:** Frederick Battershell, Stefan Kinnell
- **Psalteries:** Frederick Battershell, Duane Lakin-Thomas
- **Other Zithers:** Renke Lody (bowed harp)
- **Harp: Hircichord etc:** Robin Almond, John Paul (h), Joseph Spencer (h)
- **Lute:** Dieter Arzt, Roderick Blockidge, Lyn Elder
- **Guitar:** Roderick Blockidge, Stefan Kinnell, Paul Thomoson
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- **Bows:** Jeff Hildreth
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- **Viola da Gamba:** Frederick Battershell, Lyn Elder, Daniel Foster, Jane Hutber, Pilar Torres
- **Hurdy-gurdy:** Frederick Battershell, Lyn Elder, Renke Lody
- **Nyckelharpa:** Jeff Hildreth
- **Harp:** Frederick Battershell, Welsh Folk Museum
- **Woodwind general:** Duane Lakin-Thomas (delete Dieter Arst)
- **Transverse Flute:** Gianfranco Facchini, Max Thoursie
- **Recorder:** (delete Dieter Arst), Gianfranco Facchini, Terry Pamplin, Max Thoursie
- **Organ:** Paul Spriggs
- **Hornpipe:** Renke Lody
Fingering the Gaita Gallega

Back in Jan. 1979 (Bull. 14, p. 9) I asked for information about the scale and fingering of the gaita gallega. I got no replies. More disappointingly, the gaita museum in Gijon (cf. GSJ XXI, p. 174) didn't answer my inquiry either.

Never mind. I have since found (in Cologne University Music Library) a full-scale monograph on the gaita: V. Cobas Pazos: "Esbozo de un Estudio sobre la Gaita Gallega," 1955, Porta y Cia Editores, Azabacheria 5, Santiago de Compostela.

I can't read the text, so I don't know whether it says anything about the scale (i.e., temperament) but there is a fingering chart for a complete chromatic scale using "open" fingering with half-holing of the thumb-hole in the second octave. This may interest anyone working with other conically-bored bagpipes or wind-cap instruments, although there is nothing very unusual about the fingering.
I would still be interested to learn something about how the locals tune the instrument. The one I used to have produced perfect intervals up to the fifth and then became very sharp. The recordings I have suggest that the overblown notes are often sharp, but of course the octave should be correct. The second octave doesn't seem to be used much in dance music, but the players spend a lot of time up there during their improvised preludes.

The gaita is of course important, being typologically a more-or-less unchanged version of the most common Western European medieval bagpipe. The gaita and the union pipes are not in fact the only bagpipes that will overblow, as has frequently been stated. Here in the Netherlands, for example, Rembert Neijers' experiments with Dutch breeds have taken him well up into the second octave.

Here is the fingering chart:

Since sending Jeremy my article on the fingering of the gaita gallega, I have just heard a broadcast of Galician folk music, featuring the gaita prominently. From the sound of it, at least some players do in fact use a semi-closed fingering such as that of the Highland pipes. I also have to retract what I said about the players not using the overblown register in dance music — a couple of them were "up there" with great facility in fast tunes, just like an Irish piper. They were obviously exceptional players, but it shows what is possible. The tuning was much better than I have heard on the few available recordings. If anyone is spending their hols. in Spain (pilgrimage to Santiago perhaps), I'd be grateful for horse's mouth information.
Bending massive bentsides

Jan Kalsbeek

Laminating and steam bending didn't satisfie me, so I once again turned to a quotation in Hubbard from the Verhandeling over de muziek (1772): 'Eenige dagen in het water gelegt, op eene mal gespannen en gedroogt op eenen bakkersoven'. (transl: put into the water for some days, clamped onto a mould and put to dry on a baker's oven). Looks like simplicity itself. Gerrit Klop confirmed the practicability of cold wet bending. He said that drying took three to four months at room temperature. For cold wet bending, without hot water and/or steam, I put the plank in a pond of a friend of mine for one or two weeks, with a few bricks on top to keep it immersed. I use a mould similar to the one described by Malcolm Rose (Comm. 290) and the whole contraption is put to dry in a bakery, in a cupboard behind the oven, where the stove stands which heats the oven. It's very hot in there. Drying this way takes only about two weeks. As, to my experience, the plank when soaked becomes 1.5 to 2 cm wider, you can determine the moment when it is dry by measuring it now and then until it has regained its original width. I clamp the plank to the mould at only three places: at the curved end, slightly beyond the point where the curve straightens out and at the straight end. The curve is a natural one and therefore you don't have to clamp it at other places. The mould has to have a slightly stronger curve than the desired shape as the plank always springs back somewhat. Experience has to show how much, the thickness also playing a role. With me it usually is something like 2 to 3 cm at the curved and. How cold one actually can bend, I discovered when I had to chop the ice from the pond my plank was lying in at the beginning of November 1980. The bending went as smooth as ever.
It struck me that with most French harpsichords the form of the bentside is the following: the straight part is followed by a gentle curve with a progressively smaller radius towards the cheekpiece. A few years ago I tried bending a bentside like that on a mould with exactly the desired form. It went wrong of course, for the plank sprung back. On that occasion I discovered that if I moved the plank along the mould towards the straight end, I eventually got a perfect fit again but, alas, with too short a curved end. I now make my moulds as follows: I just prolong the curved end somewhat, observing the gradually diminishing radius of the curve. The mould so becomes longer than the desired bentside. The used plank is longer by (exactly) the same amount. After the bending there is always part of the plank with the desired curvature.

With Ruckers the bend is of a totally different character. The sharpest curve is not at the cheekpiece-bentside joint but somewhere between there and the middle of the bentside. Where it reaches the cheekpiece the curve is more gentle again. At the other end the bentside has no altogether straight part. There always remains something of a curve. My hypothesis is that this sort of bentside touched the mould at only three places: at the ends and at the point where the curve is sharpest. If you look at bird's eye view photographs of Ruckers harpsichords it is just as if there were a kind of slight fold at the point of the sharpest curve.

**FoMRHI Comm. 357**: ("Nuts and Bolts")

**THE BUSINESS END (Sharp End) OF THE CORNETTO.**

Paul Gretton

a) **Mouthpiece sockets.**

No doubt your cornetto now has a conical mouthpiece socket, like the vast majority of original instruments. (If it was unauthentically cylindrical when you bought it, you no doubt took a reamer to it immediately, or perhaps waited a few months until the mouthpiece was so loose in the socket that it kept falling out. I hope you didn't waste energy wondering why the maker made it cylindrical.)

To get a snug fit between mouthpiece (hereinafter "mp") and to allow for tuning — yes, you can tune them — you need to lap the mp stem with some kind of thread. (Paper, as recommended by Altenburg in 1795 for trumpet mp's, gets soggy.) The traditional material, since about 1972, is dental floss. I used to use Johnson's, available from Boots, 63p for 25 metres, unwaxed. (The waxed kind loses its wax very quickly, so you may as well buy the floss unwaxed and wax it with a better wax yourself.) I now think that thick sewing thread is better and more aesthetic. Some people wax with a piece of beeswax, but more sticky and effective is the "Thermowax" cobbler's wax sold by Highland bagpipe makers. (I buy mine from Hugh Macpherson (Scotland) Ltd, Bagpipe and Kilt Makers, 17 West Maitland Street, Edinburgh, EH12 5EA, at 20p per stick. It's made by F.Ball and Co.Ltd, London SW17.) Pulling the thread across the stick of wax creates sufficient friction to melt the wax slightly so that the thread gets impregnated. It will stay in place better if you incise shallow grooves ("combing") on the mp shaft. The mp with the early 18th-century C.F.Paulus cornett in Basel has this feature. Together with the Leningrad mp this is perhaps the most convincing of the "supposedly original" mp's. I incise the grooves with a nail, but if you want to be really fancy you can use a lathe, preferably treadle or water-driven.

