

STILL ALIVE



THE VÁZQUEZ COLLECTION
OF HISTORICAL STRING INSTRUMENTS
1560 – 1800

ORPHEON FOUNDATION
In the service of a living tradition

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*From The Right Honourable The Lord Menuhin, O.M.K.B.E.
65, Chester Square,
London, S.W.1*

Professor José Vázquez
Orpheon Foundation
Praterstrasse 13/1/3
A-1020
Vienna
Austria

30th September 1998

Dear Professor Vazquez

How very interesting, your letter telling me about the bows I used for the recordings, of Corelli I believe, that I did with Dr Robert Donington. I am delighted that these beautiful bows will have found a home, along with other period instruments, at the Castle of Duino, home of the Prince of Thurn und Taxis. It is a fitting sanctuary for such lovely instruments of the past and it is good to have your assurance that they will be used by practising musicians. I hope this collection will grow, with many contributions to it. It will all help to bring Europe's past closer to its present and to establish a sense of direction for its future.

With warmest good wishes

A large, elegant handwritten signature in black ink, reading 'Yehudi Menuhin'. The signature is written in a cursive style with long, sweeping strokes.

Yehudi Menuhin



Venerable Ambassadors From a Distant Past

Orpheon wishes to open your eyes and ears to the marvelous world of string instruments of the Renaissance, the Baroque and the Classical Periods. The collection now contains over 170 violins, violas, violoncellos, violas da gamba, violas d'amore, barytons and historical bows dating mostly from 1560 to 1780, all restored to their original playing conditions and placed at the disposal of members of the Orpheon Consort, professional musicians and outstanding students from all over Europe for competitions, recordings, concerts and long-term study.

Its owner, Prof. José Vázquez of the University

for Music and the Performing Arts Vienna holds that it is the living acoustical heritage - the sounds that these instruments produce for those living today - that interests us, and not their mere decorative flair as objets trouvés from aristocratic residences of a distant past. We wish to hear what these instruments have to say and we wish to learn from them about the manner of performance of their musical heritage from the Renaissance, the Baroque and the Classical Periods.

Defining our mission

It is a singularly beautiful and unique - perhaps even miraculous - process, which Orpheon wishes to preserve for mankind, linking our past and our present with our future, a process which began perhaps four hundred years ago on a modest work bench in a modest atelier, with a dedicated man breathing life into a plank of wood...



Our Past

The violin maker of former times invested all of his knowledge and skill, but also all of his love to produce an object of consummate beauty whose sole purpose, however, is to produce an incomparably beautiful musical sound. These master craftsmen were well aware of the fact that the quality of sound their creations produced would mellow and refine with the passing of time, but none could have ever imagined that the violin leaving his shop at this very moment was about to embark on a journey that would last several hundred years. Nor could he have ever dreamt that a violinist of the 21st Century would still delight in the marvelous virtues that he had so lovingly implanted - several centuries ago - into this so tiny and so fragile wooden body. Nor that human ears some twenty generations later would rejoice at the elegant and eloquent sounds that his creation was still capable of producing. Or is it that the violin has eschewed the ravages of time to achieve a near immortality?

The composer of his time was doubtless inspired precisely by the marvelous sounds issuing from these finely crafted instruments to create musical masterpieces of profound emotional expression.

But he, too, could not have imagined that the fruits of his com-positional endeavours would be treasured by listeners hundreds of years in the future, that the most intimate thoughts and sentiments he skillfully clothed in musical phrases would reach out to touch the hearts and souls of so many future generations.





Our Present

The professional musician and the student of today, if given the opportunity to work with such a fine instrument, acquire a knowledge about the aesthetics of the period in light of which the poetic masterpieces of those composers should be interpreted. This musician, now acquainted with the instrument and its music, is then in a position to present to the public of our day those exquisite compositions, performed on the very same instrument that a fine craftsman had created on his workbench three, perhaps even four hundred years ago. The craftsman and the composer have long perished, but their legacies live on, enriching the lives of musician and listener today as they enriched the lives of many along the way and will continue to do so for generations yet to

come.

Our Mission for the Future

Upholding this tradition, unbroken since the violin left the atelier of its birth, is the mission which Orpheon has chosen to assume. The reception and the impact that both the exhibitions and the concerts with the historical instruments of the collection have enjoyed in the past proves that not just the musicians, but also the general public fully understand and appreciate the significance and the long-term implications of this quest.

We hope that you, too, will welcome these venerable ambassadors from a distant past into your heart. Lend them your ears, for theirs is the power to move your soul and change your life!



The Viola da gamba Family The Violin Family or Viola da braccio Family

The instruments which comprise the collection are grouped into these two main families. It is important to note that the two families - contrary to common opinion - are not related to each other: the viola da gamba is not at all a predecessor of the violin. They arose almost simultaneously and coexisted for a period of three hundred years.

The viola da gamba was born in the culturally heterogeneous region of Valencia, Spain at the end of the 15th Century. The first painting of a viola da gamba being played by an angel, found in Xativa (Valencia), dates from 1475-85. A photo of this painting is to be found in Hall 2. The instrument derived frets, the number of strings (six) and the tuning (in fourths, with a third in the middle) from the lute or the vihuela (a predecessor of the guitar). In essence, the viol, as the viola da gamba is called in English, is a bowed guitar. The playing position is on the knees or between the legs, therefore the name "da gamba", from the Italian word meaning "leg".

The violin descended onto Northern Italy in the hands of wandering minstrels most likely from Poland or the far North. The first paintings of a complete quartet of viole da braccio were painted by the exquisite Renaissance artist, Gaudenzio Ferrari and are to be found in the cathedrals of Saronno and elsewhere; these date from ca. 1535. These paintings are also to be seen at the exhibition (hallway leading to Room 4). The violin has commonly four strings and is tuned in fifths. There are no frets on the fingerboard. The violin is derived from the medieval vielle or rebec, both played on the shoulder, for which reason the Italians called it the "viola da braccio", meaning "arm-violin".

These two independent families lived and worked together in harmony for about 250 years. The viola da gamba disappeared gradually in the course of the 18th Century. The violin has come to represent the highest achievement of Western musical tradition. The modern symphony orchestra is based on the sound of this family of instruments.

The Viola da gamba Family

Like all instruments of the Renaissance, the viola da gamba came in all sizes, representing the different ranges of the human voice. These are called:

- Treble viola da gamba (tuning: d^{''}, a['], e['], c['], g, d)
- Alto viola da gamba (historically very rarely used: c^{''}, g['], d['], b-flat, f, c)
- Tenor viola da gamba (g['], d['], a, f, c, G)
- Bass viola da gamba (d['], a, e, c, G, D)
- Great bass viola da gamba (g, d, A, F, C, GG)
- Double bass viola da gamba (d, a, e, C, GG, DD)

In addition to this, a smaller member was added in France in the 18th Century, the pardessus de viole, tuned one octave higher than the tenor (g^{''}, d^{''}, a['], f['], c['], g), but sometimes having only five strings (g^{''}, d^{''}, a['], d['], g). All members of the viola da gamba family may be seen in this exhibition!

The Violin Family or The Viola da braccio Family

- Violin (e^{''}, a['], d['], g)
- Viola (a['], d['], g, c)

Violoncello (a,d,G,CC)

Double bass (g,D,A,EE and sometimes CC)

There were also several sizes which were used very seldom. One, the violoncello piccolo, is a four or five-string version, with an added upper string tuned to e'. Another, extremely rare, a five-string violin with variable tunings. All these members of the violin family are on display in this exhibition, too! We do not have a violino piccolo at this time, but we are looking for one!

The Viola d'amore

From the 17th to the beginning of the 19th Centuries, two other types of string instruments were also occasionally used. In the wake of the expansion of European hegemony, the discoveries in the Far East, principally in India and China, inspired the construction of musical instruments in Europe, as in the case of the sympathetic strings of the viola d'amore and the baryton.

The viola d'amore is a type of violin, but with six or seven gut strings on the fingerboard which are played with a bow, and another six or seven thin metal strings running under the fingerboard, which resonate when the upper strings are bowed and produce a magical, silvery resonance which manages to charm every listener. This special colour was used to express delicate and amorous sentiments, as the name foretells.

The Baryton

The baryton is essentially a viola da gamba with six or seven playing strings but with many thin metal strings running under the fingerboard, which however, can also be plucked with the thumb of the left hand while the other strings are bowed: a very amusing and delightful effect. Since Prince Esterhazy adored (and played) this instrument, his Capellmeister, Joseph Haydn composed a large body of magnificent works for the baryton.

Two violae d'amore and one baryton are displayed in this exhibition!

The Collection of Original Bows

The history of the bow is thoroughly documented by the original bows in the collection as well as by copies of historical bows, where no original is to be found. Since 1500 the bow has undergone significant transformations, which influence to a high degree the performance of the artist on his instrument. In fact, a bow can totally transform the sound of a viol or a violin, something which few know.

The Visual and Acoustical Documentation

Another important aspect of the work of the Orpheon Foundation is the recording of the sonorous heritage the collection represents in the form of compact discs, catalogues, postcards, which are available at the door. There are recordings of the viola da gamba consort, the Trios by Haydn and Lidl and the monumental double-choir motets by Johann Ludwig Bach, recorded with nine violas da gamba of the collection.

These may also be ordered via our web site, which you may wish to recommend to interested friends. We are also interested in bringing this collection to other cities and other countries and would therefore be very thankful for your recommendation.

ON THE VIOLA DA GAMBA

“If one were to judge musical instruments according to their ability to imitate the human voice, and if one were to esteem naturalness as the highest accomplishment, so I believe that one cannot deny the viol the first prize, because it can imitate the human voice in all its modulations, even in its most intimate nuances: that of grief and joy”

(Marin Mersenne, *Harmonie Universelle*, 1636)

Thus praised the French theoretician Marin Mersenne in 1636 the viola da gamba*, this most noble of all string instruments, which graced during its flowering - from 1480 to 1780, i.e. from the Renaissance to the Classical Period - court, church and chamber with its presence. Because of its delicate sound, rich in harmonics and in subtle inflections, the viol was considered the most perfect imitator of the human voice, which, in the wake of humanism, had been elevated to be the measure of all things musical, and therefore became a paramount medium for sophisticated music.

Baldassare Castiglione -“*Il Libro del Cortegiano*” of 1528 - considers the playing of viols indispensable for the education of a nobleman:

“Music is not just a decoration, but a necessity for a courtier. It should be practiced in the presence of ladies, because it predisposes one to all sorts of thoughts... And the music of four viole ad arco is very enchanting, because it is very delicate, sweet and artfull.”

Spellbound by the ideas of Italian Humanism, the art-loving princes Francis I (†1547) and Henry VIII (†1547) brought not just the leading Italian painters, sculptors and thinkers, but also Italian composers and musicians to France and to England respectively. At the time when Neo-Platonic Thought was in everyone's head, Petrarca and Ariosto in everyone's mouth, the viola da gamba was in everyone's hand!

Postlude:

We had our Grave Musick, Fancies of 3,4, 5 and 6 parts to the Organ, Interpos'd (now and then) with some Pavins, Allmaines, Solemn and Sweet Delightful Ayres; all which were (as it were) so many Pathetical Stories, Rhetorical, and Sublime Discourses ; Subtil and Accute Argumentations, so Suitable, and Agreeing to the Inward, Secret, and Intellectual Faculties of the Soul and Mind ; that to set Them forth according to their True Praise, there are no Words Sufficient in Language ; yet what I can best speak of Them, shall be only to say, That They have been to my self, (and many others) as Divine Raptures, Powerfully Captivating all our unruly Faculties, and Affections, (for the Time) and disposing us to Solidity, Gravity, and a Good Temper, making us capable of Heavenly, and Divine Influences.

Tis Great Pity Few Believe Thus Much, but Far Greater, that so Few Know It.

(Thomas Mace, *Musick's Monument*, 1676)

ON THE VIOLIN OR THE VIOLA DA BRACCIO

A quoy l'on peut adjouster que ses sons ont plus d'effet sur l'esprit des auditeurs que ceux du Luth ou des autres instrumens à corde, parce qu'ils sont plus vigoureux & percent davantage, à raison de la grande tension de leurs cordes & de leurs sons aigus. Et ceux qui ont entendu les 24. Violons du Roy, avoüent qu'ils n'ont jamais rien ouy de plus ravissant ou de plus puissant: de là vient que cet instrument est le plus propre de tous pour faire danser, comme l'on experimente dans les balets, & partout ailleurs. Or les beautez & les gentillesses que l'on pratique dessus sont en si grand nombre, que l'on le peut preferer à tous les autres instrumens, car les coups de son archet sont parfois si ravissans, que l'on n'a point de plus grand mescontentement que d'en entendre la fin, particulièrement lors qu'ils sont meslez des tremblemens & des flattemens de la main gauche, qui contraignent les Auditeurs de confesser que le Violon est le Roy des instrumens.

