

Chevalier Thys de Castella wishes to thank Emiliano Marinucci for his long work on the collection that has given birth to this catalogue.

Emiliano Marinucci

The collection Chevalier Thys de Castella

A musical baroque cabinet des merveilles



B4BAROQUE

Foreword

A Collection is an image of a search that happens through time, it develops, like an idea, a feeling. A true love, and time is the key element, in the birth of this collection as in music. This is what the collection is about. Time and the extravagant shapes and sounds of the baroque world.

Chevalier Thys waited, chose, traveled, through their sounds and shapes like following a story, like the one of his family, linked to the military history of Switzerland.

Music always was a persistent part of Chevalier Thys's life, accompanying him through times and places. Telling a story: of beauty, poetry and intimate consolation. The distances and times occupied by sound, that became, through knowledge, real sounds: instruments. And then the idea of creating something absolutely exclusive, private and exceptional: a collection. That would be a trademark of his choices and tastes but also a reflection on important themes. Time is what passes and is a definition of human condition and it's what defines really a melody giving it sense, transforming chaos in music. Time is where everything falls into its place. So the different paintings on the theme of Vanitas are explained, being a metaphor on the fragility of human condition through the dust that layers on the silent instruments in Gysbrecht's or Bettera's still lives.

Then the idea of understanding the shapes behind the sounds, so to create a collection like no other, that bore his heritage and origin but also his interest in different, rare, exclusive.

The collection is a unique opportunity to explore a link with a world apart too: the one of W.A. Mozart, possibly the most extravagant and border composer of all times. How so?

Starting from the 3/4 violin of Picchler, the only maker of the Salzburg area coming probably from Klotz's workshop, who made Mozart's violin. And going on the harp made in Nancy by Clairmont in a classic style perfect for the masterpiece the composer wrote for the Duc des Guines his daughter in 1778: the concerto for flute and harp, set in the favorite key of C major.

The square piano by Freudenthaler is perfect, with his *jeu perlé*, so favoured at the time, to play the heartbreaking fantasias that bear the signs of his lonely spirit, such as the one in D minor K 397.

Also Mozart was a positivist, familiar with the philosophy that, in these years, started rethinking society's assets. This is also revealed in the

instrument's choices in sounds. The brightness, clearness is favored, darker tones are more atmospheric yet rich. The piano has a lute register, the harp a dry touch that gives a distinct perfume of nobility, just like in Dussek's contemporary sonatas destined to Marie Antoinette de France.

So we have a display of Europe, testified from a complete view of exclusive aristocratic soprano lutes (pandurine), a chitarra battente by Vinaccia that has no equal, into the extravaganzas of the hurdy-gurdy's, and the poetry and intimacy of the English experimental citterns and guitars.

And the violin family with her astounding experiments that reveal to a modern ear that instrument makers and composers always worked together. We have here one of the only six contralto by Vuillaume, the most important French luthier of all times, a quinton by Harmand, a violon tenor by Charotte.

All instruments that forced the laws and dynamics of shape to give new extension, sound and color to the string section.

Baroque is not only an era but a concept, a state of mind, a sound, being rediscovered every day in this moment by musicians and individuals. A revival in baroque that is here testified by two glorious Swiss instruments by Vidoudez, from the 1920's, a bass viol and a viola d'amore. Instruments and sounds that had disappeared for centuries were born again through experiments in his atelier.

Nowadays a collection like this is alive, its extravagance justified by the sound and music rediscovered, evoking composers, kings, key figures. One can not look at the fantastic chamber organ and not think of A. Scarlatti, friend of Handel and Corelli, with his cantatas and amazing *Stabat Mater*, where this positive instrument has a key role.

It is not a collection but a full trip. A slice of European heritage and tradition, regimented through the ages, revealed in sounds, their originality and bright voice. Like baroque music it is awkward, crossed and sustained by a variety of tuning, emotions, forms. A reflection on the shapes of our common past and the guidelines it has in the present times. The fragility yet the incredible beauty, the acute bright voice of the Pique violin singing to Napoleon or the Pajot hurdy gurdy echoing in Versailles with Marie Lesczynska, wife of Louis XV. Pieces of history that form a full picture, through the effort of chevalier Thys, constituting a real "cabinet des merveilles" like that of Archduke Ferdinand of Tyrol in Ambras or Rudolph II in Prague, but extravagant, musical, baroque.

Time develops, explains, what is left is excellency.

The violin and string family

In the orchestra the violin is the undisputed king in many ways. Born as a defined instrument with the shape and tuning we know in the Amati workshop in Cremona in the XVIth century it soon became, with the help of composers, a solo and virtuoso instrument. The first solo part of relevance is in the opera "Orfeo" by Monteverdi where, in the aria "Possente spirto", two violins accompany with ritornelli the dialogue between Orfeo and Caronte in Hell. He describes them as "small violins in French style", this because Amati created his for Charles IXth of France and his 24 element "Bande des violons du Roy" in 1564. In Cremona it reached perfection with the work of makers like Stradivari and Guarneri "Del Gesù". The cremonese tradition was overwhelmed by the cheaper Milanese and Bolognese instruments of masters like Testore or Taroni. Then it went into darkness, because internationally the violin shape was defined the German model of Stainer, used by Bach and Mozart.

The cremonese instruments and styles were rediscovered after a collection comprehending an incredible amount of them was sold to Count Cozio di Salabue with others from the Stradivari heirs. Then merchant Giovanni Tarisio sold them on the English and French market. A business operation unequalled for violins.

The French city of Mirecourt was a capital of instrument making since the mid 700's. Many examples in the collection testify this tradition, from The Harmand Quinton or the Charlotte Tenor violin to the Serinette. In the German world we had the manufactures of Mittenwald and many in the Tyrolean area, due to the possibility of wood supplies and also the crossroad position in the empire's territory.



Violin F. Pique, Paris 1810. (1758-1822)

Francois Pique was probably the best violin maker of his time in France with Lupot.

Born in 1758, at Rorei, near Mirecourt; d. 1822, Charenton-St.-Maurice. He was a pupil of Saunier. He went to Paris in 1777 or 1778 living first in "rue Coquilliere au coin de la rue de Bouloy (according to a label in a theorbo dated 1779), then, 1787-9 in the "rue Platriere vis-a-vis de l'Hotel de Bullion (according to a label in a sixteen stringed mandore dated 1787). Finally at 36, rue de Grenelle-St -Honore, where he remained till he retired from business in 1816. He made some beautiful copies of Stradivari, the workmanship being of a very high order the scrolls and sound holes are well cut and the wood is of excellent quality. Some instruments have the backs cut in one piece, and the proportions of the thickness are sometimes exaggerated; he used a dark red oil varnish, rather opaque. In 1792 he applied to Nicolas Lupot, then still at Mirecourt for a certain number of unvarnished violins which he then finished himself and sold with his label.

He was the first one of the French school to abandon the German more deep shaped models being inspired by the classical cremonese school. He also was a contendant in the rush for Count Cozio de Salabue's auction. This very fine instrument, in perfect conditions and of cremonese inspiration but with a more kind of muscular strength expressed in the design of the edges and corners, was in Napoleon 1er orchestra. Palm leaves on the sides, originally adorned by N's, tell this story. Stradivarian inspiration can be also read in the beautiful scroll. On the back made of one piece, like most of his instruments, of flamed maple there is a fine oval with a miniature representing a scene from Italian "Commedia dell'arte", in the style of Watteau. Perfect state, beautiful bright sound. His violins were highly praised by masters such as Louis Spohr (the German Paganini in his *Methode de Violon* 1850), and famous soloist Ole Bull (the one a Stradivari is named after) had one of his violins which he highly considered and used for a whole concert tour.



Children violin $\frac{3}{4}$ Marcell Picchler, Salzburg (1673-1691)

This very interesting instrument was made by Picchler, the developer of the Salzburg school of violin making, and is also well known for his beautiful viole d'amore. It is a classic German shape as developed in areas like Tyrol or Mittenwald by makers like Klotz (of which he is supposed to have been pupil) during the XVIIth century and preferred by composers like Bach, Biber and Telemann. It has deep cambers, back and sides made in nut tree wood, richly decorated with inlays in ivory, following a floral pattern. The front is in dark fir tree wood. It is a very rare piece, for many reasons: first of all the unique finishing, so rich and unusual in this area's instruments, the ivory brightly playing with the dark hard wood, and because it is one of the not many remaining children's violins. This kind off finishing and work in a temporary instrument tells the story of an important customer, a noble, a prince.