A thread binding waxed in this way will stay in place better and longer without becoming "fuzzy"and will be less affected by condensation than unwaxed thread or pre-waxed dental floss. As with reeds, a good fit between mp and instrument is essential for tone and response, and it is easier to get such a fit with a conical mp socket. My own experience, for what it's worth, shows that a cylindrical socket with a step into the bore is fine with the mp right in, but when one has to pull it out to tune to the inevitable flat organ a chambering effect is produced and the edge of the step acts as a miniature labium with an edge-frequency of its own, which can be heard as hiss or breathiness in the tone.
The response, particularly on top c''' and c'" and on "all-fingers" f'", can also be adversely affected. The back-bore conicity of the mp is also significant here, and the problem has been recognized by some modern (excuse my French) manufacturers of brass instrument mp's, who go to great lengths to get a smooth run-in from mp to lead-pipe. With some of the trumpet mouth pieces made for me by monke of Colonne, for example, it is possible to cut holes in paper, so sharp is the end of the stem.

The two "possibly-original" cornetto mp's in the Germanisches Nationalmuseum (M122 and M138, illustrated in the nice new catalogue) also have very sharp nozzles and the mp of the Leningrad cornett is made to fit the mp socket very exactly. The configuration of the first few centimetres of a brass instrument has a very considerable influence on its tone and playing characteristics, and it is worth keeping this in mind when choosing an instrument or having a mp made.

b) Measuring cornetto mouthpieces (and other small objects).

See Bull.18, p.9 and Bull.19, p.4. I am at present using the following methods:

1. Direct measurement
2. Epoxy putty
3. Dental impression compound
4. Plasticine/inked pad
5. Direct inking.

Techniques and evaluation:

1. Direct measurement. A vernier caliper will give all the external, and most of the internal, measurements. The blunt ends of drill bits or other cylindrical probes will give the grain and backbore dimensions, assuming that these are regular, i.e.: not oval, which they frequently are. If drills are used, the ends will need to be ground flat.

Advantages: Simplicity; accuracy (potential, anyway).
Disadvantages: Not good for rounded parts such as the rim and the cup. Danger of scratching the mp, especially when using the points of the caliper. (Plastic calipers are safer but not so accurate.) There are fine original mute cornetti in one famous museum whose mp's have been badly scratched within the last two years by someone using a vernier carelessly. They weren't like that before. (By the way, it wasn't me!)
2. **Epoxy putty.** John McCann kindly introduced me to this stuff. The blue and yellow components are mixed to give a disgusting green. The mp needs to be coated with vaseline, or silicone grease (suggested by Chris Isbell) or oil, to ensure that the putty doesn't stick to it. One should let the putty start to set a bit before making the impression.

**Advantages:** Probably accurate, although I'm not absolutely convinced that it doesn't shrink a little as it sets. Gives a very good idea of the important lower-cup/shoulder area, less so of the backbore.

**Disadvantages:** Takes time to set. Messy and sticky, requiring great care not to leave traces on the mp. Potential disaster if used on mp with undercut rim.

3. **Dental impression compound.** Ralph Bryant generously let me have some Kerr Dental Impression Compound. It comes from Kerr (Europe), I-84018 Scafati, Italy, but isn't hard to find locally. First apply vaseline or oil. A piece of the compound is allowed to soften in warm water — 50°C, so not very hot — and is then pressed into the cup and allowed to harden.

**Advantages:** Fast and clean. Accurate, but one has to avoid folding the compound on itself, which causes wrinkles in the cast. Not dangerous to the mp, being easy to chip or melt out.

**Disadvantages:** Need for warm water — not always easily available in museums. Take a thermos!

4. **Plasticine / Inked pad.** This method is rather tricky and requires practice if it is to be accurate. A piece of plasticine is shaped to a blunt point and pressed into the mp cup far enough to overlap the rim. (Vaseline is not essential, but it helps.)

![Diagram](image)

It is carefully removed and cut off with a razor blade at X. The impression is placed with the X end down on a flat surface and sliced down the centre. This is difficult to do accurately — one should mark reference points to be sure one doesn't go askew. One should now have two identical pieces of plasticine, each with a face which is a cross-section of the mp cup and rim. This face may be measured directly, or it may be inked on a fine-textured ink-pad and used to print cross-sections of the cup onto graph-paper.

**Advantages:** Provides immediate cross-section. Very clean and undoubtedly the safest of the methods described here. With care can be surprisingly accurate.

**Disadvantages:** Fiddly. Great care is needed in handling the impression so as not to distort it. The impression remains soft and is therefore not very permanent.
9. **Direct in-king.** With non-museum specimens one can ink the mp rim itself with the ink-pad and print onto graph-paper.

When at all possible I use a combination of all these methods and then cross-check them, but one's choice rather depends on whether the mp concerned is one's own, a colleague's, or a museum's. (Some museums, reasonably enough, are very wary about allowing one to use such methods of measurement. Others will let you get away with almost anything if you do it in a back room. A couple will even let you steal the instruments.)

To my knowledge other researchers are currently using the following methods: beeswax and plaster of Paris casting, dough (yes, really) and cold-setting silicon rubber (see Cary Karp's interesting article in *FundHIQ* 23.)

A few words about accuracy (not just of cornetto mp's)

Obviously one tries to measure and copy as exactly as possible, nevertheless, one wonders just what went on in this respect during the "early music period." How would "they" have set about measuring and copying a colleague's mp? Plaster? Wax? Dough --presumably from stone-ground whole-meal flour? What standards of accuracy were attainable and, more important, were expected and accepted? "Eye" and "feel", both literal and metaphorical, are still the qualities shown by the best contemporary craftsmen. The trumpet mouthpieces made by such methods by Nonke, for example, certainly satisfy top players in German symphony orchestras, whereas those made on magic machines in America often don't.

**c) A request for help.**

Graham Nicholson and I are cooperating in trying to assemble all the available evidence about historical cornetto mouthpieces and embouchures. This takes the form of 1)surving mp's, 2)written sources and 3)iconography. (A fourth kind of evidence, the experience of modern players, shouldn't be ignored either.)

Previously unknown mp's tend to appear suddenly. Who knew even two years ago that there were examples in Offenbach, Leningrad, or Warwick? (Unfortunately, they tend to disappear just as suddenly, like the one that was in Linz.) The pages of *FundHIQ* have already led us to the one in Leningrad, thanks to the generosity of Felix Raudonikas, so I think it's worth asking here again. Could readers let one of us know of any mp's they may come across, as well as paintings and drawings of cornetto-players in less well-known churches and art-galleries? Graham's address is Hauptstrasse 25, CH-4127 Birrfelden, Switzerland. Mine is Secr.Wijnandsstraat 26, NL-6226 GB Maastricht, The Netherlands.
Valves and Mouthpipes for Bagpipes.  

Paul Gretton

The traditional bagpipe valve is a hinged piece of leather bound on to the blowpipe with waxed thread, in such a way as to cover the inside end. If well made and looked after it is generally very effective. I have recently, however, come across two other kinds of valves which may perhaps provide useful alternatives for some instruments.

The traditional valve has disadvantages. It can easily be torn if one isn't very careful; the hinge is tricky to cut (see below) and the thread binding can rot. Replacement takes 20 to 30 minutes, which one may or may not have, (usually not, according to Murphy's law.) The two valves described here have the advantages of being very simple and instantly replaceable. There is no thread binding to rot and they are intrinsically less susceptible to mechanical damage.

Type 1, seen on a gaita gallega.

The inner end of the blowpipe is covered by a wire "cage" formed by two bent pieces of stout wire set into the walls of the pipe at right angles to each other. The cage contains a thin disk of leather or rubber, which performs the same function as the traditional valve. The disk can be inserted or removed without dismantling the cage, being easily rolled up, but it can't fall out. The walls of the blowpipe need to be stout enough to provide a good seating for the legs of the cage.

Type 2, seen on an instrument by a Belgian maker.

The blowpipe is lined with an inner tube of metal, the end of which is covered by one of those soft rubber or plastic caps one puts over the ends of metal chair-legs. This is sliced almost right through with a razor-blade — the remaining thickness acts as the hinge. This valve works exactly like the traditional one, but can be taken off and replaced in a few seconds. It needs to be slightly wet before it is completely airtight.
Improving the efficiency of the trad. valve.