...ceux qui jugent de l'excellence des airs & des chansons, ont des raisons assez puissantes pour maintenir qu'il est le plus excellent, dont la meilleur est prise des grands effets qu'il a sur les passions, & sur les affections du corps & de l'esprit.

One may add that its sounds have a greater effect on the spirit of the listeners than those of the lute or other string instruments, because they are more vigorous and are perceived the better due to the great tension of their strings and their high range. And those who have heard the 24 Violins of the King avow that they have never heard something more ravishing and powerful. From this one deduces that this instrument is the most proper to make one dance, as one experiences in the ballets and everywhere else. In addition the beauties and the gentilleses that one employs are so numerous, that one could prefer it to all other instruments, because the strokes of its bow are at times so ravishing, that one suffers no greater displeasure than when they cease to play. Particularly when (the sounds) are joined with trills and vibrato of the left hand, which conduce the listeners to confess that the Violin is the King of instruments.

...those who judge the excellency of airs and chansons have reasons sufficiently powerful for maintaining that it is the most excellent, wherein the best reason is the great influence that it exercises on the passions and the affections on the and soul.

Marin Mersenne, Harmonie Universelle, 1636

The Viola da gamba Family

The viola da gamba is not a predecessor of the violin, but is a completely different family altogether. It first appeared in Valencia, ca. 1470 - 1480 and was in vogue until about the French Revolution, although some still played the viol until 1800. Unlike the violin, whose form was already firmly standardized by the middle of the 16th C., the viola da gamba was built in a wide variety of shapes and forms: no standard model was ever attained nor striven for. Indeed the divergences in construction principles during the period from 1480 to 1780 yielded remarkably different acoustical results, so that one cannot really speak of "the" viola da gamba. An Italian viol of the Renaissance has literally very few things in common with, say, an English Tudor viol or a French viol serving His Majesty in Versailles. Each instrument has thus to be examined individually. But this is the exciting thing about this multifaceted "family" of instruments which you are about to get to know...

The viol was an outspokenly aristocratic instrument; as it formed an integral part of the education of a gentleman, like lute, harpsichord, singing. It was used principally for serious music in cultured surroundings, as opposed to the violin, which in the beginning was used by professional musicians and minstrels for accompanying dancing and entertainment and thus was not considered suitable for persons of gentle breeding.

The Viola da gamba in Consort Music

In the Renaissance, all instruments were built in families, representing the ranges of the human voice: Soprano, Alto, Tenor, Bass. The viol consort was made up of instruments of different sizes: treble, tenor and bass being the most common. Two trebles, two tenors and two basses constituted a "chest of viols", which would ideally have been built by the same maker, although the literature for consort counts works of from two to up to seven players. Due to its delicate, rich and finely nuanced tone, the viol was employed preferentially in polyphony, either in combination with voices (motets, madrigals, chansons) or in the instrumental forms derived from these vocal models (ricercare, canzona, tiento, fantasia). It is principally in the Fantasia - the polyphonic form par excellence - that the greatest English masters - Byrd, Ferrabosco, Coperario, Lawes, Gibbons, Purcell - excelled: the most erudite thoughts, the most sublime poetry found expression here. In quality, these works cannot only be favourably compared with the very best in the poetical and theatrical genres of their English contemporaries, but also with the best of chamber music of all periods.

When therefore Mersenne wished to demonstrate the style of music suitable for the viola da gamba, he chose to print a six-part fantasia by Alfonso Ferrabosco!

The Family of the Viola da Braccio

Violin, Viola, Violoncello, Violone or Double bass

1 - Violin – probably Cremona / Brescia, 16th Century

This violin shows all of the typical characteristics of the work of Andrea Amati (ca. 1505-1577), one of the most illustrious violin-makers of all times. But although the contours of the body and of the sound holes exactly match those of Amati, the violin is most likely a contemporary copy of Amati. It may be rightfully claimed that Andrea Amati single-handedly created the violin in its present form, which has remained unaltered since the 16th C. Recent investigations have revealed that Andrea Amati, who signed his first labels as “Amadi”, may have been a Spaniard of Arabian descent (Andreas Hamad), whose family may have been expelled during the fanatical religious persecutions from his native Valencia to Italy. Welcomed by the open and free spirit of the Venetian Republic, he eventually settled in Cremona to found the Art of Violinmaking as we know it today. Amati’s instruments demonstrate a level of artistic excellence which can be compared to the achievements in painting, sculpture, architecture and literature of the Era of Humanism.

Our violin resembles closely the Amati model, although the work on the scroll and pegbox point rather towards Brescia. We thank Andrew Dipper, an English expert, for the attribution.

2 - Violin - Label: Nicolò Amati, Cremona, 1669

This violin most likely is a fine example by Cornelis Kleyermann (1670-1699), Amsterdam

The University of Hamburg has carried out dendrochronological studies (see materials in the exhibition) on the wood of this violin. Dendrochronology is the science of determining the date of the annular rings in pine or spruce, serving to establish when the tree was felled. Dr. Peter Klein and Dr. Micha Beuting have established that the rings on the top of the Amati run from 1489 until 1658, indicating that the tree was felled in or about 1659. Since the label bears the year 1669 and since violin makers usually wait a few years to let the wood dry, then it is very much believable that the violin could very well have been made in 1669 by Amati.

3 - Violin - Carlo Giuseppe Testore - Milano, ca. 1700

The Testores were a notable dynasty of gifted violin makers in Milano. They lived on the same street, even in the same building, as the Grancinos and the Pastas. This violin remains in the so-called morn condition, which means that the neck has been tilted back a bit, the bass bar is thicker and it is strung with metal strings. The violin is lent out regularly for soloists and students of the Vienna University.

4 - Violin - Matthias Albanus - Bozen, ca. 1680

This master from Tyrol reached the stately age of 99, which explains why his style underwent some modifications along the way. Basically he worked along the lines of Jakob Stainer and Nicolò Amati. The scroll on this violin is particularly beautiful, the back is finely modelled, the red varnish shows signs of *cracquelé*, a typical sign of his work. Arcangelo Corelli owned and performed on one of his violins.

5 – Violin – Antonio Pollusca – Roma, 1741

The place of honour of the list should be given to this violin, the very first baroque violin of the present collection, which I purchased right at the beginning of my university studies - 1969 - in Chicago, directly from Mr. Kagan (Kagan & Gaines).

One encounters the following text in Lütgendorff:

"Dem Namen nach ein Böhme und auch seiner Arbeit nach mit der Prager Schule verwandt, wenn er auch unter Tecchlers Einfluß stand. Er ist nur wenig bekannt, gehörte aber jedenfalls zu den besseren römischen Geigenmacher seiner Zeit."

Translation: "According to the name, a Bohemian maker; his work is related to the Prague School, although he stood under the influence of Tecchler. He is very little known, however he belongs to the better Roman violin makers of his time."

The peg box and scroll betray his Roman heritage: they arose under the influence of the most significant masters of the city, David Tecchler. The sound holes remind one of the work of Francesco de Emiliani, a maker also active in the Eternal City.

6 - Violin - Giovanni Antonio Marchi - Bologna, 1740-1795

A very fine Bolognese luthier in the tradition of Guidantus, Tononi, Faccini. Interestingly, these violin makers worked under the influence of Stainer rather than that of their Cremonese contemporaries. Gian Antonio Marchi wrote a treatise in 1786, now preserved in Bologna, on how to set up a violin, which is a valuable source for technical details on construction.

Ottorino Respighi owned and played on a violin of this Bolognese master, which closely resembles our instrument.

7- Violin – Jakob Horil, Roma, ca. 1750

Jacob Horil was a native of Bohemia, resided in Vienna from 1720 onwards and settled down in Rome ca. 1740. His style retains the overall characteristics of his Northern Provenance, abstaining from incorporating Italianisms. As a matter of fact, this violin, with its swung scroll and short, round sound holes is reminiscent of the work of the Viennese School, leading some experts to doubt the certification.

8 – Violin – probably German, 19th C. (label: Goffriller)

9 - Violin - Italien - Cremona or Venice, ca. 1700

The opinions of the experts vary on this violin: Cremona, Venice or even Austria.

10 – Violin – Giuseppe Gaffino, Paris, 1743

Giuseppe Gaffino († 1789) was an Italian violin maker who, like many of his countrymen, exercised his trade in Paris. He studied with Castagneri, establishing himself from 1742 on as an independent maker. He was elected President of the Violin-maker's Guild in 1766. Although his workmanship does not equal the refined creations of his contemporaries, Guersan and Pierray, our violin nevertheless possesses a very robust sound. This violin retains its original neck, fingerboard and pegs. Notice that the neck is

already angled towards the back, as on the modern violin. This, together with the wedge-shaped fingerboard, yield a rather substantial bridge height.

11 – Violin – Sebastian Dallinger, Vienna, ca. 1780 (label Jacobus Stainer, Absam 1675)

Although endowed with all of the constructional characteristics of the Stainer instruments, this violin was made by Sebastian Dallinger, sometime in the 18th C. The sound is quite remarkable. Ludwig van Beethoven owned and played on an instrument by this maker.

12 – Violin – Johann Christoph Leidolff, Wien, 1739

13 – Violin – Johann Christoph Leidolff, Wien, 1745

14 - Violin - Johann Christoph Leidolff - Wien, 1747

The Leidolff Family was one of the most significant in the Vienna of the 18th Century. To judge from his work, the founder of the Dynasty, Nikolaus, most likely studied in Italy: his work shows the influence of Ruggieri in Cremona. Nikolaus made the fabulous violoncello from 1690 (Nr. 61), the magnificent basse viola da gamba (Nr. 105), and the splendid viola (Nr. 40), which carries the etymology of his son, but most likely was built by Nikolaus. Johann Christoph, his son, was also a notable violin maker: four of his violins and a violoncello are in the collection. The two violins (14, 15) are veritable twins, made from the same wood, the same varnish at the same time.

15 - Violin - Johann Christoph Leidolff - Wien, 1748

This violin is in its original state, bearing the original neck, fingerboard, bass bar. Only the bridge and tailpiece have been replaced.

16 – Violin – Joseph Ferdinand Leidolff – Vienna, 1767

17 - Violin - Johann Georg Thir – Wien, 17..

Johann Georg Thir (ca. 1710-1779), a native of Füssen in Allgäu, is judged to be the finest violin maker in the Vienna of the 18th C. His excellent work are in no way inferior to that of his Italian contemporaries. The collection has a violin, a viola, a violoncello and a truly magnificent five-string bass.

18- Violin – Mathias Thir – Vienna, 17__

19 – Violin – Johann Joseph Stadlmann, Wien 1768

Johann Joseph (1720-1781) was the son of Daniel Achatius Stadlmann (ca. 1680-1744), the founder of this distinguished Viennese dynasty of luthiers in the 18th C. In fact, Daniel Achatius was entrusted with the Imperial monopoly on the wood trade for the guild of luthiers, which explains why the instruments of this Family were constructed from the finest, first-choice materials.

20 - Violin - Johann Schorn - Salzburg, 1707

While still living in Innsbruck, Johann Schorn (1658-1718) received commissions, as had Jakob Stainer somewhat earlier, for instruments from the Archbishop of Salzburg, Max Gandolph von Kuenburg (1668-1687), an enlightened aristocratic clergyman, generous

patron of the arts, whose ambitious programmes transformed the city into a center for Baroque art, architecture and music of unparalleled brilliance. It was he who summoned Heinrich Ignaz Franz Biber and Georg Muffat to his service. On the recommendation of the Capellmeister Matthias Biechteler (ca. 1670-1744) Johann Schorn was appointed Court Violin Maker (Hoff Lauten- und Geigenmacher) in 1713, transferring his workshop to Salzburg. The influence of his Innsbrucker colleague, Jakob Stainer is so evident in Schorn's works, that his violins could easily pass for that maker's creation. His sons, Johann Paul and Johann Joseph, maintained the very high quality of violin making in Salzburg into the 18th Century.

Working together with Heinrich Biber, Johann Schorn supposedly may be rightfully credited with having invented the viola d'amore. Indeed his instruments may be considered the finest of them all. One of his violas d'amore is to be found in our collection. Although bearing the label of Johann Christoph Leidolff, that viola d'amore could hardly be by anyone else but Johann Schorn.

Wolfgang Amadeus Mozart owned and played on a violin by Johann Schorn . Ludwig van Beethoven owned a Salzburg violin from around 1700, at present in the Museum in Bonn, which, although bearing no label, resembles very closely the violins of this master and his sons.

21 - Violin - Tyrol, 18th C.

22 - Violin - Tyrol, 18th C.