It can be also linked with the Salzburg music scene and violin tradition, as portrayed later in Leopold Mozart's "Violinschule", published in the 1780's that is a completely new approach to the teaching of the instrument. Maximum importance of this instrument is due to the fact that it was one of the greatest violinist of the XXth century 'concert violin as a child during tours in the 1930's: Josef Szigeti. The man to redefine the style of the eastern European tradition with the new contemporary repertoire with authors like Prokofieff or Bartok. Total lenght cm 58,5 body lenght 34,5.



Cello by A. M. Richelme (1832-1896) Marseille 1870

Richelme is an interesting figure among the French makers of the XIXth century, his ideas on the shape of the instruments being influenced by the baroque origins of them and crossing with elements of the viol. All his knowledge is in the treatise he wrote: "Studies and observations on Ancient and Modern violin making" published in 1861. His theories were based on the observations of Savart and Chanot and led him to the modification of the upper and lower bouts. In this cello, in fact, the shoulders are more curved and the corners sharper. The front is in spruce, the back, sides and head in sculpted flamed maple. On the back, made of two pieces, the name and trademark of the author, on the head, instead of the usual scroll, a singing angel. This is an element derived from the XVIIth century bass viols of French tradition, that sometimes also had animals, portraits or masks. A top violin by Richelme on Strad design is in the Museum of Marseille, beautifully sculpted on the back too, with the inscription: "Humanas voce meis in fibris quatuor invenies". Rich golden varnish even on all the body, almost of cremonese tradition. Total length 126 cm.



Alto by F. Chanot, Paris 1818

This shape, usually called “guitar”, because of the absence of the corners, was developed in France starting in the 1760’s by luthiers like Cuny in Paris. Also here we have a reversed scroll that goes backwards and the sound holes, instead of being F shaped, are like a comma sign. Chanot made many of these instruments, coming from a background in naval engineering and design from whom he was dismissed in 1816 for political reasons then inheriting his father’s violin shop. From the outset, François Chanot attempted to apply scientific principles that would improve the traditional approach of crafting violins. His first efforts took place in his father’s workshop in Mirecourt. Based on the assumption that ideal vibrations depended on having as many intact wood fibers as possible, François Chanot designed a cornerless violin model with undecorated f-holes which were aligned along the edge of the instrument. In keeping with the spirit of the day, François Chanot submitted his prototypes to a panel of scientists for review and comparison with a Stradivari violin: they found the new instrument to be superior. Such semi-official praise did little to make Chanot’s violin model become more widespread, however. Among other things, he also introduced a practical modernization: a scroll that faced backward so as to facilitate stringing the instrument. This, too, failed due to the persistent inertia which is so common in esthetic convention. This is a fine example of his work, one of the only altos, the tenor of the family protagonist of Berlioz’s “Harold en Italie”, a piece written to display Paganini’s abilities. Front in spruce, back, head and ribs in maple, all with a golden brown varnish. Total length 64 cm.



Violin in turtle shell H.C. Sylvestre, Lyon 1872

A fine example of the French fascination for the turtle shell especially developed during the third empire. It's a distinctive object, that displays its beauty in the quantity of colors present in shell, from deep gold to bluish browns. Like a deep sea, that they were trying to remember with the turtle, the colonies. An obsession that started with the possession of the Antilles during Napoleon's empire. On the other side it is so well made it's playable, with the neck and scroll made of wood, and it has a weird glass like subtle low sound. Made on his models in the workshop of Luthier H.C. Sylvestre, in his lyonnaise period (until 1884). He was an important maker that worked in the style of Stradivari and Guarneri, distinguished by a beautiful golden varnish and subtle and bright sound. It's in perfect condition, another one is in the Kunsthistorisches Museum in Vienna and was made in the XVIIth scentury for the empress Marie Therese of Habsburg. Body lenght 35,5 cm Total lenght 58,5 cm



Contralto by J. B. Vuillaume

J.B. Vuillaume (1798-1865) is probably the greatest copyist of antique violins of all times but also an excellent maker and developer of novelties. Vuillaume moved to Paris in 1818 from Mirecourt to work for François Chanot. In 1821, he joined the workshop of Simon Lété, François-Louis Pique's son-in-law, at Rue Pavée St. Sauveur. He became his partner and in 1825 settled in the Rue Croix des Petits-Champs under the name of "Lété et Vuillaume". His first labels are dated 1823. In 1827, at the height of the Neo-Gothic period, he started to make imitations of old instruments, some copies were undetectable. In 1827, he won a silver medal at the Paris Universal Exhibition, and in 1828, he started his own business at 46 Rue Croix des Petits-Champs. His workshop became the most important in Paris and within twenty years, it led Europe. A major factor in his success was his 1855 purchase of 144 instruments made by the Italian masters for 80,000 francs, from the heirs of Luigi Tarisio, an Italian tradesman. These included the Messiah Stradivarius and 24 other Stradivari. In 1858, in order to avoid Paris customs duty on wood imports, he moved to Rue Pierre Demours near the Ternes, outside Paris. He was at the height of success, having won various gold medals in the competitions of the Paris Universal Exhibitions in 1839, 1844 and 1855.

The greatest violinist of all times, Paganini, gave his pupil Sivori a copy of his favorite instrument, the Guarneri del Gesù "Il Cannone" made by him which was considered almost unrecognizable from the original. He won many awards in his life, an achievement very rare for a luthier, even the Legion d'Honneur. He is believed to have built more than 3.000 instruments during his life. His career developed with experiments after the encounter with the scientist F. Savart, that introduced him to the new principles of acoustics. This led to the birth of instruments like the Octobasse, a giant double bass of 3,5 mt of height with a lever mechanism

that went much below the perceivable sounds. The contralto was an experiment, presented at the Exposition Universelle of 1855, of raising the sonority of a viola without changing the length of the body. Experience in acoustics led the change in the shape with a broader body, with curves also reminiscent of the baroque viol. This way the volume of air inside the instrument is larger but the length is always around 41 cm. The role of the contralto in music history was brief, as it was impossible to play higher than the third position resting the instrument on the shoulder. Front in spruce wood, back, sides and head of curled maple. Six of these instruments were built, one is also in the Cité de la Musique in Paris. Total length: 69 cm

Tenor violin V. Charlotte Mirecourt 1918





Tenor violin V. Charlotte Mirecourt 1918

Among the experiments made by makers in changing the extension of string instruments to give new colors to the orchestra and quartet restoring the sizes of the baroque viol family we have the tenor violin. Its extension is between the viola and cello, in baroque times it existed with a body larger than a viola but with a short neck. This is tuned an octave lower than the normal violin and it is played not on the shoulder but like a cello, between the legs, its size similar in fact to a $\frac{3}{4}$ one. It is a classical example of this maker's work, of a family with a long tradition in instrument making. The model on which its shape comes from is a classical cremonese Guarneri. He also wrote a short essay "Quatour normal", where he talked about the role of the tenor violin, coming back after the oblivion. Front in spruce, sides and head in maple. Length of body: 55cm Total length 89 cm.

Wellengeige by Joseph Wagner (1729-1781), Constance 1750s

The cult for fantastic and awkward shapes, due to acoustic or esthetic reasons, was alive in northern Europe with examples of instruments like this one with bizarre "waved" sides, borders, sound holes and head. Usually they have heads or bizarre shapes, like in Tielke's instruments. This actually does influence the sound very much, giving it a particular tone and color. Also it was the idea of the fantasy, the exaggeration, the peculiar, that made an instrument worth having and playing. Like a different tale or character. Other examples of these "waved" instruments are in private collections, and come from the German or Tyrol's area. This is a fine example of the Swiss school, influenced in the shapes from the German types, but with a distinctive cure for

the detail. Front in spruce, back, sides and head in maple, brown varnish. The only exception from the other instruments of this maker is that he usually uses pear wood for his scrolls. Perfect condition, mounted in baroque style with gut strings. Total length 58 cm.





Quinton by Harmand, Mirecourt, around 1780

The Quinton is another experiment in the violin family that was made in France starting from the 1710, that has nothing to share with the German 5 string violin. As soon as the pardessus de viole started disappearing, with his wide range that had all the violin tones plus some of the somber darker notes of the alto, luthiers tried to blend its body shape and the normal violin one in this hybrid. Also adding another string. The tuning is usually like the violin below and like a viol above and is played like the viol, between the legs. Madame Henriette de France, daughter of Louis XV, was proficient on this instrument and also on the pardessus de viole, so to play the whole violin repertoire. The name is not, as originally thought, from the fifth string, but from the fact that it played the “quinta vox”, the highest one. A series of sonatas were written for this instrument by composer Jacques Aubert. This instrument stayed in the French tradition, reappearing in our century. Harmand was a family of luthiers in Mirecourt with many members, the most important, at the end of the XVIIth century, being Joseph and Nicolas, the latter being famous for his varnish of which this instrument is a fine example. Front made of spruce with F shaped sound holes and little decorations painted under the fingerboard. Arched rounded back, sides and scroll made of maple with the same decorations painted in the front. Total length 60 cm

Quinton anonymous French, XXth century

This smaller Quinton testifies the success of the tradition of this instrument in the modern age in France. This precious anonymous instrument is made with excellent wood with a design that is even more resemblant to a pardessus de viole, which is originally derived from. So the corners are more narrow and comfortable with the player holding it between the legs. The interest for late baroque instruments that was alive in mid XXth century France, with the discovery of the music of authors like Lully, Leclair, Marais, Clérambault. So the French style and rhetoric was reborn with definitive accents and figures, like acting and giving correct times to expression like in the original Académie Française. Front in spruce, back, sides and head in flaming maple with a rich dark red varnish. Total length 56 cm.