The two valves described above cannot be fitted to all bagpipes, and one may decide to stick to the traditional valve. There are several ways of improving its efficiency. (These remarks supplement the essential advice given in the various easily-available Highland pipes' tutors.)

a) Always ensure that the hinge is uppermost, so that gravity causes the valve to hang semi-closed. Mark the outside of the blowpipe to show which side is up.

b) If the end of the blowpipe is cut off at 45° rather than 90°, the valve will hang closed even without air-pressure from within the bag.

c) As with all valves, the leather needs to be wet to give an airtight seal. Condensation from the player’s breath is usually enough, but if the leather has dried out from lack of use it may be necessary to stand the blowpipe in an inch of water for a few minutes. Alternatively one can keep the valve cooled -- necessary in any case with bellows-blown instruments.

d) It is worth experimenting with different kinds and thicknesses of leather. My own preference is for a fairly thin, supple piece. There are conflicting opinions as to whether the smooth side of the leather should be down (i.e.: touching the blowpipe.) I personally think not, because the soft side is better able to mould itself to the contours
of the blowpipe opening.

e) The correct placement of the nick which forms the hinge is vital. It should correspond exactly with the end of the blowpipe.

In all the above diagrams the thickness of the valve-leather has been considerably exaggerated.

The blowpipe itself.

The inner end of the blowpipe gets very wet, and after much use the wood can start to rot, becoming spongy and fragile. (Perhaps this says something about the quality of the instrument.) I recently discovered this alarming state of affairs in an all-maple set of pipes. The solution was to ensure that in future the parts that get wet would be made of some material (plastic, metal, vulcanized rubber etc.) which is not susceptible to damage by water. It is worth constructing new pipes like this in the first place.

In the case of the said maple pipes, I cut off the tenon that enters the stock and drilled out the bore of the blowpipe along its full length, replacing both with a single tube of aluminium (for lightness, but brass is OK.) Another, shorter, tube glued over the inner one brought the tenon back up to its original thickness. The part where the valve was to be lapped on was grooved and roughened, in order to give the waxed thread a surface to grip.
I didn't use the gaita valve mentioned above because the walls of the blowpipe were not thick enough. Toon Hoonen eventually made me a complete new mouthpipe.

All the above is offered in the spirit of "it worked for me, perhaps it'll work for you" not "this is the only way to do it." I would be grateful to hear of other methods.

Continued from page 17, Comm 352, Lower-bout back fold on English Treble Viols.

There is also pictorial evidence that treble viols c. 1600 could have had back folds on the lower bouts as well as the upper bouts. The drawings of instruments made by Jacques Cellier in about 1585 in Bibl. Nat. MS fr. 9152 (see note by Thurston Dart in GSJX (1957), p. 88, and reproductions in the plates between pp. 62 and 63) include depictions and text contrasting "la violle" and "le violon". Though the instruments are shown face-on, the ribs on the treble side are also shown. The outline of the ribs of the viol implies exaggerated folds of the back in both upper and lower bouts.

I realise that I have only shown plausibility and have not proved that the lower bouts on the treble viols concerned are original. On the other hand there is no serious evidence on the instruments themselves or in our knowledge of the history of viols indicating that these folds were not original, and this is the important point.

Having a concept of what an instrument typically was like at a specific time and place does not justify "restoring" a particular surviving example that differs from that typical state into that state unless the differences are very clearly due to relatively modern alteration. The example may well have originally been atypical, it may have been from a different time or place, or the concept might in itself be naive.

In conclusion, my opinion is that these "restorations" should not have been done.
The Inverted Mordent in Late 16th and 17th Century Music

by E. Segerman.

My copy of Boethius Press's beautifully reproduced facsimile of the Marsh Lute Book arrived recently. I was admiring it and Robert Spencer's characteristically excellently-researched introduction when I was shocked by his statement (p. xxii) "The shake sign # occurs in this piece, to be interpreted by an upper mordent."

This seems all wrong to me. Spencer knows about and has seen, handled and studied very many more manuscript sources of English music of that time (c. 1600) than me, and therefore he may well have information I am unaware of about gracing practices then which can justify that statement. Therefore, when I challenge him now to do so, I will be happy to lose this fight since I and other readers will learn therefrom.

Let me put this issue into modern-historical perspective. Going back to around 1915 and Dolmetsch's "The Interpretation of the Music of the 17th and 18th Centuries", there is no mention of the terms 'inverted' or 'lower' mordent. Yet they appear (p. 197) in the listings of various 'tremoletti' published by Diruta in "Il Transylvano" (1593) and (p. 200) by Praetorius in "Syntagma Musicum III" (1619) p. 235. Praetorius showed them on alternating notes of fast scalewise descending and ascending passages. Diruta's example was the same but only on descending passages. The grace does not appear on the final note of any of these scalewise passages. This tremoletto is the only one listed for the relevant type of passage by Diruta, but one of several by Praetorius.

In 1954, Dart's "The Interpretation of Music" the inverted mordent was mentioned (p. 120 and 176) as one of the possible interpretations of the English virginalists' sign of two strokes across the note stem. He repeated this speculation in his article on the subject (GSJ XIV (1961)p. 32). In neither of these publications did Dart offer any support for, or discussion of it.

Donington's extensive article "Ornaments" in the 5th edition of "Grove's Dictionary" (1954) disagreed with Dart on the virginalists' sign, writing (p. 433) "...there is no evidence whatsoever to justify the common modern use of the upper mordent (Schneller) in the music of this school, with the just tolerable exception of descending passages rapid enough to make inverted mordents out of half-shakes almost forcibly." In his extensive discussion of mordents pp. 410-416, Donington suggested that present day confusion about inverted and ordinary mordents originated in the second quarter of the 19th century with Hummel and Spohr. He stated: "But in reality the inverted or upper mordent, which has some Renaissance warrant, passed completely out of fashion in the Baroque period, until the generation of C. P. E. Bach, when it returned to favour in a limited degree."

Donington maintained this position in his book "The Interpretation of Early Music" (1963). There (p. 197), he illustrated both upper and lower mordents as versions of the single quiebro or crotchet trill as published by Sancta Maria in 1565. According to Poulton's translation (LSJ XII (1970) p. 29), Sancta Maria specified that the inverted mordent was for use in scalewise descending passages. If such a passage was a sequence of crotchets, the
grace was to be applied to alternating notes. It could also occur on two successive crotchets after a semibreve, crotchets immediately after dotted minims, and any long notes in the passage, including the last.

If we assume that the reports of Sancta Maria, Diruta and Praetorius were typical of the development of gracing style at different times in the same musical culture, then we would say that the inverted mordent was the preferred grace used on various kinds of notes in scalewise descending passages in the middle of the 16th century, by the end of the century it was restricted only to fast passages of this type, and early in the 17th century its use was extended to fast scalewise ascending passages, but by then it was only one of several possible graces to use in these passages.

If any of the English grace signs in virginals or lute manuscripts had a unique meaning, it would be unlikely that this was the inverted mordent since they occur on notes not in fast scalewise descending or ascending passages. If it had a variable meaning, it could have been realised by this grace in this kind of context.

Donington seems to have been unaware of two obscure Spanish sources that recommended the use of inverted mordents well before C. P. E. Bach. They were reported on in Strizich's article "Ornamentation in Spanish Baroque Guitar Music" (JLSA V (1972) p. 18). One was an instruction book of 1702 for harp by de Heute which gave examples of the 'trinado' which were upper and lower mordents, and the other was a theoretical work of 1723 by Nassarre which described graces for keyboard instruments, with the aleado being either an upper or lower mordent. With no more hard evidence, Strizich somehow concluded that the inverted mordent was the usual way that the short shake was executed in Spain in the 17th century. Tyler, in his book "The Early Guitar" (1980) p. 90 extended this conclusion to cover all of Europe for the Renaissance and early baroque. I would consider, from the evidence available, that these claims should at least be restricted to scalewise passages.

In 1976, the facsimile of the Board Lute Book was published with a study of the manuscript by Spencer. The section of this study relating to graces was opened by the apt remark: "It is emphasized that my interpretations of grace signs are very tentative and offered only as an encouragement to further research". All of the grace signs that were used by each scribe were catalogued, together with the tablature letters each is associated with, and usually one (occasionally two) grace name(s) the sign is suggested to represent. The fifth scribe provides a table associating signs with grace names which usually differ from the standard names used by Spencer, which seem to derive from Mace. These are also interpreted. The suggested interpretation of each standard grace name was given in notes on the listings for the first scribe.