23 – Violin – Aegidius (I) Kloz (I), Mittenwald, 1717

24 - Violin – Aegidius (II) Kloz, Mittenwald, 1774

Mittenwald , together with Füssen, those two small cities in South Bavaria near the Alps, became the centers of violin making in Germany, a position held by these two cities until the present. The leading family in Mittenwald was named Kloz, which brought forth outstanding makers. The collection has one violin each from Sebastian, Aegidius I and Aegidius II.

Aegidius Kloz (1733-1805), one of the most outstanding of the German Masters, adheres closely but not slavishly to the general norms of Stainer, just like the majority of the excellent luthiers of this extensive violin-making dynasty from Mittenwald, which profoundly influenced the development of the violin North of the Alps. The varnish, golden and translucent, is of very high quality. The work on the scroll and peg box can be counted to be among the finest on a German violin.

25 - Violin - Sebastian Kloz, Mittenwald, 1733

26 - Violin – Martin Leopold Widhalm, Nürnberg, um 1760

Leopold Widhalm (1722-1776) was a native of Vienna, but settled in 1745 Nürnberg, where he remained the rest of his life. This violin is particularly good condition, retaining most of its red varnish, quite rare for these violins.

27 - Violin - Joseph Hill - London, 1774

Joseph Hill was the founder of the most famous violin maker dynasty in England, whose members are active even to this very day. This violin was fashioned after the Amati-model, so cherished in England.

28 – Violin – Johann Anton Gedler, Füssen, ca. 1790

The joy of experimenting with exotic forms of some of the South German luthiers is well evident in this example. Even more extravagant variants than this are known from this school, some with heads of lions, dragons and griffiths. Although rare today, many such instruments appear in paintings of the 16th and 17th C..

29 – Violin – Hans Krouchdaler (Krauchthaler), Bern, Switzerland, 17th C.
Alemannisch School

The Alemanisch School, also known as the Black Forest School, was an independent branch of the Art of Violin-making noted for its flamboyant ornamentation, very often all over the body of the instrument, as in our example. The intarsia or inlay work utilises woods of different coloration, giving the impression that the design has been painted. The Alemanisch School was prevalent in the regions between the Black Forest of Southern Germany and the Alpine regions of Switzerland and Austria (the region populated by the Alemanen Tribes) between the beginning of the 17th Century to the first part of the 18th, when this style suddenly disappeared, perhaps englobed by the established violin-making centers of Mittenwald, Füssen and northern Italy. In spite of the profuse ornamentation, these instruments sometimes have a remarkably good sound. This one does not, but perhaps due to the many vicissitudes it experienced during its long life.

31 – Violin - Anon. Germany

32 – Violin – Johannes Uldaricus Eberle, Prague, 1758

33 – Violin – Jacobus Koldiz, Rumburgue, 1751

34 - Violin - Deutsch – 18th C.

35 – Anon. Mittenwald

36 – Anon. Klingenthal, end of the 18th C.

37 - Violin – five-string - Joachim Tielke - Hamburg, um 1700

This five-string violin shows the typical characteristics of the instruments that Tielke bequeathed to the world. It is in perfect state of preservation. Notable on the violin: the ivory border inlay on the top and back, the lion's head, which reminds one of the galleon figures of Hanseatic ships and the flowers and ivy decoration of the pegbox. A few composers wrote specifically for the five-string violin, among them Emperor Leopold I from Austria. The tuning was probably: a-e-a-e-a or g-d-g-d-g.

Whether Tielke actually constructed instruments or whether he was only a dealer, selling other makers' products is not settled so far. The fact is, however, that his reputation was very high throughout the world, even long after his death. Tielke also made the fabulous bass violas da gamba (Nr. 108, 154).

38 –Violin with five strings: “Quinton” - Louis Guersan - Paris, um 1740

This instrument has nothing in common with the German-Austria five-string violin (Nr. 37). We are dealing with a completely new invention here, which arose in France around 1710 and fulfilled completely different tasks. The tuning is like a violin below (g-d-a) and like a viol above (a-d-g), and held between the legs, this instrument allows an noble person to perform the repertoire of the violin with ease. Mme Henriette de France, daughter of Louis XV, was proficient on this and also the pardessus de viole.

39 - Viola - Milano, 17th C.

Certificates by Hill. This viola suffered a surgical operation during the 18th or 19th C., reducing the original body by perhaps 3 to 4 cm, a fate suffered by almost all large violas and violoncelli from the 17th century. This reduction was made in order to facilitate playing. Even the celli by Stradivarius were reduced from 77-79 cm to the now standard 75 cm. Our viola measures now 41.8 cm; it was probably 44 cm long.

40 - Viola – Nikolaus Leidolff (um 1650 - um 1710)

Ettiquette: Johann Christoph Leidolff - Wien, 1719

Whether this splendid viola was made by the father, Nikolas or by his son is not certain. The son possibly set his ettiquette in the instrument after the death of his father. The back was described by Daniel Draley as “One of the finest backs I have ever seen outside of Italy”. According to him, it reminds one of the work of Vincenzo Ruggieri, thus substantiating the theory that Nikolas learned his trade in Cremona.

Nikolaus Leidolff saw the light of day in 1650 in Milano, then learned his trade in Italy. After his journeyman’s years in Italy and Switzerland, he settled in Vienna, married the widow of his Master, Isaak Ott from Füssen in 1672 and took over the workshop. The quality of his work and the excellent sounds of his instruments earned him an international reputation way beyond the frontiers of the Habsburg Empire. His son, Johann Christoph, and his grandson, Joseph Ferdinand, carried on the family tradition until the end of the 18th C.

41 - Viola - Johann Georg Thir - Wien, 17__ (See Violin: Nr. 17)

42 – Viola - Mathias Thir, Vienna, 1786 (See violin Nr. 17)

43 – Viola - Johann Joseph Stadlmann, Vienna, 1764 (See Nr. 19)

Johann Joseph (1720-1781) was the son of Daniel Achatius Stadlmann (ca. 1680-1744), the founder of this distinguished Viennese dynasty of luthiers in the 18th C. In fact, Daniel Achatius was entrusted with the Imperial monopoly on the wood trade for the guild of luthiers, which explains why the instruments of this Family were constructed from the finest, first-choice materials.

44 - Viola - Sebastian Dallinger - Wien, ca. 1780

This viola is in original condition, bearing the maker's neck and fingerboard. It was never changed in the 19th C. Ludwig van Beethoven owned and played a viola by this renowned Viennese luthier.

45 – Viola – Tyrol, 17th C.

46 – Viola – Hulinsky, Prague, 1768

These forms, often called “festooned”, were fashionable in the 18th C., although examples of these were also to be found in the 16th and 17th. C.

47 – Viola – Josephus Antonius Laske, Praha, 1787 (1738-1805)

Laske, Josef Anton Laske, born in Rumburg in 1738, died in Prague in 1805, was a pupil of Jacob Koldiz and Thomas Hulinzky. Laske worked in Dresden, Berlin, Vienna and Brunn, before returning to Prague. In addition to excellent violins, Laske also made pochettes, violas d'amore, harps and mandolins. According to Fetis, in Poland and Bohemia Laske enjoyed the reputation of being even better than the Italians. This viola is a fine example of his work.

48 - Viola - German – ca. 1700.

This viola has fortunately retained its original size, 44 cm., typical of violas of the 17th Century.

49 - Viola - William Smith - Sheffield, um 1780

Here we have another instrument in perfect original state, a prime example of violin making in England in the second half of the 18th C. All parts are original, no damage to front or back. Only the bridge and tailpiece have been replaced. The small dimensions of this viola made it suitable for chamber music in the salons. Johann Christian Bach Carl Friedrich Abel and others would have employed such an instrument in their performances.

50 - Viola d'amore - Jean Baptiste Deshayes Salomon - Paris, um 1740

This viola d'amore by one of the finest Parisian luthiers has seven playing and seven sympathetic strings. These last are accessible to the bow, but simply resonate freely when the upper strings are bowed, yielding a magical, endearing, otherworldly sound, which gave the instrument its name: the love-violin.

Our instrument, which was purchased at Sotheby's London, is in perfect and impeccable original condition, even with the original pegs.

51 –

52 - Viola d'amore - Johann Schorn, Salzburg, um 1700
(signed: Johann Christoph Leidolff - Wien, 1750)

This instrument represents the original model for the viola d'amore, with six bowed and six sympathetic strings. Johann Schorn apparently worked closely with the Salzburg Capellmeister Heinrich Ignaz Franz Biber to invent the viola d'amore. Consequently our instrument may well be one of the earliest violas d'amore in history, probably made sometime before 1700! The instrument is in its original state, including the original pegs, fingerboard, tailpiece and even quite probably some of the original strings.

A violin by Johann Schorn is also in the collection (Nr. 20): Wolfgang Amadeus Mozart played on a violin by Johann Schorn.

53 – Viola d'amore – Joann Joseph Hentschl, Brünn, 1750

54 – Viola d'amore – Thomas Andreas Hulintzky, Praha, 1774

55 - Viola d'amore - Michael Andreas Partl - Wien, 1751 ?

56 – Violoncello – North Italian, ca. 1760

Although judging from the sound this instrument is one of the finest in the collection, the experts are in disagreement as to its origin. Eric Blot (Cremona) claims that the wood used for the back and ribs is a particular species of maple from the Appennine Mountains in central Italy called oppio, thus corroborating the attribution to North Italy ca. 1720 by Charles Beare (London). Nevertheless other experts have claimed to identify the wood of the back as one of the following: oppio, carpino, willow, cherry, pear or apple. All of these woods are known to have been used for the construction of violoncellos and basses.

Label (probably fictitious): Ramon Fernan / dez Oviedo 1640

The spurious label, identifying this instrument as a Spanish production (city of Oviedo) from the middle of the 17th Century, can be dismissed on the basis of the results of dendrochronology. The youngest ring on the belly comes from the year 1755, yielding a probable date of construction of 1758-60.

57 - Violoncello - Simone Cimapane - Roma, 1692

Proof has been given, that this violoncello was played in the Orchestra of Arcangelo Corelli in Rome! Dr. Agnese Pavanello, a musicologist from Rome, who wrote her dissertation on Corelli's orchestra, informed me that both Simone Cimapane and his son were members of Corelli's orchestra. In addition, Simone also made instruments. Therefore it is a particular honour to have this violoncello in the collection, which once took part in performances with the great master. If only it could speak words...!

This cello is also discussed in the Dictionnaire Universel des Luthiers by René Vannes. He claimed that the Roman luthier Leonori had a violoncello by Cimapane of the year 1692. I purchased this cello from Mrs. Leonori, niece of the violin maker!

The violoncello was not reduced in size; the back measures 77 cm., which is typical for orchestral celli of the 17th C. It has a rosette in an unusual form, rather rare in violoncelli.

58 – Violoncello after Montagnana, Venice, ca. 1700

Domenico Montagnana was one of the most renowned luthiers in Venice, besides Cremona, one of the most important violin making centers in Italy. This cello, although not by him, clearly stands under the influence of the master. One of the characteristics of the school was the broad upper bouts, which yields a very full sonority.

60 - Violoncello piccolo – by Giovanni Francesco Leonporri, 18th C. (Milano, Roma, l'Aquila)

The five string violoncello piccolo was used often for solo work in the Baroque. Among others, Johann Sebastian Bach and Georg Philipp Telemann dedicated works to this instrument. The highest string is tuned to e'. The wood of the back came from the roots of the tree, thus showing a somewhat extraordinary pattern. Charles Beare, one of the leading experts on the violin, was quite fond of this violoncello.

61 - Violoncello - Nikolaus Leidolff - Wien, 1690

Nicolaus Leidolff (ca.1650-ca.1710) Born near Milano around 1650, Nicolaus Leidolff first learned violin-making in Italy. After traveling as an apprentice in Italy and Switzerland, he settled down in Vienna, initially employed by Isaak Ott, one of the many luthiers from Füssen who established himself in Vienna. As was the custom of the times, Nicolaus Leidolff married the widow of his employer upon his death in 1672, taking over his master's workshop. The high quality of his workmanship and the excellent sound of his instruments very soon won him an international reputation far beyond the borders of the Habsburg Empire. His son, Johann Christoph and his grandson, Joseph Ferdinand, carried on the family tradition to the end of the 18th C. Our violoncello retains the original dimensions of the body, which enables it to produce the full, generous, sonorous bass necessary for a Baroque orchestra.

62 - Violoncello - Anton Posch - Wien, ca. 1700

It is very rare to encounter a violoncello in the original dimensions. With a back of 81.1 cm, this violoncello is the largest in the collection, possibly one of the largest all around! As mentioned before, most large celli were reduced to the length of 75 cm considered the standard today. A fifth low string was added to the instrument, a GG or FF string (as described in *Syntagma Musicum* by Michael Praetorius 1619), which allows the occasional playing of the lower octave (16' range).