Violin in faience, Moustiers manufacture, France XIXth century

Moustiers Sainte Marie is a village of Provence, in the south of France, with a long tradition in ceramic production, starting in the middle ages. At the time, only objects in glazed clay were produced, in the natural colors of green and brown. The art flourished thanks to Pierre Clérissy, who was initiated by an Italian monk visiting the Monastery of the Communauté de Lérins in the secret of white enamel (tinned ceramics) in 1668. As Louis XIV had ordered all the gold and silver tableware to be melted to restore the royal treasure, Moustiers ceramics acquired high notoriety at the European courts. This particular piece is from the XIXth century, testifying the fortune of the violin as a familiar object in the lives of the French, as an example of artistic craftsmanship of the highest level. Its color combining is both daring and lovely, reminding us of the poetry of XIXth century households. Faience, yellow with multicolor flowers. Length 54 cm.

Pardessus de viole Joseph Miraucourt Verdun, 1743

The pardessus de viole is the highest-pitched member of the viol family of instruments. It is a bowed string instrument with either five or six strings (our case) and a fretted neck, with frets made of gut like the lute. It was mounted with gut strings, the lower ones could be covered with silver in late times. The pardessus first appeared in the early 18th century, and was commonly played by women, particularly in French-speaking countries. Instead of playing chords or accompanying like the other viols, the pardessus was a melodic instrument, often replacing the violin. In the consort music it had the preminent part, like in John Dowland's *Lachrymae* or had its solo works like Barrière's sonatas (1740). Like all the viol family it disappeared in the middle of the XVIIIth century, as lamented in The book "Défense de la basse de viole contre les enterprises du violon et les prétentions du violoncelle", which was published in Amsterdam by Pierre Mortier in 1740. Here the author, Le Blanc, defends the noble viol against the Sultan violin and the preminence of Italian musicians in France. This model has the classic woman head carved on the top and the c shaped soundholes. It is a fine example of the work of this master well known for his perfect tone instruments. Front made of fir back, sides and head of maple and red varnish. The label inside is original and handwritten. Total length 63 cm



Two neo baroque instruments by Alfred Vidoudez

Vidoudez was a violin maker that worked for the conservatory of Geneva at the beginning of the XXth century. His interest for the baroque period was way ahead of his times. Born in Geneva in 1879. Disciple of the French School through the thorough studies he made, first at Mirecourt with Justin Bazin, afterwards with Mougnot at Brussels and lastly in Paris under the guidance of Leon Bernardel. The model of his violins does not considerably differ from the pattern of Stradivarius or Guarnerius, but he is not a servile copyist and his own personality may be traced in the general outline, the sound holes and the scroll. The thick brown- red oil varnish he used at the beginning of his career is now replaced by a lighter and suppler coating of gold-yellow or orange-red shade. He is the author of a small book entitled: « Quelques considerations sur mon metier » (« A few remarks upon my profession ») which was the subject of a lecture to the Industrial and Commercial Class of the Society of Arts at Geneva. These two instruments, a bass viol and a viola d'amore are an attempt to recreate sounds and shapes of baroque times. They are not correct completely but are very interesting. Viols most commonly had six strings, although many 16th-century instruments had five or even four strings. They were (and are) strung with gut strings of lower tension than on the members of the violin family, let alone the steel strings mostly used in those instruments today. Gut strings produce a sonority far different from steel, generally described as softer and sweeter. Around 1660, gut or silk core strings overspun with copper wire first became available; these were then used for the lowest-pitched bass strings on viols, and on many other string instruments as well. The basse de viole is the lowest tuned member of the viol family, and its popularity was unrivalled during the XVIIth century

Viols are fretted in a manner similar to early guitars or lutes, by means of movable wrapped-around and tied-on gut frets. A low seventh string was supposedly added in France to the bass viol by Monsieur de Sainte-Colombe (c. 1640–1690), whose students included the French gamba virtuoso and composer Marin Marais. Also, the painting Saint Cecilia with an Angel (1618) by Domenichino (1581–1641) shows what may be a seven string viol. Unlike members of the violin family, which are tuned in fifths, viols are usually tuned in fourths with a major third in the middle, mirroring the tuning employed on the vihuela de mano and lute during the 16th century and similar to that of the modern six string guitar. This model, with six strings, still remembers a cello inn details like the fingerboard, too narrow and curved. But it is a magnificent sounding instrument, rich in woods like fir for the front that is decorated with a beautiful rose and flaming maple for the sides back and head. The head has a sculpted figure of a comedy character on top, like in the original baroque instruments. The label inside is signed and dated 1932.

The viola d'amore usually has six or seven playing strings, which are sounded by drawing a bow across them, just as with a violin. In addition, it has an equal number of sympathetic strings located below the main strings and the fingerboard which are not played directly but vibrate in sympathy with the notes played.

The viola d'amore shares many features of the viol family. It looks like a thinner treble viol without frets and sometimes with sympathetic strings added. The six string viola d'amore and the treble viol also have approximately the same ambitus or range of playable notes. Like all viols, it has a flat back.

An intricately carved head at the top of the peg box is common on both viols and viole d'amore, although some viols lack one. Unlike the carved heads on viols, the viola d'amore's head occurs most often as Cupid blindfolded to represent the nature of love. Its sound-holes are commonly in the shape of a flaming sword (suggesting a Middle Eastern influence in its development) but more likely representing the flame of love. This was one of the three usual sound hole shapes for viols as well. It is unfretted, and played much like a violin, being held horizontally under the chin. It is about the same size as the modern viola. This one has the pegbox replaced with a head of a juglar at the end.

The body is Gaglianesque in style, made in light fir woods and maple for the rest. The sound is piercing and subtle, an effect sometimes aggressive, sometimes ghastly, demanded by composers like Vivaldi and, in modern times, Hindemith and Puccini in the opera Turandot.

Original signed label inside dated 1920.



The keyboard instruments

The idea of linking notes at a fixed scale with a keyboard is actually older than one would think, starting with the modification of reed instruments that led to the creation of the water organ (hydraulis) in Roman times, around third century BC. More than an actual keyboard it had many buttons one would press the change or activate different pipes and make the sounds change. Then the regular air organ was introduced, always with these buttons, that we can still see in accordions, close cousins of the medieval portable that had them on the side. The registers, or different kinds of sound, appeared much later, and all the organs had seven naturals for each octave. The keyboard as we know it, that alternates black and white for full or half started in the Renaissance, in instruments like the domestic clavichord, an instrument where the metal strings were hit by brass plates, with a vibrato effect called *bebung*, and the *clavicytherium*, with its plucked long gut strings, sounding more like a bass lute and harp. The king, around 1560s, with the organ triumphing in the church was the harpsichord, with its long extension and musical possibilities, deep metallic sound with brass strings plucked by plectrums linked to the keys, made in bird feather. Many models appeared through Europe, every nation had its own.

Thanks to the birth of printed music (the first music ever printed with mobile characters was the "Harmonices mundi Odecaton" by Petrucci, around 1500 Venice), many methods appeared such as "Il Transilvano" by Diruta published for the first time in 1593; it is in the form of a dialog with Istvan de Josika, a diplomat from Transylvania whom Diruta met during one of Josika's missions in Italy. It is one of the first practical discussions on technique which differentiates the organ one from the other keyboard instruments. His fingerings largely follow the usual ones of his times: for example, his fingering for a C major scale never includes the thumb, and crosses the middle finger over the ring finger, influencing composers like Gabrieli, Merulo, Banchieri. The organ had some models called *positive*, which had only one manual and just the flute registers, its name coming from the Latin word "ponere", that can be moved, later to develop in the baroque chamber organ, with more registers richer and usually decorated, like the one in the collection. The technical and emotional differences in keyboard playing can be understood well in this account by Mainwaring about the confrontation between

virtuoso composers Handel and D. Scarlatti in 1708. "Because he [Domenico Scarlatti] played very well harpsichord, Cardinal Ruspoli decided to put him in comparison with Handel for a contest of skill. The test on the harpsichord has been variously reported. It is said that some gave preference to Scarlatti. But when they went at the organ, there was no doubt about who was the best. Scarlatti himself recognized the superiority of the antagonist, and candidly confessed that before he heard Handel organ had no idea of the enormous possibilities of this instrument. He was so impressed by his special way of playing that followed him everywhere in Italy nor was never so happy as when he was with him.