For the first grace discussed (a dot before the tablature letter), Spencer wrote: "I think this should be interpreted as a relish (Robinson, Schoole of Musicke, 1603, sig. c2) or shake (Mace, Musick's Monument, 1676, pp 102-103); that is, starting on the note to be ornamented, not above it:
The interpretation here is that both Robinson's relish and Mace's shake are inverted mordents. There is much to argue with here. Firstly, on the last page of Dowland's translation of Besardus's 'Necessary Observations' in "A Varietie of Lute Lessons" (1610) is written "You should have some rules for the sweet relishes and shakes... but seeing that they cannot by speech or writing be expressed,..." This implies that relishes and shakes were not the same graces and that they were both complex in some way.

Secondly, Robinson did not describe the relish. He described a "fall" as an appoggiatura from below and then stated that the relish continued with the note above. There is no information how it proceeded after that. It is not clear whether Robinson meant that the fall was part of the relish, in which case the relish started on the note below the primary note, or whether he meant that the relish continued after the fall, in which case it started on the note above. It seems to me that either of these possibilities was more likely than Spencer's assumption that the relish began with the last note of the fall.

Relishes were different things to different authors. The Manchester Gamba book (c. 1650) illustrated it as a lower mordent. Mace's relish started with an appoggiatura from above and ended with a lower auxiliary note. I suspect that the early 17th century relish included both upper and lower auxiliary notes.

Finally, Mace's description of the shake mentions only repeated application of the shaking finger and so rules out Spencer's interpretation of it as an inverted mordent. Incidentally, Mace was curiously inconsistent with respect to this grace. On p. 102 he wrote "The first and chiefest [grace] is the shake, marked thus, with a prick before it, as here you may see (-a)." Yet in the music he provides in the book, all of which is well provided with ornament signs, I could find no example of his use of this shake sign. In profusion one sees the sign =a which he describes as a back fall (appoggiatura from above, appropriate for short notes) or shaked backfall (a shake starting on the upper note, appropriate for longer notes, of which there are hundreds of examples). In his description, the shake starts on the main note but this starting note is not emphasized. In the 'hard' shake, he emphasized the "tearing and scratching" motion of the shaking finger which repeatedly plucks the main note, and in the 'soft' shake he emphasized "beating the string strongly" with that finger, which makes the upper note more prominent. A possible solution to the problem of his inconsistency is that he gave a symbol for the shake starting on the main note for completeness because it was occasionally used, but when he mentioned its popularity he was thinking of the shake as a way of producing a grace, irrespective of what the first note was, therefore including the shaked backfall where the first note was emphasized.
As with the relish, the shake could have meant different graces to different authors, but the sources I know of give no indication of the variability in meaning of the term. I have been using the name with the arbitrary assumption that its meaning with respect to the sequence of notes involved was relatively constant. Variations in the time each note was held are to be expected.

In summary, I've put down what I know about Robinson's relish and Mace's shake and why I don't agree with Spencer's suggestion that they should be interpreted as an inverted mordent. And I've mentioned the evidence I am aware of concerning the use of the inverted mordent before the late baroque and why it is unlikely that the signs in question in the Board and Marsh lute books were meant to specify this grace.

There is a good practical reason why modern professional plucked-instrument players such as Spencer, Strizich and Tyler (and O'Dette, North, etc.) should be enamoured with the inverted mordent as the short shake. When a shake is indicated in the music, at the speed that modern virtuosity seems to demand, there may only be time for one left-hand finger movement to execute it. It is to be hoped that these players will develop a fuller approach to gracing which will lend excitement to performances at the slower speeds proper grace execution should lead them to.

1 An upper or inverted mordent on a given note starts with that note quickly followed by the next diatonic note up and then quickly back to the original note, which then lasts for the remainder of the time originally given it. A lower or ordinary mordent has the second note lower rather than higher.

2 A shake is a fast alternation of the written note with the next diatonic note up. It often, but not always, started on the upper note, and either of the starting notes could either have been emphasized or not. A half-shake is a short shake with the upper note usually played twice, after which the main note sounds for the remaining time. Donington here was referring to the usual half-shake, starting on the upper note.

3 An appoggiatura on a given note starts the time of that note with either the diatonic note above or the one below, followed by the note itself for the remainder. The fraction of the time given to the first note could be much less than half (eg. in England before the 18th century) or rather more than half (eg. in J.S. Bach's time) of the total.
John Downing

The Charles Van Raalte collection of early musical instruments is housed in Dean Castle, Kilmarnock, Scotland. Originally one of the largest collections of its kind in Europe, many of the instruments were sold during the 1920s reducing the collection to its present size.

The collection consists of about 90 stringed, wind and keyboard instruments, about half this number being on display. The instruments date from the 16th to 19th century and are mostly of high quality and well preserved.

It is perhaps rather surprising that this fine collection is not well known, so it is hoped that this communication will help to bring the collection to the notice and appreciation of a wider public.

The inventory reproduced here was prepared by a leading firm of auctioneers, in 1975, for the purposes of valuation and as it stands is a useful description of the collection. It does, however, in my opinion, overlook important detail in it's assessment of individual instruments e.g. instrument no. 32, described as a 19th century guitar lute, is a very fine ivory (whalebone?) lute with original body and neck typically mid-late 16th century in form, converted to a "guitar-lute" in the 19th century - the maker's label is inscribed "Max Unverdorben in Venetia". As I have now examined and measured all the fretted instruments, I have included below my comments on those instruments examined where I believe important detail has not been recorded by the valuer:

COMMENTS ON THE VALUATION INVENTORY

Cat 27. A vaulted back five course guitar in fine original condition engraved with makers initials "F" and dated 1621. No makers label is visible! This instrument is not a chitarra battente!

Cat 28. A vaulted back five course guitar by Matteo Sellas dated 1638. Repaired during the 19th century and converted to a six stringed guitar by the addition of a replacement bridge and brass fretting. Original rose and pegs (?) missing.

This instrument is not a chitarra battente!

Cat 29. An ivory lute by Caesar Aldana dated 1567 with later (?) neck. Converted to a wire strung Angelique by the addition of an extended neck and replacement belly, in the late 17th century (?) Makers brand on the belly in the form of a fish with initials IAH,

Cat 30. A three stringed colascione or long necked lute in original condition throughout.

Cat 31. An ivory lute converted to a lute guitar in the 19th century.

Body by Wendelin Tieffenbrucker, later belly by Roseman or Hoffman carries marks of original bridge, and remains of fingerboard 'strings'. Makers labels inscribed:

"Wendelinus Tieffenbrucker dictus Venerius Fecit 1571" - (Further verification that Wendelin Tieffenbrucker and Wendelio Venere are the same person?)

"Johannes Roseman/ Lauten und Geigenschmacher in Breslau 1686" - (Breslau now named Wroclaw, Poland. Label carries maker's signature.)

"Christian Gottlieb Hoffman Leipzig 1726"
Cat 32. An ivory lute converted to lute guitar in the 19th century. Maker's label reads "Marx Unverdorben in Venetia." Body and narrow neck are probably original, having the correct geometry and construction for a mid-late 16th century lute. The ribs of the body are richly gilded with arabesques.

I am only aware of the existence of three other lutes attributed to this maker.

Cat 33. A fine ivory lute - neck and pegbox cutdown and rebrided, now carrying 8 single strings. Belly carries marks of earlier, wider bridge and original fingerboard "et inges". Rose design is a double headed eagle almost identical to that on lute No AR969 in the Kunsthistorisches Museum made by Magno Dieffopruchar and modified by Thomas Edlinger 1732. The body geometry - nine ribs, small rose diameter, high bridge position and neck length confirm that this was a "French" or "Baroque" lute in its original form - mid - late 17th century.

Cat 34. A lute(?) - or piece of decorative furniture ! A similar object may be found in the Castello Sforzesco collection in Milan.

Cat 35/35A A forgery - some parts, pegs, engraved ivory panels look genuine.

Cat 35B Remembered - see 41.

Cat 39 Rose missing - three bars visible, one on each side of the soundhole canted upwards about 16° to the horizontal towards treble side and one between the bridge and bottom of the belly.

Cat 41 Described under 35B.

Very fine (almost mint) original condition. Instrument described under 41 is missing.

Cat 42 Small ivory mandora with narrow almond shaped profile - and clasp not original.

Instrument much repaired.

Seven pegs in pegbox, bridge designed to carry seven single courses, fixed ivory frets.

Makers brand D.E. on belly.

Italian (?) 17th century (?)

Cat 43 Unlike the other mandoras (mandolinos?) in the collection, which are lute like in appearance, this instrument with its flat pegbox, deep body section and high bridge position resembles a Neopolitan mandolin - it is dated 1655 though.