63 - Violoncello - Johann Georg Thir - Wien, 17.. (See Violin Nr. 17)

Johann Georg Thir (ca. 1710-1779), a native of Füssen in Allgäu, is judged to be the finest violin maker in the Vienna of the 18th C. His excellent work are in no way inferior to that of his Italian contemporaries. The collection has a violin, a viola, a violoncello and a trully magnificent five-string bass by J. G. Thir. His brother, Matthias Thir, also an excellent luthier, made a violin and a viola in original condition in our collection.

64 - Violoncello - Michael Ignaz Stadlmann - Wien, um 1780

Michael Ignaz was the son of Johann Josephs (1720-1781), who was the son of Daniel Achatius Stadlmann (ca. 1680–1744), the founder of this significant Viennese dynasty Daniel Achatius was given the monopoly wood in the Habsburg Empire, which is why the instruments from this family have the most wonderful wood for building their instruments. There is one violin and one viola by Johann Joseph in the collection.

65 -

66. Violoncello, Anon. Vienna, ca. 1780

67 – Violoncello piccolo, German, ca. 1800

This violoncello retains its original set-up, constituting thus a valuable document to the construction principles of the times. It was probably tuned to G-d-a-e¹.

68 - Violoncello piccolo by Carlo Giuseppe Testore, Milano, ca. 1700

A very fine example of the work of this Milanese master

69 – Violoncello after Andrea Amati by Roland Houël, Mirecourt, 2007

This is an exact reconstruction of the original dimensions of the Andrea Amati violoncello

in the Shrine to Music Museum, which suffered an atrocious alteration in size. The scientific research which this reconstruction entailed may be seen on the television screen next to this instrument: it was presented as a lecture in Cremona in 2006, attended by 200 violin-makers from all over the world at the exhibition dedicated to the works of Andrea Amati.

70 – Violone, six-string in D, Veneto, 17th C.

This is the largest member of the viola da gamba family, tuned one octave lower than the bass viola da gamba: DD-GG-C-E-A-d. This type of double bass or violone would have been in use throughout the 17th C.

71 – Violone (Double bass) with 5 strings - Johann Georg Thir - Wien, 1750

This violone or double bass merit our attention. As a rule, double basses are made from low quality woods, the finer planks saved for the more expensive violins and violoncelli. This bass, however, has the finest highly-figured spruce for the top and extremely highly figured maple for the sides and back. The fact that the leading luthier in Vienna was given the commission for a contrabass and that he used the finest spruce and maple available imply that this was a special order from some very wealthy customer, either the Emperor himself, or Prince Esterhazy, who at the time was the wealthiest man in Europe, or Graf Lobkowitz, who kept a solid musical establishment in his palace.

72 - Violone (double bass) with 4 strings - Johannes Udalricus Eberle – 1750

This imposing double bass, which because of its size and the mean quality of the material probably was in the service of a large church in the Habsburg Empire, came in intact condition into the collection. Even the neck, tailpiece and the tuning-machines are original. The bridge and strings have been replaced! The wood used in its construction is very plain, which probably indicates that it was destined rather for use in the musical establishment of a church rather than at court. Indeed the generous dimensions of this instrument would also point to its use in a large space. The sound of this double bass is so rich, so full and majestic that it can easily completely metamorphose a 40-man orchestra. The sound holes are in the form of snakes or flames, typical of the Austrian – South German Region.

73 – Violone, 6-strings in G, Milano, ca. 1700

This is a member of the viola da gamba family. Larger than a normal bass viol, it is usually referred to as "great bass viola da gamba" (Praetorius: Groß-Baß-Viola da gamba; in England: great bass viol). The tuning is usually: GG-C-E or F-A-d. It was one of the most frequently used violones during the 16th and 17th Centuries, in church and chamber alike. Our violone, a particularly excellent example of this instrument, has often been used for recordings.

The Family of the Viola da Gamba

Treble, Tenor, Basse viola da gamba, Pardessus de viole, Violone, Baryton

74 - Viola da gamba, treble, 1 - William Turner - London, 1647

75 - Viola da gamba, treble, 2 - William Turner - London, 1656

76 - Viola da gamba, treble, 3 - William Turner - London, um 1650

Since we are dealing with a luthier of the 17th C., then one should be very pleased to have four instruments by William Turner in our collection. The theoretician, Thomas Mace, recommends in 1676 that one should assemble a viola da gamba consort from instruments by the same maker, that are at least 100 years old. The age, he admonishes, improves the quality of the sound of string instruments. We have taken his advice seriously!

77 – Viola da gamba, treble, Henry Jaye, London, ca. 1620

Henry Jaye is considered to be one of the most outstanding makers of viols in Jacobean England, particularly suited for the performance of the viol consort repertoire. Having been transformed into a viola, this instrument was restored as a viol by Jan Stejskal, who also provided the photographic documentation of his work, seen on the screen.

78 – Viola da gamba, treble, Munich, ca. 1700

Although this small treble viol most likely came from Munich, the head, in form of a dragon, is a reproduction of one by Joachim Tielke. Dendrological dates: 1695 treble, 1702 bass side. A curiosity: on one of the ribs are written the names of the choir boys who probably played on this instrument in some monastery school or church.

79 - Viola da gamba, treble, Leonhardt Maussiell - Nürnberg 1720

A treble viola da gamba in very excellent state of conservation by Maussiell, one of the leading violin makers in Nürnberg. Many composers wrote music for this type of treble viol, sometimes called "violetta" in Germany, among them, Telemann, Molter, Finger, Schwarzkopf.

80 - Viola da gamba, treble, In Festoon - Form I - um 1730

This treble has a flat back.

81 - Viola da gamba, treble, in Festoon - Form II - um 1730

One finds this very curious form in Italy, Austria, Germany, Holland and England. Nr. 80 was bought in Spain around 1980. I bought the second one in 1998 in Bonhams London, thinking that it was a twin to the first one. Many years later the dendrochronological investigations of the University of Hamburg proved that the wood from the tops of the two instruments not only were from the same time, but also from the same tree! The second trebles, with a shaped back, bears a label by Gianbattista Grancino.

83 – Viola da gamba, treble, Matthias Joannes Koldiz, München 17?6

84 - Viola da gamba, treble, Venice or Brescia, 16th C. The sound holes indicate an early date: although the exact year is not available, this is one of the oldest instrument in the collection. Identification as Venice or Brescia, 16th C. by the English expert, Andrew

Dipper.

85 – Viola da gamba, treble, anonymous, in Ganassi-form

86 – Viola da gamba, treble, anonymous (Italian, 16th C.?)

87 – Viola da gamba, treble, Salomon Workshop, Paris, ca. 1740

Evidence of an early form of recycling: the back and the ribs of this instrument come very obviously from a tenor or perhaps a bass viol of the 17th. Century which may have been damaged at the time. The luthiers of the Salomon Workshop used those parts to construct a treble viol, adding a new top and a beautifully ornamented cut-through scroll.

88 - Viola da gamba, treble, Gio. Balla Bugger - Mantua, 1630

Judging from the name, the maker probably came from the so-called "Allemanisch" region: South Germany, Switzerland, Western Austria. After the pest of 1630 many luthiers from the North settled in Italy to replace the deceased ones. The form of the instrument resembles that of the bass viol by Ventura Linarolo from 1585 (Nr. 97). It is one of the earliest examples of a flame whole, although the Hans Busch viols of this period also show a variety of sound holes. This treble viol, one should note, is a contemporary of Monteverdi, also a native of Mantova, whose main instrument was the viola da gamba!

Recent investigations by Ugo Ravasio, Brescia, have demonstrated the presence of a group of violin makers predominantly in Brescia and Northern Italy, calling themselves "tedeschi" immediately after the demographical devastations of the pest of the 1630's. Apparently they immigrated to Italy to replace the luthiers who had perished during that plague. The second name on this magnificent treble viola da gamba cannot be read with certainty. Very clear are the first name: "Gio" and the last: "Bugger". The middle name has a very clear B at the beginning, then what appears to be an "a", followed by two letters, the first of which is probably an "L", the next could also be an "I" or a "t", the last letter is again an "a". Thus the name could be "Balla", "Balta". Given that the Italians do not use the letter "W", this could then be interpreted as an Italianisation of any of the following: "Walla", "Walta". The double g in Bugger points possibly to the "Alemanisch" region of South Germany, Switzerland and Austria, where it is spoken as "ck". (Pronounce English: "Booker"). However, if the use of the two g's is an adaptation to the Italian language, the name could have originally been "Bucher" (Pronounce English: Boo - her).

Neither Ugo Ravasio nor I have any clues as to this viol maker and would be very glad to receive any information our readers may have!

89 – Viola da gamba, treble, Paul Alletsee, Munich 1684-1735

90 – Viola da gamba, treble, German or Austrian 1

91 – Viola da gamba, treble, German or Austrian 2

92 – Viola da gamba, treble, German or Austrian 3

93 – Viola da gamba, treble, Ignatius Hoffmann, Wölfferlsdorf, 1736

94 - Viola da gamba, pardessus, six-string, Flemish, ca. 1710

Informations about the previous owner:

(from Manu Rubinlicht, kindly forwarded by Sophie Jasinski)

Jeanine Rubinlicht acquired the pardessus around the 1970's, in France, most probably through an antique dealer. Besides her Baroque violin (Buson, Busan ?), she also owned a pardessus by Guersan which was purchased after her demise by Wieland Kuijken. Jeanine died in 1987. The instrument was sold by Sotheby's after the death of Jeanine Rubinlicht and entered the collection of José Vázquez.

Jeanine founded the ensemble "Alarius" around 1960, which was the first Belgian ensemble to play on ancient instruments. The trio consisted of Jeanine on violin, Charles MacGuire on traverso, Robert Kohnen, harpsichord and Wieland Kuijken, viola da gamba. MacGuire was killed in a car accident shortly after the founding of the trio and was replaced by Sigiswald Kuijken on second violin. Their recording, "Musique à Versailles", retains its validity as an anthology which already contained all of the "future" of Baroque interpretation of French music.

The instrument was entrusted to the luthier Raymond Passauro (in Belgium) around 1976, in order to render it playable. He made a new bridge and set it up as a treble viol.

Concerning the origin of the instrument:

According to Raymond Passauro, originally it was an English cister, which has been transformed (see the very particular form of the curvature of the table and the additional pieces of wood at the top and on the back). He thinks that it was originally an English instrument for the following reasons:

In England the cisters went quickly in disuse. They were constructed from very beautiful choice wood, frequently of the best maple. Since the precious woods were rare and venerated, the instrument makers recuperated as much as possible for reuse.

Addenda: But according to the violin expert, Karl Moens (Belgium), the instrument is a pardessus of Flemish origin, from the beginning of the 18th C. In the case of our small viol, the back of a cister became its back, with the additions which can be seen, in order to make the shoulders of the viol. The table is also very particular: in two parts. Its curvature is very slight, more rather "angled", a technique typical of the English.

The English makers frequently made the bellies of the large viols in 3 or 5 parts (at times bent with heat) in order to economise on wood. In fact, since these were rare and expensive, this technique permitted the minimisation of the volume of wood used. For the smaller instruments, two pieces of wood were used.

95 – Viola da gamba, Pardessus, Louis Guersan - Paris, um 1750

Louis Guersan was the leading instrument maker in France in the middle of the 18th C., appreciated as much for his exquisite hand as for the tone of his instruments. The pardessus de viole is the smallest member of the Viola da gamba Family, used almost exclusively in France, for which composers of note wrote brilliant works, including De Caix d'Hervelois, Bartolomé d'Hervelois, Dollé, Marc, Blainville, Barriere and many others. Designed principally for the recreation of noble ladies at a time where playing the violin was considered too vulgar for aristocratic hands, the pardessus could be used to perform the fashionable repertoire of the violin, but in a dignified posture – held between

the legs, in a sitting position – suitable for persons of quality. The portraits of a young lad and of Mme Henriette de France, daughter of Louis XV show this posture. The princess reportedly performed with the highest level of accomplishment on both the pardessus and the bass viol.

96 - Viola da gamba, tenor - Gasparo da Salò - Brescia, ca. 1560-70

An extremely rare example of a tenor viola da gamba by one of the most illustrious figures in violin making of all ages, Gasparo da Salò (1542-1609), founder of the Brescia School and teacher of Giovanni Paolo Maggini (see Nr. 99). The body of this instrument is almost intact, containing all of the interior bracings and the transverse bars of the belly. The neck and head are recent additions, which will be replaced as soon as the instrument is given over to restoration.

97 - Viola da gamba, bass - Ventura di Francesco Linarolo - Venice, 1585

Without a doubt one of the most significant instruments of the collection, this magnificent and extremely rare bass viola da gamba was built by one of the salient lights of violin making in Renaissance Italy in the year 1585, that is, at the zenith of the musical creativity of the Serenissima Repubblica, that brilliant epoch, which brought forth the most sublime spirits, the Gabriellis, Merulo, Castello, Monteverdi and others, whose implant altered the course of Western music for generations to come. This viola da gamba lays testimony to the high art of instrument making in the Renaissance, which quite justly claims its place next to the astonishing achievements of the pictorial arts, sculpture, architecture and literature of the times.