[...] Although no other two humans have drawn to such perfection in their respective instrument, it should be noted, however, the sheer diversity of their playing. It seems that the characteristic feature of Scarlatti consisted of a certain elegance and delicacy of expression. Handel supported by his brilliance and a finger control uncommon, but what set him apart from all other performers offering the same quality, was the amazing sense of fullness, strength and energy with which he vivified music."

The rich and baroque sound of the harpsichord, so praised and familiar to authors like Bach, Telemann, Handel, was revolutionized in 1700 in Florence by Cristofori who decided to use the mechanism of the clavichord on a full scale grand harpsichord length and strings, this time hit by hammers covered in leather or felt. The first reliable record of a *fortepiano* appears in the inventory of the Medici family (who were Cristofori's patrons), dated 1700. He continued to develop the instrument until the 1720s, the time from which the surviving three original instruments date.

Cristofori is perhaps best admired today for his ingenious *fortepiano* action, which in some ways was more subtle and effective than that of many later instruments. However, other innovations were also needed to make the *fortepiano* possible. Merely attaching the Cristofori action to a harpsichord would have produced a very weak tone. Cristofori's instruments instead used thicker, tenser strings, mounted on a frame considerably more robust than that of contemporary harpsichords. As with all later pianos, in Cristofori's instruments the hammers struck more than one string at a time; Cristofori used pairs of strings throughout the range.

He was also the first to incorporate a form of

soft pedal into a piano (the mechanism by which the hammers are made to strike fewer than the maximum number of strings; Cristofori's was a hand stop). It is not clear whether the modern soft pedal descends directly from his work or arose independently.

Cristofori's invention soon attracted public attention as the result of a journal article written by Scipione Maffei and published 1711 in "Giornale de'letterati d'Italia of Venice". The article included a diagram of the action. This article was republished 1719 in a volume of Maffei's work, and then in a German translation (1725) in Johann Mattheson's *Critica Musica*. The latter publication was perhaps the triggering event in the spread of the fortepiano to German-speaking countries which started the Silbermann models.

The instrument spread at first quite slowly, probably because, being more elaborate and harder to build than a harpsichord, it was very expensive. For a time, the fortepiano was the instrument of royalty, with Cristofori-built or -styled instruments played in the courts of Portugal and Spain. Several were owned by Queen Maria Barbara of Spain, who was the pupil of the composer Domenico Scarlatti. One of the first private individuals to own a fortepiano was the castrato Farinelli, who inherited one from Maria Barbara on her death. The first music specifically written for fortepiano dates from this period, the *Sonate da cimbalo di piano e forte* (1732) by Lodovico Giustini

It appears that the fortepiano did not achieve full popularity until the 1760s, from which time the first records of public performances on the instrument are dated, and when music described as being for the fortepiano was first widely published. Then it was all over, the most popular instrument ever with authors like Haydn, Mozart and Beethoven writing intensely for it. Smaller and more complex versions, the square or table pianos, where the strings are crossed and don't run through the whole soundboard, derived from some clavichord models, soon became extremely popular in the houses. An example is the wonderful instrument by Freudenthaler in the collection, a document on the French piano making school, started with makers/composers like Erard and Pleyel.



Chamber organ, Italy, anonymous dated 1703

This fine example of baroque chamber organ is extremely rare to find, being an object of high luxury and exclusiveness. It is indicated not only as a continuo instrument for cantatas like the ones of authors like Handel, Vivaldi and Pergolesi, but also for solo performance of sonatas of authors of late baroque that knew what kind of light gentle spirit an organ could have: the neapolitan D. Scarlatti or the venetian B. Marcello and B. Galuppi. This instrument has an original keyboard, seven different registers, and a case completely decorated and gilded, opening like a theatre stage. The registers can be changed with the buttons on the lower right side. Instead, on the left, there was a space where the player would have levers that permitted him to activate the bellows alone. A similar example in the Museum of Roma may suggest a common origin from the south of Italy, as does the idea of doors that open the room for the reeds, that probably where in a triangular design, the taller and bigger in the center, degrading on both sides. All of these instruments were always heavily decorated and painted, usually with fantasies of flowers and angels. In this one the surviving decoration is in the front of the reed case, with gilded woodwork and painted flowers. In the inside still visible the holes that allowed the air to flow through the reeds. Height 185 cm / Length 110 cm / Depth 65 cm

Piano Freudenthaler

Johann Wilhelm Freudenthaler was born in Neckargartach near Heilbronn, in 1761 and worked for Silbermann in Strasbourg before moving to Paris where he was employed by Erard. Having made a trip to London in 1788, he opened his own workshop in 1789. He made over 2000 instruments between 1789 and 1824 but only about seven square pianos and three grand pianos are known to have survived. Freudenthaler was a highly regarded maker and his instruments were chosen by the Académie Royale de Musique and the Theatre Royal Italien for their sound quality. This model has a classic XVIIIth century style, like many of the square pianos, with three strings for each key, for a more brilliant and colorful sound. There are two pedals: the sustain and the lute one, where the strings are blocked creating a pizzicato effect, which was added in 1993 by restorer S. Berchten. It is signed on the table d'harmonie in ink, like all of his instruments "Freudenthaler à Paris 1818". Such was his fame "From the complete chord depends not only their harmonic effect, but also the condition of their duration; so it is essential to always keep them in good condition in this respect, and it is a treatment that can not be adequately fulfilled by the factors themselves. Mr. Freudenthaler is the only one guaranteeing the pianos with three francs and leaves the facility of pay per quarter; it is also the only one who, after putting new strings, returns a few days later to ascertain the effect they produced. Finally economy and safety, these are the advantages Mr. Freudenthaler its subscribers and for which we recommend it to fans and artists." *Aujourd'hui : journal des modes ridicules*, 1839 (Gallica). "MM. Erard and Freudenthaler made some very happy attempts, and Vienna furnished instruments on a small scale, the mechanism of which, light, but defective in solidity, presented no more difficulty to the player than that of the square piano." *The Harmonicon*, Volumes 4-5, 1826, p. 159. The instrument is playable; the decorations were restored by M. Dumartheray in Geneva in 1994. The decoration is white with flowers like garlands hanging from every corner and a delicate blue outline that looks at the Sèvres style. A similar instrument from the same author in in the Museum of the Conservatory in Paris.

Height 84 cm Length 169,5 cm Width 67,5 cm



Plucked strings instrument: psalter and harp

The earliest string instruments have the strings running across the body that are struck or plucked with hands or a plectrum, like the Greek lyre, that had a turtle body as a case and animal antlers united by wood to set the strings. The identification with the figure of the poet was immediate, as Greek poetry was actually sung, usually by blind singers called aedi, like Homer, author of the Iliad and Odyssey. In times they originated, with different shapes and modes the psaltery and harp.

The psaltery is a stringed musical instrument, which dates back at least to 300 BC. There are many variations of this tool (one particularly known is the harpejii), given its date and spread worldwide. Generally it is played by striking the strings with drumsticks of hardwood. It is a tool small enough to be portable, so very used to accompany singing.

The plucked psaltery (harp) normally looks trapezoidal, with two rows of strings corresponding to the oblique sides, and the strings spaced enough to be played by plucking. The space between the two rows of strings were used (and still is in some monasteries especially women in Umbria and the Marche) for the inclusion of the Book of Psalms, which not incidentally is also called psaltery, that chanted using the instrument as accompaniment. Also, as it is linked with the key figure of King David, author of the book of psalms that he is believed to sing with the help of this instrument or, as believed later, the harp. The Psalter arc (or lyre triangular) is usually of triangular shape, the strings are much closer together and on the same plane, and using an arc similar to that of the normal stringed instruments for rubbing on the relative rope, accessible by difference length from adjacent notes.

The most common mode of sound production in the psalter is striking the strings with light hammers covered with straw or leather: so we have the percussion psaltery, also called tympanon, similar to the Hungarian cimbalom. You can find variants with Celtic, French and Italian in the fifteenth century.

The period between the end of the fifteenth century and beginning of the next, they know two forms of percussion psaltery, in a square and a triangle. Both had a sounding board rather low, with two sound holes (rosettes) and metal strings. They were played horizontally, laid on the knees or on a table, or still kept on the chest by means of a shoulder strap.