I should like to thank Mr J. Hunter, Curator for his permission to examine, measure and prepare drawings of the instruments, publish the original inventory and for his assistance in deciphering the maker's labels.

More detailed descriptions of individual fretted instruments will appear in due course.

POST SCRIPT

Original collection owned by Charles van Raalte, Browneea Castle, Dorset. Inherited by daughter Margherita who married 8th Lord Howard of Walden.

Part of collection sold by auction 13-23 June 1927, catalogue prepared by Canon Calvin.
An Irish harp by T. Egan, Dublin, 1821, engraved T. Egan Inventor, 30 Dawson Street, Dublin 1821, the whole decorated with gilt shamrocks and arabesques on a green japanned ground, seven ditals, total height 35ins.

A small harp, unmarked, the table painted with musical trophies and floral garlands, the body, column and neck black japanned with floral and gilt decoration, total height 26½ins., French, circa 1815


An English serpent engraved on the bellmount Ralph Campleman, of leatherbound wood overlaid with powdered gold, three shaped brass keys, brass mounts and mouthpiece, circa 1800

A dulcimer, the table with two soundholes inset with pierced parchment architectural roses, the sides with chinoiserie decoration, four continuous bridges, 25 courses of strings, some triple, some quadruple, maximum width 32ins., Italian, probably Venetian, early 18th Century

A dulcimer, the table with two soundholes inset with gilded roses, two continuous bridges, the sides gilded and decorated in sepia with children at play, maximum width 35ins.

An English guitar or cittern, the back and ribs composed of multiple bands of tulipwood and snakewood, the neck and head similarly overlaid, the table with a carved and pierced mother of pearl rose depicting a boy and a girl playing a flute and a hurdy gurdy, ebony fingerboard with ivory frets and edging, length 30½ins., French, mid 18th Century
8. A keyed English guitar, the one-piece back and ribs of maple, the pine table with inset carved and pierced gilt rose, simulated inked purfling, the neck pierced for three capo tasto positions, watch key tuning, the keybox with six ivory keys, stamped Smith Patent Box London, total length 26½ ins., last quarter of the 18th Century

9. An English guitar by W. Raucher, London 1762, inscribed W. Raucher in Chandos St. London 1762, the two piece back and ribs of root maple, the table inlaid with a pierced and carved rose, simulated inked purfling the neck pierced for four capo tasto positions, ten strings in seven courses, total length 28 ins.

10. An English guitar by F. Hintz, stamped F. Hintz at the top of the back and at the back of the pegbox, the two piece back and ribs of maple of narrow curl, the table inset with a rose pierced and carved with King David playing the harp, simulated ink purfling, the neck pierced for five capo tasto positions, ten strings in six courses, third quarter of the 18th Century

11. An English guitar by Remerus Leissum, London 1758, labelled Remerus Leissum fecit Londoni 1758 and stamped Leissum on the back of the pegbox, the two piece back and ribs of maple, the table with an inset ebonised carved and pierced rose, simulated inked purfling, five capo tasto positions, nine strings in six courses, length 30 ins., later bridge

12. A bass English guitar, unlabelled, the back and ribs of maple, the table with an inset pierced and carved gilt metal rose, simulated ink purfling, the fingerboard overlaid with tortoiseshell and inlaid with bands of mother of pearl, twelve individual machine heads turned by a watch key, six double courses of strings, length 35 ins., circa 1780

13. A lyre guitar by Clementi and Company, London, inscribed Clementi & Co London on the peg box, the body lacquered black with gilt arabesques, the upper arms of the lyre gilded and terminating in a floral motif, the head surmounted by a female mask on a sunburst, the six strings with wrest pin tuning, on giltwood plinth, length 30 ins., circa 1800 (bad worm damage in the back)
14. A harp lute by Edward Light, London, inscribed Light, Foley Place, London, the body black japanned, the table further decorated with gilt arabesques and Prince of Wales feathers, giltwood rose, seven strings over the fingerboard, five diaphason strings, four with brass tuning rings, length 33ins., circa 1810

15. A dital harp by Edward Light, London, inscribed Light, Foley Place, London, Patent number 253, the body lacquered black and decorated with gilt arabesques, the table with an inset gilt wood rose, 19 strings, 13 controlled by ditals, height 35ins., circa 1820

16. An epinette des vosges, the long narrow body of walnut, the upper third carved in relief with the crucifixion and the pine soundboard with heart-shaped soundhole, seven ivory frets, six strings with wrest pin tuning, length 31ins., French late 18th Century

17. A small hurdy gurdy, the bell shaped body decorated in gilt and the wheel cover black japanned and decorated with a gilt chinoiserie scene, the later keybox with ten bone and thirteen mahogany keys, the head, also later, carved with a female mask, six bone pegs, S-shaped iron handle with ivory knob, length 18ins., body early 18th Century, head and keybox late 18th Century

18. A Greek lira, the drop-shaped body overlaid with tortoiseshell and inlaid with bone in a simple running pattern, the table with two large D-shaped soundholes, three strings with three large reverse pegs, length 16½ins., 19th Century

19. A Greek lira, the drop-shaped body overlaid with alternate pieces of ivory and ebony, the table with two large D-shaped soundholes, three strings with three large reverse ivory pegs, length 16½ins., 19th Century
20. A Greek lira, the drop-shaped body overlaid with bone and inlaid with ebony with a central tortoiseshell strip, the table with two D-shaped soundholes, three strings with three large reverse ivory pegs, length 16ins., 19th Century

21. A Krar, the wooden bowl-shaped body with a table of snakeskin secured to the body with a multiplicity of threads, the cross arm decorated with animal sinews, eight strings, height 21ins., East African, probably Ethiopian, 19th Century

22. A bow harp, the bowl-shaped body with hide table secured to the body with a multiplicity of threads tied in alternate light and dark bands, the curved neck with eight pegs, length 34ins., Sudanese, 19th Century

23. An African conical drum, the body of wood and the vellum attached with a multiplicity of threads, diameter about 10ins., Ugandan, 19th Century

24. An African conical drum, similar to the proceeding, diameter about 13ins., Ugandan, 19th Century

25. A tenor mandola, unlabelled, the body of numerous fluted maple ribs, the table with a circular soundhole surrounded by later inlay of mother of pearl in black mastic and beneath, a rectangular ebony plaque inlaid with mother of pearl, also of late date, the neck and the back of the pegbox inlaid with bands of ebony and ivory and the fingerboard and the face of the head inlaid with ivory engraved with arabesques, 38½ins., Italian, late 18th Century, possibly the work of a member of the Vinacchia family

26. A mandolone, the pear-shaped body of nineteen fluted and purfled ribs and the table of coarse-grained pine with circular sound hole surrounded by mother of pearl inlaid into black mastic, the large, shaped head inlaid with strips of bone and pegged for ten double courses, Italian, 19th Century
27. A chitarra battente by Magno Stregher, Venice, labelled Magno Stregher in Venezia and inscribed at the base of the fingerboard M.S. 1621, the arched back and the neck with multiple ribs of ebony interposed with ivory purfling, the table profusely inlaid with ivory, ebony, mother of pearl and other woods and the soundhole inset with a pierced parchment architectural rose, the neck, head and fingerboard also extensively inlaid with arabesques, five double courses of strings, length 39 1/4 ins.