This instrument most certainly was employed in a Venetian palace, richly decorated with paintings, tapestries, sculptures and ceramics or in a similarly magnificently ornamented church; since those masters, Gabrieli, Merulo, Monteverdi, worked for decades in the small city of Venice, it is indeed quite likely to imagine that this very instrument once performed music under the direction of one or more of those great masters. It is thus a particular privilege to be able to take this viol, tune it, and perform those masterpieces again, which it undoubtedly has already performed under the hands of innumerable artists.

The dendrochronological investigations of the University of Hamburg (Dr. Peter Klein and Dr. Micha Beuting) revealed that the annular rings of the wood of the top came from the 1352 to 1564, thus certifying the authenticity of the age of this instrument.

98 - Viola da gamba, bass, Carlo Antonio Testore, Milano, 1716

Recent evidence brought to light that this instrument is actually exactly what its label claims it to be, a bass viol by Carlo Antonio Testore, Milano, 1716. Although common in the 16th C., this shape of viol, called "figure eight" or "cornerless" or "guitar-shape", is often encountered throughout the 17th and up to the middle of the 18th Century, particularly in Italy. A number of viols by Grancino (Milano) and Petrus Guarneri (Cremona, later in Mantova) made in this form survive, dating from the beginning of the 18th Century.

99 - Viola da gamba, bass, Giovanni Paolo Maggini - Brescia, um 1600

Again we are dealing with a magnificent and very rare example (there are two in the world) of the art of violin making in Brescia, which at the time was part of the Venetian Republic, from one of the outstanding violin makers of all times, Giovanni Paolo Maggini, pupil of Gasparo da Salò. Since the top was formed out of four planks of wood dendrochronology cannot be carried out on this instrument, therefore we base the attribution on Charles Beare, London.

The proportions and the design of the body of this viola da gamba bestow upon it a majestic presence. Viols in the form of violins were often built not only in Italy, but also in diverse other countries. In his treatise, "The Division-Violist" of 1659, Christopher Simpson, perhaps the most important pedagogue for his instrument, recommends this form above the others, stating that the sound is "sprightly, like the violin". Although the back of the Maggini viol is flat, this is not necessarily the case: the viols by Grancino, Boivin and Tielke, all in this collection, have shaped backs, like the violins.

The appearance of the Maggini is majestic and aristocratic; this shows that the luthiers invested all of their powers to create an instrument which not only produced a sound delectable for the human ear, but which would also please the aesthetic criteria of the human eye. Nevertheless it would be a crime to enclose this instrument in a glass case never to be heard again: it would be a great loss for musician and public alike.

100 - Viola da gamba, bass, Henry Jaye, London, active 1610-1667

Henry Jaye is considered to be one of the most outstanding makers of viols in Jacobean England, particularly suited for the performance of the viol consort repertoire. Although he is expressly mentioned in Thomas Mace's *Musick's Monument* (1676) as one of the five most salient luthiers making viols in England, surprisingly little concrete information on this maker has been found. It seems that only his instruments are left to testify to his greatness as a maker.

101 - Viola da gamba, bass, William Turner - London, um 1650

The twin to this instrument is kept at the museum in Nice, France, which permitted an unequivocal identification. This large bass viol is suitable for use in consort. Between 1580 and 1680 the English composed the best chamber music of all of Europe, for between two and seven viols. English music reigned supreme and influenced considerably the development of instrumental music in Germany, France, Flanders and even Spain. See also treble viols Nr. 74, 75, 76.

102 - Viola da gamba, bass, Thomas Collingwood - London, 1680

New acquisition, being shown for the first time in Salzburg. Only two instruments are known to exist by Thomas Collingwood, both bass viols. Judging from the work and the ornamentation, he must have been in close contact with Richard Meares and Edward Lewis. This small bass viol is also suitable for the performance of the lyra-viol repertoire.

103 – Viola da gamba, bass, Edward Lewis, London, 1687

Acknowledged to be one of the finest of the English masters, Lewis very obviously made this viol for an aristocratic patron, judging from the richness of the floral and geometrical ornamentation of the top and back and the finely wrought open scroll. The sound of his instruments is extremely rich, which may be the reason why the French sought to buy them, later modifying them with the seventh string.

104 – Viola da gamba, bass, Jakob Stainer - Absam, 1671

During the 17th and 18th C. Jakob Stainer was ubiquitously acknowledged to be the greatest luthier of all times. A violin by Stainer would command a price of 7 to 8 times that of a Stradivari; the fashion for that Cremonese master came towards the end of the 18th and the beginning of the 19th C. Heinrich Biber ordered instruments from Stainer for the Salzburg Court; Johann Sebastian Bach played on a Stainer Viola; Francesco Maria Veracini, a violin virtuoso, affectionately named his two Stainer violins "Petrus & Paulus"; Leopold Mozart played throughout his life on one of his excellent instruments and decried the decline of quality of contemporary (1750) violin making. Stainer's instruments have been copied more frequently than any other maker in history.

This viola da gamba shows all the characteristics of the Tyrolean master: the high, harmonious arching, the excellent choice of woods (note the use of bird's eye maple for the back and sides, present in all of his viols), the consummate modelling of the outline, nearly identical for all his viols. Unusual in this instrument are the presence of a rosette and of C-holes (instead of the more common f-holes). It is known, however, that the Englishman William Young, who received an appointment in Innsbruck (as a Catholic, he was forced to leave his homeland), had his viols copied by Stainer: since English viols had very often rosettes and always C-holes, our viol may very well be one of those copies. Dendrochronological studies of the University of Hamburg yielded annular rings from 1504 to 1633, verifying the date of the instrument.

105 – Viola da gamba, bass, Nikolaus Leidolff, Vienna, 1695
Nikolaus Leidolff

(ca.1650-ca.1710)

Born near Milano around 1650, Nikolaus Leidolff first learned violin-making in Italy. After traveling as an apprentice in Italy and Switzerland, he settled down in Vienna, initially employed by Isaak Ott, one of the many luthiers from Füssen who established himself in Vienna. As was the custom of the times, Nikolaus Leidolff married the widow of his employer upon his death in 1672, taking over his master's workshop. The high quality of his workmanship and the excellent sound of his instruments very soon won him an international reputation far beyond the borders of the Habsburg Empire. His son, Johann Christoph and his grandson, Joseph Ferdinand, carried on the family tradition to the end of the 18th C.

The present bass viola da gamba retains the original head, in form of a faun, with foliage instead of hair, and a beautiful filigree rosette. The design of its outline is one of the most beautiful in the collection. Very obviously the maker lavished loving care in the making of this instrument, perhaps destined for someone as appreciative as Emperor Leopold I, himself a viola da gamba player, who fostered this instrument and its music at the Imperial Court.

106 – Viola da gamba, bass, Johann Georg Seeloss, Linz, 1691

Johann Seeloss belonged to a violin-making family from Füssen, whose members worked in such diverse places as Innsbruck, Linz, Vienna and Venice. The present viola da gamba is in an exceptionally good state of preservation, which is reflected in the excellently rich and powerful sound it is capable of producing. Dendrochronology has shown that the youngest year-ring dates from 1668.

107 – Viola da gamba, bass, Michael Albanus - Graz, 1706

Michael Albanus (1677-1730) descended from a dynasty of highly gifted Tyrolean masters from Bozen (now Bolzano). An excellent violin by his father, Michael emigrated to Graz, worked in the atelier of Wolfgang Sagmayr, which he took over after the latter's death. His work reminds one of Jakob Stainer, who was the most esteemed master of the Habsburg Empire, indeed of all of Europe.

108 – Viola da gamba, bass, Joachim Tielke - Hamburg, 1683

Although Joachim Tielke is often referred to as the “Stradivarius of the viola da gamba” and enjoyed an international reputation, the question has been raised, whether he was a real violin maker at all or merely a dealer, selling the wares worldwide from innumerable Hanseatic instrument makers. Nevertheless, the “Tielke” violas da gamba were praised for their “strong and brilliant sound” even late in the 18th C. and were preferred for solo playing. Bach's employer, William Ernest, Duke of Saxe-Weimar, played on a highly-ornamented viol, which is preserved there. Tielke had a penchant for richly decorated instruments: nothing was spared in the accoutrements, often employing ivory and ebony garlands and flowers, tortoise shell, carved heads, etc., a clear sign that these instruments were destined for an affluent, aristocratic and patrician clientele. Our example is – by his standards – modestly ornate: the pegbox, decorated with vegetal and flower motifs, carries a woman's head in the style of the galleon's figures of Hanseatic ships; the back shows an appliqué with stylised ivy. The back is curved, but the method for achieving this very typical Tielke curve, radically different from those of violins and cellos, seems not to have anything to do with the method used for the violin-family instruments.

The Tielke viola da gamba in the collection has an illustrious past, quite a remarkable one! It made history throughout the 20th Century! In the year 1905 Christian Döbereiner (1874-1961) had his portrait taken with the Tielke viol. He was a real pioneer spirit in the service of Early Music. Döbereiner founded the “Verein für Alte Musik München” (Association for Early Music Munich), he defended like a true Ajax the use of historical instruments at a time when one could experience the premiere of a Mahler Symphony! And this he did under great personal initiative and – to a good extent – also great personal sacrifice. Most likely with this very same viol he performed in the first integral, unabridged performance of the St- Matthew Passion by Bach, which took place in Munich in 1906 and included both arias on a viola da gamba. He went on tour with this viola da gamba all over Spain in the 1920's: press reports and critics report of the grand successes of his concerts. A part of the Döbereiner archive has been courteously placed at our disposal by his grandson, Klaus Döbereiner, which is being analysed and studied at present. This includes recordings on the Tielke viol! (Christian Döbereiner ordered and owned the Baryton by Jaura in our collection: Nr. 120).

Somewhat later, the renowned musician, Eva Heinitz (1907-2001), acquired this viola da gamba, with which she is portrayed for the first time in the 1920's. She was forced to leave her native Berlin before the war, went to Paris, settled later in Seattle, Washington, where she led a notable career as a soloist, both on the violoncello and the viol, and as an outspoken pedagogue until her death in 2001. A small archive on Heinitz has been made available to us, which includes recordings on the Tielke viol of the concerts with

orchestra by Telemann and Tartini. The archive is being studied at present. Shortly before her death I took up contact with Eva Heinitz; her viol was being sold by a New York dealer and had already been promised to a museum. She acquiesced and ordered that the viol be sold to me, claiming that it was her wish that the viol go to a musician that would perform on it and not into a glass case. I am very thankful that she made this decision. It means that the viol will rest in the hands not only of myself, but also of many musicians to come. It is indeed a singularly great privilege to have such a wonderful instrument in the collection which participated so actively in the modern History of Early Music.

109 – Viola da gamba, bass, Claude Boivin, Paris, ca. 1740

Although many viols in this form appear in painting, the surviving examples have more often than not been transformed into violoncelli, thereby losing the sloping of the shoulders. This viola da gamba by the celebrated Parisian instrument maker, Claude Boivin, was purchased while still in cello form. Sometime in the 19th C. the renowned Mirecourt luthier, Nicolas François Vuillaume, active then in Brussels, added wood to the shoulders of the viol to square off at the neck, in cello fashion. The original outline of the instrument could clearly be seen on the belly of the cello. This viol was then reconverted to its original form in 2001, removing the parts added by Vuillaume.

This first viols of this form date from the 16th Century; iconographic evidence is abundant, both from the Renaissance and the Baroque. Further, a number of extant instruments in private hands and museums yield proof to the ubiquitousness of this form of viol in Europe; indeed one fresco known to me is to be found as far away as St. Petersburg!

110 – Viola da gamba, bass, Caspar Hopf, ca. 1680

Caspar Hopf, born 1650 Kraslice (Graslitz) Czech Republic, died 1711 Stolberg Germany. He is considered to be the founder of the Klingenthal school and regarded as the best maker of the family. (John Dilworth) This viola da gamba, a particularly excellent instrument, finely crafted, with voluptuous arching of the belly, donned with a rich, red-brown varnish and a beautifully crafted rosette, has an extraordinarily beautiful sound.