According to the illustration contained in Syntagma Musicum of Michael Praetorius, the strings were

stretched alternately on two bridges, placed one before the other, so to cross them.

Some psalters have bridges that can be moved to give the strings particular vibration and therefore colorful sounds. In baroque times they had two or three strings for each note so to have a different color and volume, especially when plucked and not hammered, so to have a sound that could also accompany singing.

The harp is very ancient, it appears in the Egyptian and Mesopotamian culture, spreading through the Mediterranean with the help of the Phoenicians. The frame harp, or a harp that included a straight fore pillar (or column in the modern sense), first appeared in Medieval Western Europe in the 8th to 10th centuries AD. Although there are very few remaining in existence, art from that time indicates they utilized about ten or eleven strings. The first harp to feature a hollowed soundbox that amplified the instrument's sound dates back to Ireland in the 14th century. It also included a curved fore pillar, a stronger neck and 30 to 36 brass strings. Harps in continental Europe differed from Irish harps in that the fore pillar was thinner and less curved, the neck was more slender and it curved upward to meet the end of the column. Referred to as Renaissance harps, they typically had 24 or more gut strings which were fixed to the soundboard with brays (wooden pegs). By the end of the 17th century, they typically had staved sound bodies and straight fore pillars.

Triple-strung harps first appeared in Italy in the late 16th or early 17th century. They followed the invention of the double-strung harp, which had two rows of strings strategically tuned for use of two-handed playing; by passing a finger between two strings a harpist could reach the corresponding chromatic note in the other row. The triple-strung harp had three rows of strings; the two outer rows were tuned to the same diatonic scale while the inner row was tuned to the outer rows' chromatic semitones. Two major benefits were that tunes with more rapidly repeated notes could more easily be played and that the doubled, or amplified, rows of the same notes increased the resonance of the instrument. Approximately 1720, a less cumbersome way to get some chromatic notes from a single-strung harp tuned diatonically was introduced. Five pedals (eventually seven) were housed in the bottom of the soundbox.

When depressed they connected to hooks that would sharpen the strings of the same note via linkages that passed through the column. The hooks were quickly improved to crochets, which were right-angled rather than u-shaped hooks, then to bequilles, sets of two small levers in which each string wrapped through; when a pedal was depressed, one lever would turn clockwise and the other counter-clockwise, providing a firmer grip. While a better system, they were prone to breakage and produced a buzzing noise.

Near the end of the 18th century, the single-action pedal harp was greatly improved. A model was introduced that had a soundbox built with a separate pine soundboard and a body that was reinforced with internal ribs. Brass action plates were attached to the outside of the harp neck, rather than inside providing strength to the linkage system. The most important improvement was the disc system. Two brass prongs (or forks) extended from a disc that a string passed through before attaching to the tuning peg. When the corresponding pedal was depressed, the discs turned and the strings sharpened a semitone, held firmly against the prong.

The psalter and harp are linked with poetry and singing, and were popular in baroque times thanks to figures like the harpist Marco Marazzoli, for whom the famous Barberini harp was built, also painted by Lanfranco in his allegory of Music (1634) and before that by Laura Peverara, member of the ferrarese "Concerto delle donne" of which was written: «
Mentre Laura gentil che 'l Mincio onora,/Immortal
donna anzi pur vera Dea,/Con le candide man l'Arpa
premea,/Sparger fior per lo ciel pareo l'Aurora ».
The tradition followed in France by authors/teachers like J.B. Mayer who published the treatise "Complete Instructions for the Harp, In which is introduced every Necessary Instruction for attaining a perfect knowledge of that Instrument, by the most Simple & easy Method. Exemplified By Progressive Preludes & Airs in every possible Key. To which is added The useful & necessary Principles of Thorough Bass especially recommended by its facilitating the Progress in Music, by the knowledge of Chords", that introduced many to the instrument and technical novelties like Erard's pedal action. The harp in France was widely popular thanks also to Queen Marie Antoinette, whose teacher in the Petit Trianon was nonetheless the composer C.W. Gluck. A model close to our Clairmont, developed by the famous

Cousineau in Paris, with the simple action mechanism and the characteristic decorated head that was immediately popular everywhere in noble and bourgeoisie houses. Cousineau also developed many theories on the tuning, being an enemy of the equal temperament, he was actually horrified with what he called the "wide thirds", major chords on the instrument. He gave full instructions on the technique and the use of the thumbs, in ascending and descending scales, also derived from the French harpsichord school, but with the new sensibility, called *empfindamer* style in Germany. His knowledge can be resumed in one sentence: Keep your hand still until you have to move it, then move it only as much as necessary.

The technique and instrument now had new means, attracting performers and composers like Sophia Corri, Dussek, Krumpholz. And Mozart.

The psalter was more intimate yet examples like ours tell a story of luxury and high society like in Sebastiano Ceccarini's (Fano 1703-1783) Portrait of a boy where the sitter has the classic nonchalant air while touching the instrument. The technique would develop in different fingering's that would allow, if the player was expert, polyphonic playing without hammers.



French harp by Clairmont, Nancy, XVIIIth century

This marvelous instrument is a typical example of the model developed in France in the second half of the XVIIIth century. Infact the crochet (hook) mechanism is jointed and activated by the seven pedals, giving the harp different possibilities of alternating the notes without changing the octave proportions, and on more than one string at a time. For instance, if the harp were tuned to C-flat, then depressing the pedal would raise the C strings to C-natura. The pedals are connected to metal rods, which pass through the fore pillar to the top where the chromatic action is housed inside the curved neck. The action pulls the string onto a fret by means of an adjustable crochet, or hook mechanism which, when engaged, shortens the length of the string and raises the pitch one half step. When tuned in the key of E-flat, the instrument could be played in eight major keys and five minor keys. This mechanism was introduced in 1720 by a maker called Hockbruckher, and revolutionized the harp, before that the harpist would have to insert the crochet on the string manually. The style and design, also the finely sculpted head are a characteristic of the French instruments of this era, also of makers line Nadermann or Cousineau. It has the classic 37 strings that would allow a full register and simple action mechanism, it is signed Clairmont à Nancy on the front. The body is in mahogany, a very hard wood renowned for its resistance and sound quality, while the front is in dark spruce, like a violin's back and sides, and is decorated with paintings of heroes and trophies. Many examples of harps like these are in important museums, like the Cosineau in Roma, wich has absolutely the same carved head, with the difference that the Clairmont has the full action visible through the top.

Height: 164 cm





Crochet harp French XVIIIth century

An extremely rare baroque French harp that has the manually operated crochet (hook) action. Its shape is descending from the north Italian models, with the huge resounding case that has six elaborated roses carved in the soundboard. Also two sphinxes are painted on it and many gilded flowers and geometrics, making the object absolutely precious. This instrument was mainly used to accompany singing, as the solo repertoire for the harp appeared later, but a lot of harpsichord pieces, as well as dance music, would be played on such an instrument. We can think at many pieces by L. Couperin or dances by Arbeau that could resound through a chateau on this instrument. Its single row of strings is an evolution from the baroque Italian double and triple harp, that had crossed strings for volume and tuning, thanks also to the hook mechanism. The only complication would be the different tuning necessary when changing tonality. And the player's dexterity in placing and releasing the hooks during performance. That would allow the pitch change rapidly of at least a half step on each string. Like the Clairmont it has 37 strings, so a step towards the definition of the modern instrument. The back and side are of veneered mahogany, front in spruce, column in fir-tree, arms of maple decorated in fake marble. This particular instrument was lent, for its uniqueness, for the shooting of the movie "Les liaisons dangereuses" by S. Frears of 1988, a setting of Laclos's novel that won three Oscars, starring Glenn Close, John Malkovich, Michelle Pfeiffer, Uma Thurman and Keanu Reeves.

Height 133 cm

Psalter Italy end of XVIIIth century

This psalter is the classical Italian model of late baroque, when, differently from earlier models, it was not held in the arms and played with the two hands. Instead it would be rested on legs or any kind of support and played, or plucking with the hands or hammered with special straw covered hammers. An ancestor of the fortepiano mechanics. It has two different bridges that run across the soundboard, with a design that allows the coupled strings to have different vibrations, and three smaller ones for single action notes, this for their extension and to lower the tension. Strings in iron would give a brilliant tone, also amplified by the different octaves of the paired strings, three or four for each note. Usually the technique implied the use of fingertips and not nails, with a classic thumb action derived by the lute style. The two hands would allow complete chords, and percussive full hand touch on the strings would give hammered full chords low sustain. Many instruments at this time are fully decorated, like the one given by the Pamphiliij pope to his sister in law, that is completely painted. This model is decorated with glued paper in the "arte povera" tradition with figures of animals like elephants, bears, and hunting scenes. Classic trapezoidal shape, like in the smaller versions and the spinets. The soundboard is in spruce with two roses sculpted in it, the body is in linden. A manuscript etiquette reads "Antonio Magnanelli fecit in Bagnorea 1753", a town in Latium that rests upon an isolated mountain.