28. A chitarra battente by Matteo Sellas, Venice 1638, inscribed on the head Matteo Sellas alla Corona in Venetia 1638, the arched back with multiple ribs of ebony interposed with ivory purfling, the ribs en suite, the table of pine inlaid at the base with ebony arabesques and the base of the neck similarly inlaid, the (absent) rose within a wide inlay of ivory and ebony (showing signs of later work) and the neck and the back of the head similarly inlaid with arabesques, the fingerboard and the front of the head inlaid with six ivory plaques engraved with a stag, a bear, a camel, a fox with a goose, a hare and a hound respectively, originally five double courses of strings, total length 38 ins.,

The Bridge a later replacement; the instrument lined with 19th Century Music Manuscript

29. A chitarone labelled Caesar Aldana creatus 18 Novemb. 1567, the body of twenty one ivory ribs with ebony purfling between and flanked by two ebony ribs, the neck ebonised and inlaid in ivory with arabesques, second quarter of the 17th Century; the later table with intersecting triple soundholes inset with a pierced parchment rose, the fingerboard inlaid with ivory, ebony, mother of pearl and stained woods with a floral design and the subsidiary neck and pegbox surmounted by a grotesque carved head, the main pegbox carrying eleven strings and the subsidiary pegbox carrying six strings, total length 67 1/2 ins., the latter parts all 19th Century

30. A colascione, the body of thirteen ivory ribs with ebony purfling between and flanked by two ebony ribs, the neck ebonised and inlaid with long strips of bone, the pine table with later inset pierced parchment rose and the fingerboard inlaid with numerous ivory plaques depicting putti at play, the pegbox terminating in an applied carved lion's head, three strings with ivory pegs, length 38 1/2 ins., Italian, 17th Century (the table added later)
31. A lute, bearing numerous labels including those of Tiefenbrucker, Rosman and Hoffman, the body of thirteen ivory ribs interposed with ebony and ivory purfling, the later table with a pierced and carved rose, the neck and shaped head also later, length 35ins., the back Italian, probably by Wendelinus Tiefenbrucker but certainly 16th Century, the remainder German, 19th Century.

32. A guitar lute, the body of fifteen ivory ribs with ebony and ivory purfling, each rib decorated with gilt arabesques, and the table with an inset pierced and carved rose, the neck inlaid in ebony and ivory similarly to the back and the shaped head with six reverse pegs, length 38ins., German or Austrian, 19th Century.

33. A lute, with indistinct label, the body of nine ivory ribs interposed with ebony and ivory purfling, the neck and the back of the reflex pegbox inlaid with ebony and ivory chequers and the fingerboard also inlaid with ebony and ivory, the later table with a rose pierced and carved with a double headed eagle, the pegbox now pegged for ten strings, length 31½ins., the body Italian 17th Century, the table Austrian 19th Century.

34. A lute, unlabelled, the body of unusual angular form extensively inlaid with ivory and bone arabesques and two plaques depicting portrait heads of men in renaissance costume, the table with an inset carved and pierced bone rose surrounded by fabulous beasts inlaid in mother of pearl and the fingerboard with three ivory plaques engraved with mountain scenes, reflex pegbox, pegged for fourteen strings, length 24½ins. Italian, 19th Century.

35. A shaped wooden travelling case for a theorbo, lined with red silk, the exterior with paper printed with stars, shaped brass lock and escutcheon, height 47½ins.

35A A theorbo labelled In Padua Vendelinus Tiffenbrucker 1562, the back of thirteen ribs of zebra wood (?) and the table with a pierced and carved rose, the neck and main pegbox inlaid with ebony and ivory chevrons and the subsidiary pegbox with two ivory panels engraved with classical figures, the main and subsidiary pegboxes carrying twelve strings each, length 44½ins., Italian, 19th Century.
35 B. A mandore labelled Fedele Barnia (now)
Milanese fece in Venezia Anno 1767, the back of stained maple with ivory purfled ribs, the neck and pegbox similarly purfled and the table with a pierced and carved rose and later bridge, the pegbox terminating in a rectangular finial, six double courses of strings, length 20½ ins., Italian

36. A cittern labelled Hamburg 1694, the body of guitar form and the arched back with panels of ebony intersected by ivory stringing to produce a herringbone pattern, the table with three soundholes, the two smaller ones with pierced parchment roses, the larger rose now absent, the neck cut away on the bass side, the fingerboard with brass frets backed by ivory and ebony strips, the pegbox surmounted by a carved female head, pegged for ten strings, length 25½ ins., German, circa 1700

37. A mandore, labelled Michel Angelo Bergonzi figlio di Carlo fece in Cremona l'anno 1755, the back of stained maple with ivory purfled ribs, the neck and pegbox similarly inlaid, the table with an inset mother of pearl rose pierced and carved with a crowned double headed eagle, the fingerboard and frets of mother of pearl, the pegbox terminating in a square finial overlaid with a mother of pearl plaque, twelve mother of pearl pegs, six double courses of strings, length 20½ ins., contained in original fitted tooled leather case with silver strapwork hinges and escutcheon, Italian, early 18th Century

38. A mandore labelled Petrus Merighi fecit Parmae 1767, the body of fruitwood, the table with inset pierced parchment rose, the fingerboard with two ivory plaques each engraved with a bird, the later pegbox pegged for six courses of strings, length 20½ ins., North Italian, mid 18th Century

39. A mandore labelled Geo Guiseppe Fontarelli fece in Bologna 1726, the body of alternate ribs of maple and stained fruitwood, the table with some later simple inlay, the fingerboard, neck and pegbox ebonised and inlaid in ivory with arabesques, length 20 ins., Italian, first half of the 18th Century
40. A mandora labelled Francesco Plesberi fecit in Milano conteado del Sole Anno 1613, (missing)

41. A mandora, unlabelled, the back of stained fruitwood, the ribs purfled with ivory, the neck and pegbox similarly inlaid and the table with a pierced and carved rose, later bridge, the fingerboard inlaid with ivory strips, the pegbox terminating in a square finial, six double courses of strings, length 20\frac{1}{4}ins., Italian, early 18th Century - now missing?

42. A mandora (missing) - now found!

43. A mandora labelled Ebar Enrico fecit anno 1655, the back with ivory ribs purfled with ebony, the neck inlaid in ivory with a geometrical design, the table with a pierced parchment rose, with applied ivory carving beneath the bridge, the neck and fingerboard overlaid with ivory and inlaid in ebony with arabesques inhabited by birds and reptiles, reverse pegs to head, five double courses of strings, 21\frac{1}{2}ins., Italian mid 17th Century

44. A dancing masters kit, unlabelled, the body and neck in one piece, simulated inked purfling, length 14\frac{3}{4}ins., English 18th Century

45. A dancing masters kit, unlabelled, the one piece back and ribs of maple with inlaid purfing, length 14\frac{1}{2}ins., English, 18th Century (damaged)

46. A dancing masters kit, unlabelled, similar to the proceeding, 16\frac{1}{4}ins., English, 18th Century

47. A pochette by Thomas Edlinger, Augsburg 1681 and labelled Thomas Edlinger lauten und geigenmacher in Augsburg 1681, the back overlaid with alternative ribs of ivory and tortoiseshell, the fingerboard and tailpiece similarly inlaid, the later head and pegbox surmounted by an ivory knob, length 17\frac{1}{2}ins.,

48. A pochette by Georg Worlle, Augsburg 1673, and labelled Georg Worlle in Augsburg 1673, the back, neck, fingerboard and tailpiece all overlaid with alternate bands of ivory and tortoiseshell interposed with narrow bands of ebony, the table with small heart-shaped soundhole below the fingerboard and later star shaped inlay, the pegbox with ivory pegs surmounted by a later wooden knob finial, length 17\frac{1}{4}ins.
49. A pochette by Johannes Bagany, labelled Johannes Bagany fecit 1735, the body, neck and tailpiece inlaid with alternate bands of bone and ebony, the ebony fingerboard edged with bone, the pegbox with four ivory pegs surmounted by a carved lions head, length 17 3/4 ins., Austrian

50. A pochette by Du Mesnil, Paris 1662, and labelled Du Mesnil Paris 1662, the body and neck of walnut carved from a single piece of wood, the table purflled with twisted silver wire and the walnut fingerboard similarly purflled, the pegbox surmounted by a carved female head, length 16 ins.