111 – Viola da gamba, bass – German 2

112 - Viola da gamba, tenor - Grancino, Milano, ca. 1700

113 - Viola da gamba, tenor, Anon. Napoli, ca. 1700

114 – Viola da gamba, bass, after John Rose (1580) 1 by John Pringle

115 – Viola da gamba, bass, after John Rose (1580) 2 by John Pringle

116 – Viola da gamba, bass, after Henry Jaye (17th C.) by John Pringle, London

117 –

118 – Viola da gamba, bass, after Bertrand by Petr Vavrous

119 – Viola da gamba, bass, after Salomon by Petr Vavrous

120 - Baryton after Simon Schodler (1782) by Ferdinand Wilhelm Jaura, 1934
The correct name for this instrument is actually "Viola di Pardone". The story has it, that a criminal awaiting his execution in an English dungeon invented this adorable instrument. The Lord, when he experienced him playing upon it, was so thrilled that he instantly pardoned him, from whence the name. A baryton is basically a viola da gamba of six or seven strings, but provided with a large number (varies greatly between models) of thin, metal strings running behind the fingerboard that cannot be played with the bow, but resonate magically when the upper strings are bowed, much like the viola d'amore. But what's more, these metal strings can be ably plucked by the thumb of the left hand while one bows the upper strings, thus providing one's own accompaniment, a feat that many try but only few succeed! Prince Esterhazy was a passionate player of the viola di pardone, summoned the best soloists to his court and overwhelmed his composers with commissions for more works for it; thanks to this we now possess a rich repertoire for the instrument; Haydn alone composed at least 126 trios, a few duets, octets, etc. which are veritable gems.

Christian Döbereiner ordered this baryton from the able Munich violin maker, Ferdinand Wilhelm Jaura in 1934 and in 1936 the very first performance in modern times with a baryton took place in Munich – on our instrument, of course – Trio in D-Major by Haydn, played by Döbereiner himself. A critic from this concert appeared early in 1937 and can be seen on the Orpheon website.

121 – Baryton by Max Hoyer, Germany, 20th C.

122 – Baryton, by Werner Trojer, South Tirol, Italy, 2010

123 - Flute : Traverso - um 1800 with one key, typical for flutes of the Baroque.

124 - Flute: Traverso, Clementi & Co., London, with four keys, typical for the flute in the Classic Period..

125 - Flute : Traverso also with four keys.

126 – Harpsichord (Cembalo) - after Giovanni Maria Giusti, 1690
by William Horn, Brescia

Harpsichords differ stylistically very much. This is an Italian one-manual instrument from the end of the 17th C. which is appropriate for the realisation of the basso continuo, but it may also be employed for the performance of solo works from Italy.

127 – Harpsichord (Cembalo), two manuals, after Jan Ruckers, 1625
by William Horn, Brescia

Without a doubt the Flemish harpsichord makers can rightfully lay claim to the first rank: their instruments were universally acclaimed. Even Handel owned and played one in London. The French often bought older instruments and had them enlarged – ravalé – in order to make them suitable for the "modern" repertoire of the 18th C., increasing the range of the keyboard from FF to f". This copy of the Ruckers of 1625 was constructed in the ravalé form, which permits the execution of the entire repertoire.

128 - Spinnet after the so-called "Queen Elizabeth's Virginal" from the 16th C.

by William Horn, Brescia

Queen Elizabeth I was said to be an excellent performer on the spinet. The original of this one, today in the Victoria and Albert Museum in London, was made in Italy.

129 – Virginal by Alex Hodson, Suffolk, 1946

130 – Harpsichord, 2 manuals, French, by J. C. Neupert

131 – Positiv organ – Walter Chinaglia, Milano, 2006

132 – Sarangi – India, uncertain date, but quite old

This charmingly decorated instrument serves as an explanation as to where the resonating metal strings of the viola d'amore and the baryton could possibly have come. In the wake of the explorations in the 17th C. the Europeans brought back these exotic musical instruments from the Far East. It is quite conceivable that our instrument makers were inspired by these exotic sounds to experiment with the metal sympathetic strings.

133 – Pipa, chinese Instrument, plucked.

134 – Head and peg box of a Pardessus de Viole, French, ca. s1740

This finely crafted woman's head once decorated a five-string pardessus de viole. Whole workshops existed in Paris, working totally apart from the violin making ateliers, producing only the heads and peg boxes for all Paris luthiers, which explains why the heads of the Parisian instruments all look alike. But no detriment, if they all look like this beautiful example! We are now looking for the missing parts of this instrument

135 – Head and peg box of a viola da gamba, Italian, 17th C.

This exceptional example of a carved lion's head belonged once to an Italian viola da gamba of the 17th C. It closely resembles the head on a viola da gamba by Ruggieri. We are also looking for the rest of this instrument...

136 – Head and peg box of a French violoncello, 18th C.

137 – Conductor's baton (19th C.)

Although many fans of Early Music would love to deny the existence of conductors with batons, the first treatise on conducting – with baton – was published in NORWAY in 1744. It shows how to beat the different measures, including 5/4 time !

138 – Etui for a viola da gamba, original, date?

139 – Etui for a small, Italian violin, Hills, London.

140 – Painting by Bonifacio Veronese (1487, Verona - 1557, Venezia)

Veronese made the design to this painting. A copy exists also in the Museo dell'Accademia in Venice. He succeeded in capturing the atmosphere of the performance: the musicians are totally submersed in their playing, appear to be in a spell.

One may ask:

"Isn't it strange that sheeps' gut should hale souls out of men's bodies?"
William Shakespeare (Much ado about nothing)

141 – Painting – copy of Bonifacio Veronese, painted 1805 in Venice.

142 – Painting by Caspar Netscher or Rogier de la Haye

The painting shows two ladies, one singing, one accompanying on a harpsichord. The harpsichord is a Flemish instrument of the 17th C., much like our Nr. 127. In the foreground a viola da gamba waits with its bow placed through the bridge for the player, undoubtedly a man: a metaphor alluding to the relationship of music to love.

143 – Photograph (Daguerotyp), late 19th C., showing father and son St. George with original instruments: viola d'amore and viola da gamba

144 –

145. Head and pegbox with original machine heads from a double bass, Austrian, 18th Century

146 – Harpsichord, 2-manuals, copy after Johann Bernhard Bach, ca. 1700 by Werner Keil

147 – pegs and button from a Baroque violin, 18th C.

148 – Violin by Johann Georg Leeb, Pressburg, 1761

149 – violin, French school, after Pierray

150 – violin, German, with original neck and nail, complete original condition

152 – Viola da gamba, bass, Ambroise de Comble, Tourniers, 1750

At the time of its construction, Tourniers was in fact, in France. The wood of the belly is particularly beautiful. The head is also original. Because of its large dimensions, this viola da gamba has been restored as a seven-string instrument), as was fashionable in the later part of the Eighteenth Century.

153 – Viola da gamba, bass, Italian, Amati-School

Without a doubt one of the most significant instruments in the collection, this bass viola da gamba, showing all the traits of the Amati School, may indeed have been built by one of the Guarneri, pupils of the Cremonese master. This viola shows the typical outline of the violoncello, but with sloping shoulders, a model used frequently not only by the Italian masters, but also in Flanders, Holland, France and Germany. Two other instruments of this shape are found in the collection, by Claude Boivin and Paul Alletsee. Others, in the shape of a violoncello, but without the sloping shoulders, are also in the collection: by Paolo Maggini.

154 - Viola da gamba, bass, by Joachim Tielke, 1697

Although Joachim Tielke is often referred to as the "Stradivarius of the viola da gamba" and enjoyed an international reputation, the question has been raised as to whether he

was a real instrument maker at all or merely a dealer, selling the wares worldwide from innumerable Hanseatic instrument suppliers. Nevertheless, the “Tielke” violas da gamba were praised for their “strong and brilliant sound” even towards the end of the 18th C. and were instruments of choice for solo playing. Duke Johann Ernst III of Weimar, where Bach was employed, played on a Tielke, which is preserved in his estate (Sammlungen der Klassik Stiftung Weimar). Tielke had a penchant for richly decorated instruments: nothing was spared in the accoutrements, often employing ivory and ebony garlands and flowers, tortoise shell, carved heads: a clear sign that these instruments were destined for the affluent aristocratic and patrician clientele. Our example bears the carved head of a woman, in the style of the galleon figures of Hanseatic ships, crowning the pegbox, carved à-jour (perforated), with vegetal and flower motifs and a cupid entwined in the foliage.

Thanks to the very carefully and judiciously executed transformation into a violoncello, this viola da gamba is in an extraordinarily pure state of preservation, showing all of its original parts, including the typical construction characteristics of the interior (except possibly for the bass bar, which may have been replaced) and an immaculate, complete layer of its original varnish, showing the typical craquélé structure. Therefore this instrument represents an invaluable document to the construction principles of this North German master, worthy to be scientifically studied and copied by the luthiers of today.

By coincidence a fresco of what appears to be this particular viola da gamba is to be found in the Dreifaltigkeitskirche (Trinity Church) near Salzburg (see below). The most unusual shape of the c-holes, the double purfling, the carved head and the ornate fingerboard, most strikingly, even the pearl necklace around the base of the head, all point to Tielke as the author of the viol which once stood model for the fresco. And all these details are to be found on this viola da gamba of 1697!

155 – Viola da gamba, bass, 18th C., possibly Italian, bearing a label:
Joannes Florenus Guidantus Fecit / Bononiae Anno 17_5

This instrument presents a perplexing puzzle:

1. Flat back:

It is evident from the ribs that the instrument originally had a flat back, sloped towards the neck, as is usual on violas da gamba. Therefore most likely, the instrument started its existence as a bass viol.

2. Sympathetic strings:

The presence of the 14 pins located on the lower ribs next to the tailpiece, are evidence that the instrument at some point has a set of 14 sympathetic strings, as common on both the viola d’amore and the baryton. This made us think that it had perhaps been a baryton. However, the narrow spacing of the flame holes precludes the possibility of a second choir of sympathetic strings sufficiently spaced to be plucked. Therefore we have discarded the possibility that it was ever a baryton.

3. Shaped back / plugged holes

The instrument arrived in our collection as a cello. The shaped back was likely added at the point of its conversion to a cello. The fourteen holes for the attachment of the pins for

the sympathetic strings were probably filled in with wooden plugs when the instrument was transformed into a cello.

So what was it originally?

The hybrid – a bass viol with sympathetic strings, may have been a “Viole d’Orphée” or a “violoncelle d’amour” at some point. Both of these existed for a brief period toward the end of the 18th C. in France. See the texts below.

So, we conclude, based on the evidence, that the original was a bass viola da gamba. At some point towards the end of the 18th C. it was converted to a viola d’orphée or a violoncello d’amore, gaining the sympathetic strings and possibly the shaped back. At some later point, it was converted into a cello, losing the sympathetic strings and gaining a curved back.

It was decided to restore the instrument as a seven string bass viol, conserving, however, the current shaped back, since it has already been part of the history of this instrument for over a two hundred years.

Wikipedia:

La **viole d’Orphée** fut décrite par [Michel Corrette](#) dans un traité daté de 1781 concernant également la [contrebasse](#) et le [violon alto](#).

Corrette donne quelques détails simples pour transformer une [viole, instrument à cordes de boyau fretté accordé en quarts et tierce](#), en une viole d’Orphée. Il faut :

- changer la nature des [cordes](#), en utilisant du fer, du [laiton](#) jaune et du laiton rouge ;
- changer l’[accord](#) de l’instrument, en *do, sol, ré, la* et *mi*. Les cordes de *la* et *mi* sont doublées, à la façon des [chœurs de luth](#). Enfin, l’[archet](#), de type [Tartini](#), est tenu la paume de la main vers le bas.

La transformation tend donc vers le violoncelle par l’accord. Il était courant, à la fin du xviii^e siècle de transformer les violes de gambe, tombées en désuétude, en changeant le manche, en coupant la caisse quelquefois pour la rétrécir, souvent pour en faire "tomber" les épaules. La viole d’Orphée entre dans ce concept de réactualisation d’un instrument en perte de vitesse. La transformation est plus simple, puisqu’il n’est même pas nécessaire de toucher à la structure de la viole : changement des cordes, et adaptation du cordier et du chevalet, éventuellement lignes sur le manche dont on n’est pas certain qu’elles soient en relief.

“Violoncelle d’amour...implique le montage, en plus des quatre cordes habituelles, d’une cinquième corde plus aigüe : une chanterelle accordée en mi. Faites de boyau et tendues sur une longueur de 690 mm, elles devaient être accompagnées de douze autres cordes de laiton ou d’acier passant sous la touche et traversant le chevalet comme cela se pratique sur les violes d’amour.” (Christian Raoult)

156 - Original pegs and button from an Italian violoncello

157 - The Concert, original etching by Le Villain, after the painting by Tiziano, now in the Palazzo Pitti, Florence

158 - Viola, ca. 1570

An extremely rare example of a viola, showing the characteristics of the Renaissance, most certainly from the Veneto School (Brescia, Venice). The attribution is by Jean Frédéric Schmitt, Lyon.

159 - Santa Cecilia by Domenico Zampieri (ca. 1617-18)
Etching after the painting in the Louvre, Paris by Stefano Picart (Paris, 1631 - Amsterdam, 1721). Print of the Louvre, Paris.