Size: 72X37X30 cm





Italian psalter XVIIIth century

This model is from the north of Italy, recognizable from the decoration work in gilded stucco all over it and the fine design of the roses on the soundboard in a kind of lace style that are made in brass. It has the classic trapezoidal shape, and strings paired three or four for each note, depending if high or low pitch. The bridge is a single five piece one on a side and four single ones on the other for different length and vibration possibilities. This adds a better dynamic for the strings, creating a kind of vibration that has more sound color to it. Decorations on the sides are carved in the gesso gilding, while the rest is in relief with some “pastiglia” interventions. Clues that indicate a manufacture from Venice, but also maybe Tuscan, like the ones in the museum in Roma. Sometimes they had some paper stripes with letters and notes for the pitch of the strings. The body and soundboard are in fir wood. Length 63 cm.



Plucked string instruments: the family of lute and guitar

The plucked and strummed instruments started appearing in the middle ages in Europe but are all of Middle Eastern origin. The father of all is the the Arabic Al Ud, wich is also featured with a fine example in the collection. It has paired strings, along with a long neck and the classic body made of deep steam curved slats of wood creating a deep oval shaped case. The name Al Ud became the Spanish laud, lute that had frets in gut. In Spain though the shape and instrument more popular was the 8 body shaped vihuela, also with paired strings and frets, later to give origin to the guitar. The lute, like every instrument at the time, had different sizes. The soprano lute, four couples of strings, was the pandurina, the higher pitched member. That originated the mandolin later. In this case the strings are linked already straight and not in an angle as in the lute. The name comes from the ancient greek three string lute called pandura, which also named later the Spanish derived model that is in the collection, the bandurria. Pandurine were richly decorated instruments, very often used by actors on stage, for their high sound. The mandora was always in the lute family but the strings were single and usually it was a lower tuned instrument. In the collection we have two examples of the soprano kind. Usually it was played with a plecter, in a single note style alternated to chords, thanks to the high pitch, so to stand up in a consort playing the violin part. The guitar had its definitive shape in Italy and Spain in the XVII century. The Baroque guitar replaced the Renaissance lute as the most common instrument found at home. The earliest attestation of a five-stringed guitar comes from the mid-sixteenth-century Spanish book Declaracion de Instrumentos Musicales by Juan Bermudo, published in 1555. The first treatise published for the Baroque guitar was Guitarra Espanola de cinco ordenes (The Five-course Spanish Guitar), c. 1590, by Juan Carlos Amat. The baroque guitar in contemporary ensembles took on the role of a basso continuo instrument and players would be expected to improvise a chordal accompaniment with another basso continuo instrument playing the bass line. Intimately tied to the development of the Baroque guitar is the alfabeto system of notation. Guitarist Foscarini, who used extensively this notation system, traveled Europe with his trio: guitar, colascione (bass lute) and percussion. The modification in a rhythmic sense give birth, in the south of Italy, to the chitarra

battente, a model with steel strings, usually three or two for the bass and single ones for the high. Smaller in shape and flat on the back, opposed to the regular one that was curved. The instrument also may have five or four courses of strings. (A "course" is a string or strings played as a single unit. A mandolin, for example, has eight strings, but they are arranged in close-spaced pairs, and each pair is fingered and plucked simultaneously, as if the pair were a single string -- thus, it is an eight-string, four-course instrument.) The chitarra battente, then, would be a four-string, four-course instrument. There are also versions of the chitarra battente that are 10-string, 5-course, meaning that the ten strings are grouped into five close-spaced pairs. Ours by Vinaccia has different numbers of strings. It was born as a folk instrument, the fate it has now, that helped it never to disappear.

The strumming chord technique, the tremolo in the pandurina and bandurria, lead to the novelties and extravagant sound of the baroque, from the theatre stage to the life of poets like Gongora, who extensively played the bandurria, as documented in his memories.



Pandurina (baroque mandolin) Italy XVIIIth century

This soprano lute comes from a workshop of south Italy where, in the mid 700s, they were made in this style. Southern school is shown in the design of the wonderful rose at the center of the soundboard that has a star shape and is decorated with inlays of mother of pearl as the edges, in a geometric sensation of black and white. Unusual is the fact that has six orders of double strings, being so a rare example of complete coursed lute, and an ancestor of the mandolin which would appear with four courses only in a few years. The difference with the mandora is that it has single strings. The decoration, extremely elaborate, is also on the back of the neck, with ivory inlays displayed vertically that alternate with broad wood parts. The head finishes with a star decorated round element that we will also see in the Toggenburg cittern, suggesting the common elements between the two instruments. Pegs are in ebony with ivory finishing, the frets are in ivory too. The classic pear shaped case is in dark wood and is of 9 slats linked together. The influence of the Arabic taste in decoration, also confirmed by the materials used, suggest a Neapolitan origin. Soundboard in fir wood, body and neck in dark nut wood. Length 53cm

Pandurina (baroque mandolin) by Domenico Pisati, Roma 1739

A masterpiece of the roman school this wonderful instrument is suited to play all of the mandolin repertoire of the time, like Vivaldi's concertos. It is magnificently made, with the classic lute derived pear shaped case made out of very thin slats, being closer to the modern mandolin. It has six courses with doubled strings. We know that the tremolo technique, meaning the continuous reiteration of a single note, had just started appearing. But usually this was a distinction of the Neapolitan school, as we can learn from Vivaldi's aria "Transit Aetas" from the oratorio "Juditha Triumphans", where the soprano duets with a dazzling mandolin, exactly like this one. Also the ones painted by Pietro Longhi in "The little concert" in the 1750s. The case is of fruit wood, peg box and fingerboard are decorated with ivory inlays and the head is shaped with a square. The rose on the soundboard is carved in the spruce wood front in a beautiful design full of fantasy. Length 56 cm





Mandora, Germany XVIIIth century

Typical instrument made in Germany for theatrical reasons, in a small scale. Usually mandoras had six single strings, this one has four, and a treble register instead of a soprano. Dance melodies were probably played on it while acting. Strings would be hit with a raven feather plectrum, strumming chords or single notes, with no tremolo at all. Also here decoration is made with inlays of ivory on the head that finishes with a square shield element. There is a book of tunes in French tablature from about 1620 called *The Skene Mandora Book*, the rest of the literature for this instrument is of German origin, like Telemann or Brescianello, but they refer to the lower tuned instrument. Also the name mandora doesn't really appear before the XVIIIth century. The shell case is made of very fine slats of maple wood, front in spruce with a carved rose at the center. Frets are movable and in gut, like in the lute.



Mandora-lute in arabic style, Naples XVIIIth century

A truly fantastic instrument of the south of Italy, like the pandurina in the collection with which it shares the mother of pearl decoration. Also in this instrument the rose on the soundboard carved in depth and with ivory inlays has a full star shaped decoration around it. At the end of the front also floral designs and also an ace of spades, always in mother of pearl. Both the neck, fingerboard and shell of 9 slats are covered turtle shell, coming from the islands of Sicily, very different from the tropical ones that the Sylvestre violin is made of. A complete rarity at the time. The effect is of iridescent green and brown texture that reflects light mixing with the perlescent tone of the rest. The strings are six single ones. The playing technique for the mandora involves the same basic right-hand finger style as for all 18th century lutes and, because of the tuning intervals of the upper five courses, a left-hand technique that is similar to that of the 18th-century guitar. There are about 55 sources of mandora music in tablature, all in manuscript (none printed) and nearly all of Germanic origin. These contain solos, duets, song accompaniments, and chamber music. Few studies have appeared and very little of the music has been transcribed and published: critical editions are especially rare. Usually instruments like this were also for theater performance, accompanied by the coalscione, typical bass lute associated with the Commedia dell'arte characters.