51. A pochette, unlabelled, the body of stained walnut, the table unpurflled, the neck and pegbox of maple, the latter surmounted by a grotesque animal head, length 16 1/4 ins., 19th Century

52. A pochette, unlabelled, the beechwood body of boat shape, with rudimentary scrolls at the top and bottom, the scroll and pegbox from a child's violin, length 19 1/4 ins., Scandinavian, 18th Century

53. A pochette, unlabelled, the fluted body of fruitwood with bone purfling, the table edged with alternate pieces of bone and ebony, the fingerboard with geometrical inlay of bone and ebony, the pegbox inlaid in bone and surmounted by a carved winged lion's head with bone teeth, length 19 7/8 ins., German, 18th Century

54. A German mute violin, unlabelled, of eccentric outline, the two-piece back of maple with varnish of a golden brown colour, with simulated inked purfling and inked floral decoration on the back, total length 21 1/2 ins., 19th Century

55. A French violin by Honor Derazey, unlabelled, but inscribed on the ribs Honoratus Derazey factor Italiano modo Mirecuria, the two-piece back with marquetry inlay of a girl and a boy in a rural setting with a church in the background, also carved in relief at the top of the back, double purfling, with varnish of a golden brown colour, the pegbox surmounted by a finely carved head of a bearded man, length of back 14 ins., 19th Century
56. A German violin labelled Sanctus Sepaphin Utinensis fecit Venetys Ann 17 — , of Viol form without edges, the two-piece back with varnish of a golden brown colour, the table with flame soundholes, length of back 14½ ins., 19th Century

57. Viol D'Amore labelled Mathias Kloz Lautenmacher in Mittenwald Anno 1737, (missing)

58. A Viol D'Amore by Antonno Zaifir 1716, labelled Antonno Zaifir ... Laut und Giegenmacher in... 1716, the pine table with flame outline, the flat two-piece back of maple, the pine table with flame f-holes, simulated inked purfling, with varnish of a golden-brown colour, the long pegbox carved with acanthus leaves and surmounted by a carved blindfolded cherub's head, seven bowed strings, fourteen sympathetic strings, length of back 19 ins., German, the bridge and nut of later date.

59. A tenor viol labelled Johannes Hasert a Eisenach Anno 1735, the two-piece back of maple, the pine table with flame soundholes with varnish of a golden-brown colour, the pegbox surmounted by an open scroll, the back carved with stylised foliage, carved tailpiece, length of back 17½ ins., German

60. A treble viol, unlabelled, the back and ribs of alternate bands of ebony and walnut with ivory purfling, the pine table with flame soundholes and inset ivory rose beneath the fingerboard, the tailpiece and fingerboard overlaid with ivory and inlaid in ebony with scrolling foliage, the later neck and pegbox surmounted by a carved lion's head, length of back 16 3/8 ins., German, 18th Century

61. A tenor viol by Henry Smith, London 1623, labelled Henry Smith over against Hatton House in Holbourne 1623, the two-piece back of maple of medium curl, the pine table with two C-holes and pierced and carved rose beneath the fingerboard, double purfling, the back with purfling geometric decoration, the replaced neck and pegbox surmounted by a carved human head, length of back 17 5/8 ins., This Instrument has been converted into a Viola

62. A Cor Anglais by Fornari, stamped Fornari a Venzia, the curved body of leatherbound wood, horn mounts, two brass keys with square covers, length 30 ins., Italian, late 18th Century
63. A Cor Anglais, unstamped, the curved body of wood bound in leather tooled and gilded with arabesques, ivory mounts, the two original silver keys with square covers, the shaft of the low C-key engraved 1806, three later keys on pillar mounts, length 29 ins., Italian, late 18th Century

64. A tenor cornett, unstamped, the leather-bound wooden body with single curve, the leather tooled with geometrical decoration, the single key of brass with square cover, the touch piece and shaft absent, later wooden mouthpiece, length 34½ ins., Italian 17th Century

65. A three-keyed boxwood oboe by Lenglet, stamped Lenglet on each joint, the upper joint with baluster ferrule, ivory mounts, the three keys of brass, the left hand E-Flat key a later addition, the two original keys with circular covers, twin G and F holes, length 23½ ins., French, early 18th Century

See Lindsay Langwill, An Index of Musical Wind-Instrument Makers, page 93


67. An ivory one-keyed flute unstamped, the single key of silver with square cover, sounding length, 21 7/8 ins., English, mid 18th Century, and two ivory corps de recharge (69)

68. An ivory one-keyed piccolo, unstamped, silver mounts, the single key of silver, sounding length 10 5/8 ins., English, circa 1800

69. See Item 67

70. A celluloid whistle pipe of simple form, unstamped, six fingerholes, sounding length 11 1/8 ins., German, 20th Century

71. A Fruitwood flute d'accord by L. Walch, stamped L. Walch, the twin bores drilled from a single piece of wood with简单 stamped decoration, seven twined fingerholes and twin thumb hole, length 13 ins., English, first half of the 19th Century

72. An Ivory treble or alto recorder, unstamped, length 19½ ins., English, circa 1730
73. An ivory treble or alto recorder, unstamped, length 19 3/8ins., English circa 1730

74. An ivory treble or alto recorder, unstamped, with later silver bands retaining crack in head joint, length 20 1/8ins., French, circa 1735

75. An ivory sopranino recorder, unstamped, the body in one piece, length 11 3/8ins., English, early 18th Century

76. A serinette or bird organ, the case of mahogany with later brass handle, nine lead pipes, the lid with separate hinged compartment, height 6 1/2ins., French, last quarter of 18th Century, bearing a German repairers label dated 1792

77. An octave spinet inscribed Filippus Racceriis factus Mantuae 1535, the case with repousse leather decoration in imitation of carved walnut, the lid painted with the Judgement of Zeus on Mount Olympus, the two octave keyboard with fruitwood naturals and stained fruitwood accidentals, width 13 3/4ins., Italian, 17th Century (?)
80. An octave spinet, the case of cypresswood, the keyboard compass three octave and five notes, with ebony naturals faced with ivory arcading and ivory accidentals, double strung, the outer case painted in brillaint colours with a princess in a camel drawn chariot and other figures on a black lacquer ground, the interior with arabesques and Commedia dell'arte figures in bleu camaiou on a gold ground, width 30½ ins., Italian 17th Century, raised on giltwood stand in the form of a kneeling river god bearing the instrument on his hands and head. Venetian or Roman, early 18th Century

81. A small virginals, the case painted blue and decorated in gilt with scrolling foliage, the soundboard with pierced leather tiered rose, the keyboard, compass three octaves and five notes, with ivory naturals and ebony accidentals, in outer case, the interior of the lid painted with a coat of arms, the exterior with green lacquer decoration (not original), width 27½ ins., Italian, 17th Century

82. A small gebunden clavichord in the form of a drawer enclosed in a carved black and gilt casket, surmounted by a giltwood figure of the reclining Apollo, the interior lined with decorative paper, the keyboard compass two octaves, with ebony naturals and ivory accidentals, width 18 5/8 ins., Italian, 17th Century

83. A mechanical spinet, the instrument enclosed within a black lacquered casket the upper section being a jewellery casket, clockwork mechanism activating the seventeen jacks, with harp stop, the soundboard painted with flowers and scrollwork and the lid and sides with a painting of angels musicians (much worn) the barrel with three tunes, width 17 1/8 ins., Flemish, 17th Century

84. A folding harpsichord, the three sections hinged together and folding into a single rectangular case, the largest section with inset pierced and carved giltwood rose, each part of the soundboard painted with flowers, the keyboard compass four octaves and one note, two jacks to each note, with ivory naturals and ebony accidentals, length 39 ins., French, early 18th Century

85. A small positive organ, the case and contemporary stand painted brown and gold, the doors opening to reveal the pipes and keyboard, the latter with compass of two octaves, with fruitwood naturals and ebony accidentals and above, a rack of silver painted display pipes, the bellows situated in the upper part of the instrument and worked by means of a lever on the left side, single rack of pipes, the interior of the doors painted with kneeling angels with cherubs above, height 62½ ins., Florentine, early 17th Century
86. A portative organ in Gothic oak case, showing signs of considerable restoration, the delicately worked screens enclosing a single rank of metal pipes, the latter later additions, the keyboard, compass two octaves and one note, ebony naturals and ivory overlaid accidentals, two bellows at the rear, with geometrically carved covers, height, 20ins., French, early 16th Century

87. Positive organ (missing)

88. A positive organ, the oak case with a single rack of free standing wooden pipes, each painted around the window with a grotesque human mask, the three octave keyboard with fruitwood naturals and ebony accidentals, maximum height 45ins., German 17th Century, with later metal sea horse above the keyboard, the instrument in poor condition and the bellows wanting

89. A Dutch bass drum, the shell painted over its entire area with battle scenes, also bearing the Lion crest of one of the States, diameter 31\(\frac{3}{4}\)ins., late 17th Century, with beater, on stand

90. A Dutch side drum bearing an unidentified label on the inside, the shell painted with a portrait of an Admiral and a coat of arms, each flanked by men-o-war under full sail, diameter 19ins., 17th Century