160. Viola da gamba, bass, by Paul Alletsee, München, 1722
From the Erich Lachman Collection (Berlin, California). Another bass viola da gamba in the shape of a violoncello with sloping shoulders.

161. Violin, Milano, 18th C.

162. Nicolas Poussin, The Birth of Orpheo
Engraving after a painting by Poussin, executed in Italy, 17th C.

163. Viola da gamba, tenor by William Bowelesse, London, ca. 1590
One of the most singular and valuable instruments of the collection. William Bowelesse was reckoned by Thomas Mace in his "Musicke's Monument" (1676) to be one of the most outstanding viol makers in England. It bears a head closely resembling that of Queen Elizabeth I, and may have been a part of her royal collection of instruments. In addition to its extreme rarity (there are very few extant tenor viols today), this viola da gamba is without a doubt one of the most beautiful violas da gamba in the world: absolutely exquisite craftsmanship, incredible sound. It is a privilege indeed to have this viol in our collection.

This tenor viol, previously in the collection of the Hills Family, was on exhibition in the Shakespeare Theatre in Stratford-on-Avon during many decades until it was sold in the late 1990's to owners in Switzerland, who in 2019 sold it to the Orpheon Foundation.

164. Viola da gamba, bass, by Johannes Jauck, Graz, 1735
The work of Johann Jauck bears the influence of both Jakob Stainer as well as the contemporary Viennese makers. Jauck worked in the workshop of Michael Albanus, Graz, taking over the shop after the latter's death in 1730. Therefore it is not surprising that this instrument is uncannily similar to the viola da gamba by Michael Albanus in our collection. The original head is fashioned after a moor, something of a fashion in Austria at this time.

165. Viola - Johann Joseph Stadlmann, Vienna, 17__ (See Nr. 19)
This viola is in completely conserved original condition, with its original neck and fingerboard.

Johann Joseph (1720-1781) was the son of Daniel Achatius Stadlmann (ca. 1680-1744), the founder of this distinguished Viennese dynasty of luthiers in the 18th C. In fact, Daniel Achatius was entrusted with the Imperial monopoly on the wood trade for the guild of luthiers, which explains why the instruments of this Family were constructed from the finest, first-choice materials.

166. Viola da gamba, bass, by Pieter Rombouts, Amsterdam, 1724 ?
(Dendrochronology, Dr. Versteeg: 1683 / 1708)
Pieter Rombouts (1667 – 1740), one of the most outstanding violin makers in Holland,

working in Amsterdam, learned the craft from his step-father, Hendrik Jakobs. Characteristic are the whale-bone purflings, the elegant arching of the top, and a varnish which has nothing to envy his Italian contemporaries. In 2009 another bass viol by Rombouts achieved an all-time record for this maker: it was sold at auction in New York for \$212.600.

167. Viola da gamba, bass, Anonymus, probably Milano, ca. 1700, bearing a label of Matteo Goffriller. In the form of a violoncello, restored by Daniele Canu, Pesaro, Italy

168. Viola da gamba, tenor, after Antonio Ciciliano, Venezia, S. XVI, by Petr Vavrous, Prague, ca. 1990.

169. Viola da gamba, treble, after Giovanni Maria da Brescia, 16th Century, by Petr Vavrous, Prague, ca. 1990

171. Viola da gamba, bass, festoon form, anonymous, German or Austrian, 17th C. One finds this very curious form, often called "festooned" in Italy, Austria, Germany, Holland and England. This bass viola da gamba matches the two treble violas da gamba numbers 80 and 81 of the collection.

172. Viola d'amore by Johann Joseph Stadlmann
This instrument is in absolutely perfect original condition, including pegs, fingerboard and bridge. It dates probably from the early period of this maker's work, judging by the fine varnish, closely resembling that used by his father, Daniel Achatius.

173 - Viola - Anton Posch - Vienna, ca. 1700

Anton Posch was one of the purveyors to his highness, Prince Esterhazy, who was Joseph Haydn's employer. Several instruments by Posch are still in the collection of the Esterhazy Palace in Eisenstadt.

174. Violin, German, anonymous

175. Viola by Giovanni Grancino, Milano, ca. 1700
One of the most outstanding violas in the collection.

176. Bass viola da gamba, ca. 1730, possibly Italian (or German?)
Bears the label: Barak Norman, Bass Viol, Saint Paul's alley fecit 1691

This viol has corners, like the violin, but C-holes, like found on most violas. Wood and varnish betray certain traits of Italian instruments. A recent acquisition (2019), it has yet to be properly investigated.

This instrument belonged to the noted Brazilian born soloist, Myrna Herzog, who has done commendable work in furthering the viola da gamba both in her native country as well as in Israel, where she presently resides.

177. Violoncello by Joseph Ferdinand Leidolff, Vienna, ca. 1750

Collection of Historical Bows: 1680 - 1840

There are approximately 50 original bows in the collection, from Italy, France, England, Germany. These are described in a separate catalog and on the website.

Thomas G. MacCracken
12108 Vale Road, Oakton, Virginia 22124 U.S.A.
(703) 620-4835 tgmacc@earthlink.net

November 8, 2019

To Whom It May Concern:

Professor José Vázquez has asked me to comment on his collection of antique violas da gamba from my perspective as a music historian. I have spent the past 30 years researching and documenting all surviving examples of this type of instrument made prior to the 20th-century revival of interest in early music, and my database containing entries for more than 1600 specimens is now publicly available on the website of the Viola da Gamba Society of America, at <https://www.vdgsa.org/pgs/viols/viols.html>.

The viola da gamba family of bowed string instruments (usually called "viols" in English) came into existence around the year 1500 and continued in use throughout Europe for nearly 300 years. Viols were made in various sizes corresponding roughly to the human voice ranges of soprano, alto, tenor, and bass, all of which were played resting on the player's legs, thus explaining the second part of their full name in Italian, since da gamba means "on the leg". Until the mid-17th century they were typically played in ensembles of three to six such instruments, comprising a so-called "consort of viols." The Golden Age of music written in this style occurred in England during the reign of Queen Elizabeth I and her successors James I and Charles I.

Thereafter the smaller sizes of viols gradually became obsolete, pushed aside by their cousins of the violin/viola/cello family. Subsequently, however—especially in England, France, and Germany—the bass viol took on a new role as a virtuoso solo instrument, in addition to playing accompanimental bass lines for other instruments or singers. During the 19th century the viol fell into general disuse, as did the recorder, lute, and harpsichord, but in modern times all of these formerly obsolete instruments have experienced a significant revival among musicians who wish to recreate as accurately as possible the sonorities of music composed in earlier centuries.

Of the approximately 1600 antique viols known to me, about half are owned by museums and a further third by individual persons, while the status of the remainder is currently unknown. With some notable exceptions, museum specimens typically are not in playing condition, but private owners, most of whom are either professional or active amateur players, have usually had their instruments restored so that their "voices" may once again be heard.

The largest collections of old viols belong to a handful of important European museums whose holdings include all kinds of musical instruments. The Musée des instruments de musique in Brussels has 80 examples (of which, however, 28 are 19th-century copies) and the Musée de la musique in Paris has 78; the Musikhistorisk Museum in Copenhagen has 59 and the University of Leipzig's Grassi Museum has 50. Important but smaller groups of between 20 and 30 viols may be found in museums in Nuremberg, Stockholm, The Hague, Geneva, and Berlin.

Viewed in this context, Prof. Vázquez's collection is truly extraordinary. Although the number continues to increase, by my latest count it contains no fewer than 52 old viols, representing fully 10% of all such instruments currently in private hands. Moreover, nearly all of these viols either have been restored to playing condition or are awaiting such restoration, and he generously lends many of them to students and other professional players so they too can experience the sound and response of antique viols,

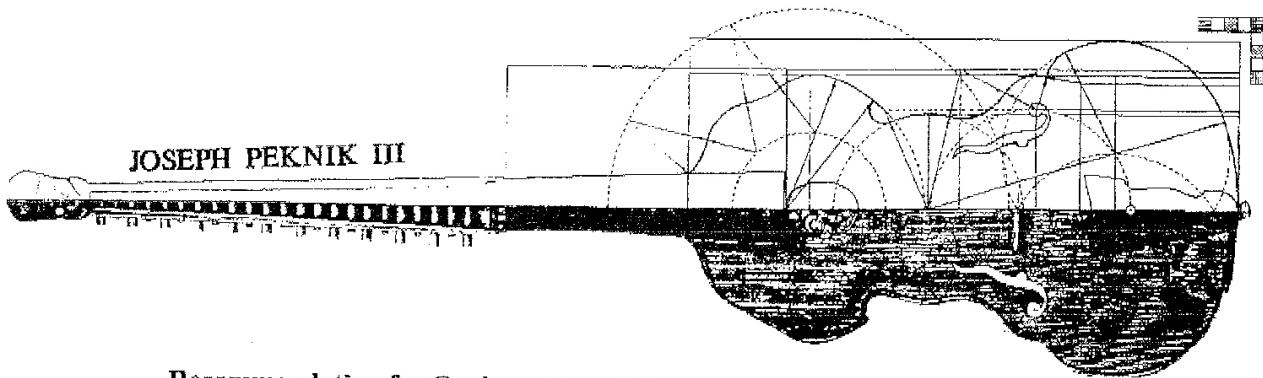
qualities that are only rarely matched by modern copies. The next-largest private collection of viols, worldwide, consists of 19 instruments belonging to Catharina Meints Caldwell here in the USA, who like Prof. Vázquez is an internationally recognized professional player and teacher and also sometimes lends her instruments to other musicians.

The Vázquez Collection of Viols is noteworthy not only for its size but also for its broad chronological scope and because it includes examples of all the diverse sizes and most of the national styles in which viols were historically made. The collection encompasses instruments dated as early as 1570 and as late as the 1770s, ranging from the tiny French *pardessus de viole* to the extra-large Italian violone in addition to multiple representatives of the more common sizes classified as trebles, tenors, and basses. Countries of origin include Austria, Belgium, England, France, Germany, Italy, and the Netherlands, with examples illustrating the skill of such famous makers as Gasparo Bertolotti da Salò, Henry Jaye, Giovanni Paolo Maggini, Jacob Stainer, and Joachim Tielke, as well as numerous others.

In sum, this collection of viols is highly significant not only with respect to its size, condition, and availability to interested musicians and scholars, but also on account of the diversity of origin, both chronologically and geographically, of the instruments it contains. From regular correspondence with Prof. Vázquez over the past three decades I know it is the product of his untiring passion for collecting and playing the viol. I am also aware that he hopes to find for his collection a permanent home where it can be kept intact and continue to be used for live music-making and educational purposes. For my part, I hope that the foregoing description and evaluation of it will support his efforts to achieve this goal.

Sincerely yours,

Thomas G. MacCracken, Ph.D.



Recommendation for Orpheon Foundation

June 6, 2006

A number of years ago I had the opportunity to lecture and travel with the Orpheon Ensemble to Eisenstadt, Perugia and Trevi. Professor Vázquez was not only performing but putting on an exhibition of his incomparable collection of string instruments and bows. The musicians of Orpheon used instruments from the collection and as I observed, they had the utmost respect for the exceptional examples of the instrument makers' art which were on loan to them. Listening to the rehearsals, the guidance given to the musicians through Professor Vázquez's vast knowledge of the repertoire and the concerts that ensued were of the highest order. The concert in Eisenstadt at the Baryton Congress set a standard that not one of the many ensembles who performed was able to attain.

The exhibition of Professor Vázquez's stringed instruments at the Perugia Classico was the highlight of the event. The instrument makers were amazed at not only the quality but also the superb sound that came from the prime examples in the collection. At the museum in Trevi, both the stringed instrument exhibition and the concert had record attendance.

Hearing the Orpheon Ensemble live for a three-week period, and handling great examples of the luthiers' art was an experience I will never forget. The collection and the music it makes is an irreplaceable treasure.

Sincerely,

Joseph Peknik III
Principal Departmental Technician
Department of Musical Instruments
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028



Castello di Duino S.r.l.

Duino, 01 giugno 2006

To whom it may concern:

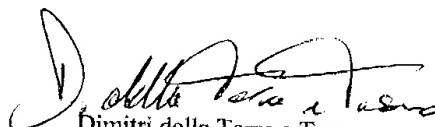
My family has known Professor José Vazquez for many years and after various contacts we have come to organise in the castle of Duino, last year from September 23rd to November 14th, an exhibition of his collection of historical musical instruments from the Orpheon Foundation. The exhibition was a great success for the high number of visitors, both Italian and foreign. Critics were also very positive about it as were the local authorities.

Following the success of this exhibition we started to work on a project which would see the collection at the castle on a long term basis, providing a permanent centre of musical and cultural activities which have always been at the heart of the social life of the castle.