The front is in unusual cypress wood. Length 57 cm



Chitarra battente by Vinaccia Naples 1760

The chitarra battente (Italian: lit. “beating guitar”) also known as “chitarra italiana” is a musical instrument, a chordophone of the lute family. At a casual glance, it is similar to the everyday classical guitar, but larger and typically strung with five double steel strings. Nowadays it is typically used by folk musicians, mainly in the southern Italian regions of Calabria, Apulia, Basilicata, and Campania, as well as in other areas of southern Italy; in past centuries the instrument was found in most of central and southern Italy. Locals refer to the instrument, simply, as the “guitar,” using the term “French guitar” for what is general called elsewhere “guitar,” meaning the classical guitar. The instrument also may have five or four courses of strings. (A “course” is a string or strings played as a single unit. A mandolin, for example, has eight strings, but they are arranged in close-spaced pairs, and each pair is fingered and plucked simultaneously, as if the pair were a single string -- thus, it is an eight-string, four-course instrument.) The chitarra battente, then, would be a four-string, four-course instrument. There are also versions of the chitarra battente that are 10-string, 5-course. This one is one of the latest versions, similar to the one in the museum in Roma, that has a special tuning scale with an original bridge and is by V. Tieffennbrucker 1589, an absolute master. Here we have 14 strings, some orders are of three others of two, others single, from the lowest to the highest. Vinaccia was a family of makers in Naples that is also believed to have made the first romantic guitar with six single strings in 1779. They were one of the best makers in Italy, throughout the XVIII and XIX century along with Fabricatore and Panormo, and served musicians like Paganini and Giuliani and specializing also in mandolins. Their workshop lasted until the XXth century. This guitar, like the one in Roma, has ivory inlays and the same mother of pearl leaf like decoration on the soundboard. Extremely beautiful is the rose, typically decreasing inside and perforated in a lace style effect

but made of parchment. The colors are alternated: iridescent pearl, worm spruce wood and creamy ivory. The back is made of slats of acacia wood and curved, just like the baroque models by Matteo Sellas, opposed to the usually flat one like Voboam or the 1679 Stradivari "Sabionari". The head is decorated with ivory inlays with carved and black colored decorations. The label with the name and date is original. Length 101 cm.



*Bandurria with case, Hermanos Sentchordi
Valencia Spain XIXth century
Bandurria, Spain Early XIXth century*

The Sentchordi Hermanos firm made a variety of guitars, bandurrias, violins, and other instruments in Valencia from 1861 until 1905. The shop was on the Calle de la Bolseria No. 5 and the two brothers traced their roots to Manuel Sentchordi (1700-1765), that made beautiful violins and baroque guitars in baroque style. Prior to the 18th century, the bandurria had a round back, similar or related to the mandore. It had become a flat-backed instrument by the 18th century, with five double courses of strings, tuned in fourths. The original bandurrias of the Medieval period had three strings. During the Renaissance they gained a fourth string. During the Baroque period the bandurria had 10 strings (5 pairs). The modern bandurria has 12 strings (6 pairs). The strings are tuned in unison pairs, going up in fourths from the low G#. The lowest four strings are a major-third above those of a standard guitar and the highest two strings are a fourth above a standard guitar, i.e. G#, c#, f#, b, e and a. The baroque Bandurria had usually had the back made from a shell, and sounded more like a mandora, instead the modern one, related to the guitar tradition, is similar to the mandolin. Recently in Spain musician and maker Torralba has reproduced Luis De Góngora's model, playing his music and poetry on it and many others play Sanz also on the modern one.

The Sentchordi model has six orders of double strings, the front made of pine wood with mother of pearl decorations around the soundhole, back and sides made of rose wood and pegs in ivory. Length 59cm

The anonymous spanish one is earlier but in perfect and playable condition, with the front in fir tree wood, back and sides in maple. Neck and peg box made in black tainted maple. Length 55 cm







A. M. DE BONNAFAY

Plucked instruments: the English guitar

During the 1750s an instrument commonly called the “guitar” became immensely popular in Britain. This was not a guitar as we know it today but a close relative of the cittern:

“Although the guitar came in a variety of designs, most of the surviving examples share the following features: a pear-shaped body with a flat back and a string length of 42 cm; six courses of metal strings, the bottom two being single-strung and the upper four in unison pairs; watch-key tuning, which replaced peg tuning; twelve chromatically placed brass frets; and as a means of transposing song accompaniments, holes drilled through the fingerboard between the first four frets, through which a capo tasto could be fixed”

A description that leaves no doubt at all on the nature of this fantastic instrument: it’s the styled citterns by Preston and Claus, makers in London that are a part of the collection. In its early days it was widely played on stage by actresses like miss Macklin, during the play “An Englishman in Paris”, and it was called a pandola. In 1761 the play was performed again at Drury Lane and in the advert it was announced that “Miss Macklin will sing a song and accompany herself on the Guitar” (Public Advertiser, April 17, 1761).

By all accounts Maria Macklin was the first to play a guitar on stage. Her performances since March 1753 first at Covent Garden and then at Drury Lane helped to popularize this instrument and her name remained connected to the guitar. As late as 1768 she played it once again. Another revival of Foote’s farce at a benefit for Irish actor Robert Mahon included “a Minuet and Duetto, accompanied with two Guitars, by Miss Macklin and Mr. Mahoon [sic!]” (Gazetteer and New Daily Advertiser, April 26, 1768). So, like the pandurina and many others portable easy high pitch instrument, it was to become popular thanks to the theater. The first one to offer this new instrument in a newspaper advert was one Frederick Hintz. He had a shop “at the Golden Guitar, in Little Newport-Street” and announced that he “Makes and Sells all Sorts of Guitar in the best Manner”. There is good reason to assume that Hintz had in fact “invented” the guitar. By all accounts he was an extremely gifted craftsman. It would have been no problem for him to develop it from the citterns he knew in Germany which often also “had ten wire strings” and “it is possible that he introduced a modified version to Britain”. He is also reported

to have played that instrument for a dying friend already in 1751. Hintz even supplied the Royal Family with guitars and his instruments were also sold outside of London.

In the 1780s some instrument makers introduced so-called “keyed guitars”. Piano Forte Guitar with internal keyboard device-like hammers operated by a small keyboard mechanism” (Tyler 2009, p. 11). There were both internal and external devices. these keyed guitars became immensely popular for some time, two music sellers got entangled in an more or less absurd legal dispute and no less than three patents were filed for different variants of this mechanism.

On July 3, 1783 a guitar maker named Christian Clauss first announced his new “Forte Piano Guitar” (see Victoria & Albert Museum, London, Nr. 240-1881 for an instrument by Clauss or Metropolitan New York) with an advert in the Morning Herald and Daily Advertiser. His name suggests that he was an immigrant from Germany but it is not known to me when or why he came to London:

“Christian Clauss, the sole Inventor of that celebrated and admired Instrument, takes the liberty to acquaint the Nobility and Gentry, that after twenty years close application and practice, he has at length constructed the said instrument, in so happy a manner as to render it deserving and worthy the notice of the Public.”

But he also warned his prospective customers strongly against imitations: “[...] that since his instruments, from their mere merit, have become so generally esteemed, and preferred by the first judges and people of fashion, there are Tradesman now basely endeavoring to impose upon the world a guitar of no kind of merit, besides that of an outward resemblance to his own, and which they have the impudence to name after his [...]” In 1785 Clauss sued Longman & Broderip (important piano makers and editors) for infringing on his patent and it seems that this time the court again decided in his favor. But some months later, in July 1786, well known music seller and guitar maker John Preston announced “Patent Piano Forte Guitars, Superior to any ever offered to the Public and greatly reduced in price”:

“Preston, Musical Instrument maker, and original Inventor of the Machine for tuning the Guitar, with a Watch Key [...] has now ready for sale a verity

of Guitars of his own manufacture (which have been so many years greatly esteemed) with the new Improvement of the Piano Forte Box, and at half the price usually paid for Piano Forte Guitars. This ingenious invention, for which the proprietor has obtained his Majesty's Royal Letters Patent, is allowed greatly to surpass every Improvement on that Instrument: Is not liable (like the generality) to be out of order, and may be taken off at pleasure. The keys being over the things, renders the fingering pleasant, the position of the hand graceful, and the tone produced from this Instruments infinitely exceeding anything ever heard" (Morning Post and Daily Advertiser, July 25, 1786, Metropolitan Museum of Art, Victoria & Albert Museum, London, (a guitar originally made by Frederick Hintz between 1755 and 1760 but later upgraded with both watch-key tuning and a Smith Patent Box). Interestingly in 1785 he introduced the "Celestine Guitar, a soft pleasing instrument, of new invention, and which may easily be learnt in three months time". This may have been his first attempt at an improved guitar. Possibly he also tried his hand at a keyed guitar they were so popular at that time. The fight over the patent was long because these instruments were widely popular. The so called Preston tuners or machines (also known as peacock, fan, or watch key tuners) are the type of machine head tuning system for these instruments. Preston claimed to be the inventor of this design but we have seen earlier models by John Frederick Hintz, who advertised such a mechanism as early as 1766. The tuning mechanism was also used on the German cittern known as the waldzither, and is associated with the early 20th century instruments built by C. H. Böhm. So the social fever for the English guitar was also a money issue. All originated from the German community, with makers like Hintz or Claus, closely linked with the moravian community, for which Hintz used to play the guitar accompanying their psalm singing. An incredible amount of music was written and transcribed for these instruments: dances, arias, leisure. Many instrumentalists who wished to give concerts learned, along with the violin and viola d'amore, many guitar tunes, as "exotic" instruments would call for larger audiences. This type of tuner is almost obsolete, but is still used for the Portuguese guitar, itself historically closely related to the English guitar. The 18th century incarnation of the design in England arranged the tuning bolts and hooks parallel with each other. 19th century Portuguese luthiers developed the current fan arrangement to accommodate the extra 2 strings with the octave doubling of the lower courses and