91. A dulcimer, the sides painted with flowers on a black ground, the table also painted with flowers and with two pierced vellum roses, two continuous bridges, twenty-four quadruple courses of strings, contained in an outer case with yellow lacquered interior, decorated with green strapwork and coloured papier coupe, the exterior painted with a basket of flowers and dark green strapwork on a lighter green ground, width 31ins., Italian, 18th Century
We begin with the tag-end of the Bibliography of music including bassoons, the parts covering bassoon/s and brass, contrabassoon/s and other instruments, music for dulcians, notes on some important concertos (quite interesting, despite a number of contradictions and dubious remarks, such as the inclusion of horns and trombones among the woodwinds), and notes on the Vivaldi concertos, with quite a lot of odd statements (eg that they are unduly short, whereas 8-14 minutes, the timings he gives, are on the long side for Vivaldi; the nonsense statement:"Did he, like Mozart, Johann Christian Bach and others, write for the future, for a time when the bassoon would be a better instrument than it was in his time?") but a very useful cross-index from Fanna, Pincherle, Ryom and Rinaldi numbers (which is reprinted here from Chapter 271; as always, in this fascicle there is a good deal of needless repetition. These sections are followed by an Addenda of music recently published, some of which has been available for ten years and more; nor does he even know how many entries there are in his Bibliography; on page 1664 there are "well over 5,000 works" and on page 1665 "over 4,000". Despite what he says, a good many of the works listed here and in the fascicles reviewed in the last FoMRHIQ are transcriptions and arrangements.

The rest of this fascicle is devoted to Biographies of Bassoon Players Past and Present, including the whole of the Past (including a few who are still with us but no longer playing) and the first few pages of the Present. A surprising number of these biographies have no dates, not even an indication of their century, which seems a very odd idea; surely if one can discover any information at all about a player, one knows roughly when he flourished, even if one has not got birth and death dates. One thing that caught my eye was the number that are specified as being "Dutch/Jewish" or "German/Jewish" and I wondered why; after all, he does not specify "Dutch/Catholic" or any other religious conviction or persuasion. I hope that the entries for past players are more accurate than those for the living (who is Godfrey Gambold, principal bassoon in the Swansea S.O., and where is Geoffrey Gambold in this list?), for such a list could be a very valuable for future researchers. Mr. Jansen has, after all, a wide circle of friends and contacts, and he obviously has an enormous filing system; the tragedy is that nobody is going to be able to carry on from where he leaves off without doing all the research all over again, simply to check facts and spellings and dates.

This lists all the piano manufacturers known to the editor, with their addresses (and in many cases who really makes the pianos that have a particular name on them; for instance, did you know that pianos marked Erard are now made by Wilhelm Schimroel Pianoforte- und Musikinstrumentenfabrik GmbH, Braunschweig?), and the serial number for each year, or sometimes for every fifth year. The list is by no means complete; for example, under Aeolian, it says: "Aeolian pianos first introduced in Europe in January 1979. No information included due to insignificant number of instruments marketed.", but surely in the days when the Aeolian Hall was the Aeolian Hall instead of a BBC Light Music studio, they sold pianos and not just organs? A quick comparison with Rosamond Harding's Appendix C (the list of London makers)
in the back of her monumental The Piano-Forte (2nd edition, Gresham Books, Old Woking, 1978) shows that what this book covers is contemporary makers selling in Europe. Those firms which have been going a long time (e.g. Broadwood, from 1775 with no.25; Erard, from 1800 with no.1640; Pleyel, from 1807 with no.1 — also now owned by Wilhelm Schimmel, incidentally; Steinweg, from 1835 to 1849 in Germany, with nos.1-482, and then as Steinway in New York) have listings very useful to the early piano historian, and there are also such few random date/number correlations of extinct firms as are known to the editor, either in the main list (e.g. Pape, Wornum and one or two others) or in an Appendix.

Certainly this book will be very useful to anyone interested in those firms which do exist at the present day, and the geographical coverage seems excellent, with a number of far-eastern firms listed. For the historically minded, it will be of more limited use, though for a number of names it gives more precise information than can be found in, for instance, Harding or in Cyril Ehrlich's The Piano (Dent, 1976), which, roughly speaking, carries on from where Harding stops in 1851. For most of us, I'd say not essential but could be very useful. There is, by the way, a brief history of the piano from 1709 to 1980 by David Grover in the front of the book.

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Jeremy Montagu

Review of: Arnold Myers, A Check-List of the Brass Musical Instruments in the Edinburgh University Collection of Historic Musical Instruments (Reid School of Music, Teviot Place, Edinburgh EH9 9AG, typescript duplicated, 21pp, £1.00)

Keith Pratt, A Check-List of the Ethnic Musical Instruments in (the same collection) (same address, 14pp, £1.00)

This collection is, of course, what was the Galpin Society Permanent Collection (plus what was already there before the Galpin Society's gift, much of which is covered by Keith Pratt's Check-List). Both Check-lists give a brief description of each instrument, with essential measurements, and the source where known (and, for the brass instruments, cross-reference where appropriate to the Galpin Society's various exhibitions in 1951, 1958 and 1968). It is clear that Mr. Myers, who is now the Honorary Curator of the Collection, is not only energetic and thorough in his cataloguing, but also generous, in that much of the brass is his loan to the Collection. His descriptions are clear, concise and accurate, and this List is highly recommended.

I cannot say the same for Mr. Pratt's. Mr. Pratt appears to be a Sinologist, from the fact that the Chinese names are given, in Chinese characters, for the Chinese instruments, but no non-European characters are used for any other instruments (nor are all of them given their native names, and some of those that are given are wrong). Unfortunately he does not appear to be an organologist, and much of his terminology and description is odd, confused, inaccurate and plain wrong. For example, the reeds of a sansa are referred to as teeth; sexagonal is used instead of hexagonal; a taus (an Indian bowed instrument) is named as a sitar (a plucked instrument); Chinese ti are said to have 9 finger holes (one is for a membrane, two are tuning vents, six are actually finger holes — a school-boy howler this one); the mouth of a duct flute is always called a notch; funnel is used to mean the staple (I think) of shawms, and so on and so forth. If you decide to buy this one, so as to know roughly what is in the Reid, be very careful when using it and never quote from it.
Jeremy Montagu


Two brief publications by one of our members, the one on Michael being rather the more interesting because we know so much less about him. I wonder why both the Haydns are known by their middle names, rather than by their first (Franz Joseph for the elder and Johann Michael for the younger)? Both booklets provide a concise biography, the one on Michael having rather more space to survey his work, with interesting comments on the contacts with other composers, especially with Mozart of course.

Peggy Downie tells me that they plan to issue a new volume of their catalogue each year (double reed instruments next), and as they've only printed 1,000 copies of this one, if you want one, you'd better whip an order in fairly fast. The catalogue covers six serpents, a Russian bassoon, a bass horn, seven ophicleides and sixteen key bugles. Descriptions are very brief, with much less information than in the Arnold Myers Brass Instrument Check List from Edinburgh, also reviewed here, and the only measurement given is the overall height/length (not the body length, although it says "Length of body"). Were it not for the fact that every single instrument is photographed from the front and from the back, one would regard this "Catalogue of the Collections" as the most summary of check-lists. If one has, for financial or other reasons, to keep the information down to what one would normally think of as check-list quantity, and yet wants to produce something that can be called a catalogue, this lavish use of illustration is the ideal compromise. But I hope that it may be possible to provide fuller information in future volumes, especially for those instruments where measurements are rather more critical (after all, about all that could be given here is bore length, unless they went into the sort of full detail that Leipzig goes in for — see this Bulletin, p.2/3). Copies are available in UK, by the way, from Tony Bingham (£4.50 plus postage) and perhaps elsewhere also.
EDITOR'S NOTES

My apologies that this issue is so jumbled up. Several items were in non-standard sizes or with very faint type, and these had to be joined to similar ones on the other half of the sheet of paper for reproduction.

Further to the Bulletin page 2. The Rules take 3 pages. We'll print them next time if it's a thin issue or if several members say they want it.

Deadline for the next issue is OCTOBER 3rd, to Jeremy's NEW ADDRESS: c/o Faculty of Music, St. Aldate's, Oxford OX1 1DB, or (a few days later) to me at 18 Moorfield Road, Manchester M20 8UY as usual.

last-minute note.
The G. A. L. Data Sheets list was too faint to print from. So those pages have been removed from this issue.