These are the reasons why we would welcome this long term project with the collaboration of Professor José Vazquez and the collection of the Orpheon Foundation.

We believe that this project has very high merits and has high potential and therefore deserves serious consideration by the European Union.

Yours sincerely,


Dimitri della Torre e Tasso
Amministratore Delegato

Castello di Duino s.r.l.
CASTELLO DI DUINO
34013 DUINO - AURISINA (TS)
Tel. 040.208120 - Fax 040.208022
C.F. e P. IVA 01038680326

Castello di Duino - 34013 Duino - Aurisina (Trieste) ITALY Tel. +39.040.208120 Fax. +39.040.208022
www.castellodiduino.it e-mail: castellodiduino@libero.it P. IVA 01038680326

Florian Heyerick
Koninginlaan 22
B-9820 Merelbeke

Spinozastrasse 33
D-68165 Mannheim

To all it may concern

I, Florian Heyerick, artistic director of the vocal ensemble Ex Tempore (Ghent, Belgium) and of the Palatine Chamber Orchestra (KKO, Mannheim), professor choral conducting and Historical Performance Practice at the Music University in the city of Ghent, initiator of the Cd-label Vox Temporis, would gladly recommend Prof. José Vazquez as a complete and very rare musician in the field of historical performance practice, teaching, playing lots of historical instruments and total knowledge of these, both the construction and the playing in all sorts of ensemble, solo and orchestral music of the 16th, 17th and 18th century.

I have had occasion to work with him now for almost 10 years, and I was able to deeply appreciate his far more than average skill in the special domain of the historical instruments of his wonderful collection, both as a connoisseur and as a musician of the highest level (ensemble and solo playing, conducting, giving lessons).

In playing with him, I personally learned a lot of basic musical precepts on ensemble playing and musical-historical background, but I also appreciated very much his ability to communicate his vast musical experience to professional colleagues as well as to young students. All of them, almost all over the world, had the opportunity to get acquainted with genuine historical instruments by playing on the rare instruments he generously provided from his unique collection, and I had personally the opportunity of being convinced by the resources of basic musicality we can expect from the people he played with or whom he trained.

Last but not least, I would remind you of the very rare personal and emotional empathy we could feel in the character of one of the best musicians I know in the field of Renaissance and Baroque music, the viola da gamba virtuoso José Vazquez

Mannheim
19/10/03
Florian Heyerick



france 2
groupe france télévisions

7, esplanade Henri-de-France
75007 Paris cedex 13

tél +33 (0)1 56 22 00 82
jm.mercuroi@france2.fr



Paris
2 juin 2006

Madame, Monsieur,

C'est avec plaisir que je vous adresse cette lettre de recommandation pour soutenir votre projet d'exposition de la Collection d'instruments à archet du professeur José Vázquez.

L'intérêt de cette remarquable Collection Orpheon exposée au Palais du Roi de Rome de Rambouillet (Yvelines), en avril 2004, nous a conduit à réaliser et diffuser un sujet dans le cadre du journal télévisé national de France 2.

Comme journaliste présent à ce tournage je peux aujourd'hui témoigner de la très grande qualité de l'ensemble qui était présenté, ainsi que du talent de son propriétaire, aussi convainquant dans ses explications concernant l'histoire des instruments que dans ses démonstrations musicales et pédagogiques.

Cette collection, et toutes les activités qui y sont associées en font l'une des plus originales. Les instruments du 16^{ème} au 18^{ème} siècles qui la composent présentent non seulement un intérêt esthétique en tant qu'objets d'art, mais aussi et surtout en tant qu'instruments de musique capables de nous restituer les sons d'époque d'une qualité inégalée. J'ai pu personnellement constater au cours de notre tournage la fascination du grand public, mais aussi des musiciens et des luthiers devant la générosité de son propriétaire.

Je souhaite que ces propos vous encourageront à faire aboutir votre projet de nouvelles expositions.

Mercuriol Jean-Michel
Rédacteur en chef
France 2

Herr Heller
c/o Frau Fischer
00431-512 4394

**LES FESTES DE THALIE***Association pour la Pratique de la Musique et de la Danse Baroques*

19, rue de l'Église
2-78 770 Thoiry
133 1 34 87 48 37
association-les-festes-de-thalie@wanadoo.fr
<http://perso.orange.fr/festesdethalie>

A l'attention de M Heller
c/o Frau Fischer
00431-512 4394

Thoiry, le 2 juin 2006

Monsieur,

Le professeur José Vázquez, que je représente en France par l'intermédiaire de mon association, me demande ce jour une lettre de recommandation que je vous adresse très volontiers.

C'est depuis 2001 en effet que je m'efforce de faire connaître tant l'artiste que le collectionneur et son remarquable et très généreux projet Orpheon.

J'ai eu l'occasion de le découvrir d'abord comme interprète virtuose de la viole de gambe. Musicienne moi-même, j'avais pendant vingt cinq ans déjà fréquenté le milieu musical baroque sans jamais entendre sonner une viole de gambe de la sorte, et c'est la raison première qui m'a conduite à organiser les premiers concerts en France pour ce musicien et ses amis d'Orpheon.

Ayant par la suite découvert sa collection et l'intérêt des projets multiples liés à celle-ci, j'ai entrepris de l'aider à chercher des lieux d'exposition en France. Le succès d'une première exposition dans notre pays, à Rambouillet (Yvelines) au printemps 2004 a permis de commencer à mobiliser public, autorités politiques régionales, et télévision nationale autour de ces projets, puis de finaliser une nouvelle exposition en Lorraine, dans le cadre du festival baroque et sacré de Froville-la-Romane.

Une présentation remarquée lors du salon "Musicora" également en 2004 a encouragé ses organisateurs à solliciter José Vázquez pour participer au Salon du Patrimoine Culturel en novembre 2005 à Paris au Carrrousel du Louvre, et à lui permettre ainsi de se produire sur les ondes de France Musiques, notre radio nationale dédiée.

Le projet en cours, prévoit la présentation de la Collection et l'organisation de concerts en Avignon, grâce à l'intérêt suscité par ces différents événements auprès de la Fondation Calvet.

Parallèlement à la mise en place de ces divers projets, plusieurs stages organisés près de Versailles à Thoiry, associés à des concerts dans la région, m'ont permis d'apprécier également les qualités pédagogiques et musicales de José Vázquez et des musiciens avec lesquels il travaille régulièrement. La générosité avec laquelle il permet à de jeunes musiciens de s'initier à la pratique de la viole de gambe en leur permettant de découvrir la richesse des sons de ces instruments sur les spécimens originaux des 16^{ème} au 18^{ème} siècle qu'il met à leur disposition lors de ces stages est autant incroyable qu'efficace ! Nous avons pu l'apprécier en plusieurs occasions, et citons en exemple ces réussites .

L'intérêt de la collection est considérable, tant pour son impact auprès du grand public que pour son intérêt vis-à-vis du monde musical professionnel, incluant les musiciens comme les luthiers.

Il nous paraît essentiel de permettre à ce projet de vivre au-delà de ces premières expériences. J'espère que ce témoignage sera utile à la poursuite de ce magnifique et généreux projet.

Musicalement Vôtre

Claudine Salomon-Moutot

Présidente de l'Association les Festes de Thalie



Consell Insular
d'Eivissa i Formentera
Departament de Cultura

INFORME

El que suscribe informa sobre las actividades de la Fundación Orpheon en Ibiza. La Fundación Orpheon viene realizando una serie de conciertos en la isla de Ibiza desde las navidades de 2001 ofreciendo seis conciertos en distintas poblaciones de la isla de Ibiza y Formentera. Tanto las críticas musicales como el numeroso público asistente motivaron a este Departamento de Cultura a integrar a esta fundación en las ofertas musicales enmarcadas dentro del Festival de Música que anualmente se celebra en Ibiza durante el mes de Octubre.

A partir del "VIII Festival de Música Eivissa Clásica" el conjunto Orpheon Consort dirigido por José Vázquez, ha estado presente en estas ediciones. El año 2004 como actividad paralela pero integrada al XI festival, se organizó la exposición de más de cien instrumentos musicales históricos del catálogo de la Fundación Orpheon en las instalaciones del Museo de la Catedral de Ibiza, esta exposición fue acompañada de un curso de interpretación de la música antigua y barroca a cargo de los componentes de la citada fundación y dirigidos por el señor José Vázquez y con 22 alumnos de la isla de Ibiza así como nueve alumnos venidos de distintos puntos de Europa; más de 15.000 visitantes pasaron por la exposición y se celebraron visitas guiadas a más de 15 aulas de música de distintos centros escolares. A la vez el Orpheon Consort ofreció cuatro conciertos. Las críticas musicales fueron consideradas, tanto la exposición como los conciertos de extraordinarios. La exposición se mantuvo abierta desde el 24 de septiembre hasta el 20 de noviembre de 2004.

Debido al éxito y a la repercusión social, cultural y educativa en Ibiza de las actividades de la Fundación Orpheon, desde 2004 este Departamento de Cultura viene celebrando anualmente el curso de interpretación musical impartido y dirigido por el profesor José Vázquez acompañado de varios componentes del grupo musical así como los conciertos programados en el mencionado Festival de Música.

En cuanto al año en curso, está previsto también la celebración del mencionado curso en Ibiza entre el 5 al 15 de septiembre con una convocatoria internacional y como siempre enmarcado dentro de las actividades del "XIII Festival de Música Eivissa Clásica"

Ramón Taboada Castro
Jefe de Sección del Departamento de Cultura
Ibiza, a 6 de junio de 2006

Description of the photos

Instruments as works of art:

1. Viola da gamba, treble, by William Turner, 1656
2. "Douce memoire", conjunto con violas da gamba y partitura
3. "Pintura en vivo": violas da gamba de William Turner
4. Viola d'amore (head), Jean Baptiste Deshayes Salomon, Paris, ca. 1740
5. Viola da gamba by Ventura Linarolo, Venice, 1585
6. Tenor viola da gamba by William Bowelesse, London, ca. 1590
7. Head of tenor viola da gamba by Bowelesse, portraying Queen Elizabeth I
8. Viola da gamba, treble, in festoon form, early 18th C.
9. Violin by Joachim Tielke, Hamburg, ca. 1700 (head)
10. Head of a pardessus de viole, French, ca. 1750
11. Violin by Matthias Albanus, Bolzano, ca. 1680
12. Viola da gamba by Joachim Tielke, Hamburg, 1683 (head, in concert)
13. Viola da gamba by Joachim Tielke, Hamburg, 1683: decoration on back
14. Viola da gamba, treble, by William Turner, London, ca. 1650
15. Rosette from viola da gamba, treble, William Turner, ca. 1650
16. Violoncello, School of Montagnana, Venice, ca. 1700
17. Viola da gamba by Henry Lewis, London, 1687 (head)
18. Rosette from viola da gamba by Michael Albanus, Graz, 1706
19. Viola da gamba, tenor, by Gasparo da Salò, Brescia, ca. 1570
20. Head of an Italian viola da gamba, Cremona, ca. 1680
21. Viola da gamba, bass, by Giovanni Paolo Maggini, Brescia, ca. 1600
22. Scroll of viola da gamba, treble, by J. B. D. Salomon, Paris, ca. 1740
23. Baryton after Simon Schödler by Laura, Munich, 1934

Pedagogical endeavours:

24. Students from a violin-making school at an exhibition in Froville, 2006
25. Television appearances with the instruments

Our work with violin makers and experts:

26. Petr Vavrous, Jan Stejskal, two of the restorers, with a viola da gamba by William Turner
27. Dr. Micha Beuting, doing dendrochronology on an instrument
28. Alain Granieri, making plans for copying a viola da gamba
29. Roland Houël, with the copy of the violoncello after Andrea Amati. The original is in the display case next to him.

Our musical work:

30. Course in Castello di Duino: players from Holland, Japan, USA, Switzerland, Denmark, Cuba, Italy, Austria
31. Course in Castello di Duino: Sala dei Cavalieri

Our exhibitions:

32. "Doulce Memoire"
33. Castello di Duino, Italy – Italian violas da gamba, painting by Bonifazio Veronese
34. Castello di Duino – Display cases with members of the violin family
35. Castello di Duino – Two violas da gamba by Joachim Tielke,
36. Abbey de Noirlac, France
37. Abbey de Noirlac – with visitors
38. Abbey de Noirlac – head of the pardessus de viola by Guersan
39. Musée de Rambouillet, France
40. Casa de la Aduana, Tenerife, Spain
41. Église de Froville, France
42. Centro de Cultura, Gijon, España
43. Centro de Cultura, Gijon, head viola da gamba by Nikolas Leidolff
44. Museo de la Catedral, Ibiza

Our young visitors:

45. Gijon: a young soloist selecting his new instrument
46. Vienna: school children on a guided visit
47. Ibiza a: school children on a guided visit