narrower fingerboard width; the English instrument had two single strings instead and a slightly wider fingerboard. The English influence in Portugal made this kind of tuning mechanism popular over there. Englishmen would go back and forth from Portugal for trading reasons, being Port wine much appreciated in their nation. The romantic guitar was also widely popular in English society when, at the beginning of the XIXth century the cittern and guitar started fading. Composers like Mauro Giuliani traveled to England to propose their music, but also the lyrical atmosphere of romantic society helped. Like the Irish harp the guitar was portable, so to come along in every occasion. Many models varied the sound and esthetics of the guitar, like the one in the collection, like the English harp guitar, that has additional five strings that are played not fretted as free basses, with a drone effect plucked like a harp with the thumb. The lyre guitar had even a special repertoire written by composers like Giuliani or Carcassi. Its shape echoed the Greek fashion, the musician like a new Orpheus. The fascination for the guitar was everywhere, like in romantic literature, the greatest English poet Shelley wrote this ode as a monument to the instrument: To a Lady, With a Guitar

Ariel to Miranda: -Take
 This slave of music, for the sake
 Of him who is the slave of thee;
 And teach it all the harmony
 In which thou canst, and only thou,
 Make the delighted spirit glow,
 Till joy denies itself again
 And, too intense, is turned to pain.
 For by permission and command
 Of thine own Prince Ferdinand,
 Poor Ariel sends this silent token
 Of more than ever can be spoken;
 Your guardian spirit, Ariel, who
 From life to life must still pursue
 Your happiness, for thus alone
 Can Ariel ever find his own.
 From Prospero's enchanted cell,
 As the mighty verses tell,
 To the throne of Naples he
 Lit you o'er the trackless sea,
 Flitting on, your prow before,
 Like a living meteor.
 When you die, the silent Moon
 In her interlunar swoon
 Is not sadder in her cell
 Than deserted Ariel.
 When you live again on earth,
 Like an unseen Star of birth

Ariel guides you o'er the sea
Of life from your nativity.
Many changes have been run
Since Ferdinand and you begun
Your course of love, and Ariel still
Has tracked your steps and served your will.
Now in humbler, happier lot,
This is all remembered not;
And now, alas! the poor sprite is
Imprisoned for some fault of his
In a body like a grave -
From you he only dares to crave,
For his service and his sorrow,
A smile today, a song tomorrow.

The artist who this idol wrought
To echo all harmonious thought,
Felled a tree, while on the steep
The woods were in their winter sleep,
Rocked in that repose divine
On the wind-swept Apennine;
And dreaming, some of Autumn past,
And some of Spring approaching fast,
And some of April buds and showers,
And some of songs in July bowers,
And all of love; and so this tree, -
O that such our death may be! -
Died in sleep, and felt no pain,
To live in happier form again:
From which, beneath Heaven's fairest star,
The artist wrought this loved Guitar;
And taught it justly to reply
To all who question skilfully
In language gentle as thine own;
Whispering in enamored tone
Sweet oracles of woods and dells,
And summer winds in sylvan cells;
- For it had learnt all harmonies
Of the plains and of the skies,
Of the forests and the mountains,
And the many-voiced fountains;
The clearest echoes of the hills,
The softest notes of falling rills,
The melodies of birds and bees,
The murmuring of summer seas,
And pattering rain, and breathing dew,
And airs of evening; and it knew
That seldom-heard mysterious sound
Which, driven on its diurnal round,
As it floats through boundless day,
Our world enkindles on its way:
- All this it knows, but will not tell
To those who cannot question well
The Spirit that inhabits it;
It talks according to the wit

Of its companions; and no more
Is heard than has been felt before
By those who tempt it to betray
These secrets of an elder day.
But, sweetly as its answers will
Flatter hands of perfect skill,
It keeps its highest holiest tone
For one beloved Friend alone.



English guittar by Preston original case end of XVIIth century

A fine example of this amazing instrument that swept the English society between 1750 and 1830. The classic renaissance cittern, played with a plectrum, is transformed into this interesting model: the body is pear shaped and not round, the rose is not carved on the board but in brass, the neck is narrow and straight, covered in turtle shell with metal frets and has a hole in the first five frets to place a capo. This would allow different sounds and shifts of tonality without changing the order of chords. On the head there is the classic so called Preston tuner, invented by Hintz that is operated with the watch key, that moves the levers. Like in citterns the head has the kind of scroll with the square button at the top. The strings, in steel, are five paired ones, the technique used too play is only plucking with fingers, like in the guitar. Particularly rich version of this instrument, with decorations in turtle shell and mother of pearl on precious woods: front in spruce, sides and back in flaming maple with rich red varnish. Particular in this instrument also the brass rose that adds some metallic sustain richness to the sound. The case is original.

Length 71cm



Piano forte guitar by Claus and co, London, end of the XVIIIth century

The piano forte guitar was one of the most famous and controversial instruments of the English society at the turn of the century. For its patent were raised many voices and lawsuits. The actual inventor is Christian Claus who landed many times in the court house to defend this paternity. This instrument has the classic cittern sound and shape: round and small with the classic narrow neck and steel strings paired, in this case six. The Preston tuner mechanism is not the only mechanic in this instrument; on the right side of the soundboard we can see the space for the keyboard mechanism that would pluck the strings, so to save the ladies nails and fingers from the touch. Also it made the instrument simpler to play. It had three white and two black keys, just like a small piano keyboard. The signature made by Claus is branded with fire on the soundboard with his classic unicorn trademark too. The rose is in sculpted brass with the holes to make the mechanism pluck the strings. Decorations in turtle shell on the neck and head and, on the first five frets holes to allow the positioning of a capotasto in bone. Front made of spruce, back and sides of maple. An incomplete one is in the Metropolitan Museum, a full one without the keyboard mechanism in the Museum of Rome.
Length 73 cm

English romantic triangular guitar

This is a classic experiment of shape changing that was a classic in XIXth century England. To please the fashion that wanted the guitar everywhere, shapes like this one, triangular instead of the classic 8, allowed a lighter instrument. Also easier to play, because it would perfectly fit into the lap of the musician, with a skirt too. Obviously the sound would be weaker, being the case smaller, but ideal for solo performances and more portable. This example is luxurious; the soundboard is completely decorated with flower spirals on the edges and with an angel painted above the bridge. The rose is an amazing of woodwork, thin and fine almost as lace in light wood and also decorated around it with spirals. Apart from the shape it is a classic romantic guitar as defined by Vinaccia at the end of the XVIIIth century with six single strings, but with a shorter neck with only 12 frets in metal. The back is curved and round. Front in fir wood with carved gilded rose, back in dark maple with gilding's. A one of a kind piece, that originated the triangle guitars made in USA during the 1920s that had a flat back though.

Length 77 cm





English harp guitar

Another example of the fashion of romantic shapes and lyricism on the guitar. This model, signed on the board "Davis, Catherine street, Strand", obviously from London, tells a story of transition with the harp. The viennese guitar had usually two free bass strings plus the regular six. In this case we have five free strings tuned lower, giving a classic Lyre harp feel to the instrument. All the strings are attached to the harch that is linked to the base with a pillar, just like in a harp. The upper part is curved in an arch and decorated with a gesso gilded star mortive both on the front and back. Pegs run through the arch. The fretboard on the neck is a regular 18 one. The back shape, as the preceeding one, is triangular and curved, finishing like a circle at the bottom. The front is decorated with a frieze on the edges of the soundboard with sea horses in gilded painting. At the center, under the beautiful carved gilded rose, the painted label of the maker. On the bottom there is a support for a strap, so it was usually played standing. A magnificent instrument that carries the English tradition of poetical instruments, halfway one into another. Later mode s also have the strings crossing for particular arpeggio techniques. Back made of three sides of curled maple wood with a lengthened sound hole and gildings; front in dark brown varnished fir wood. Golden canalized column.
Lenght 83 cm



Romantic Lyre –guitar France, 1820s

Starting from the beginning of the century, experiments like these were common, but the Lyre-guitar had a fame of its own. Inspired by the Greek instrument in shape and design, it kept the characteristics of the romantic guitar. Its history with a case of patent theft, opposing the luthier Mareschal against the composer Phyllis and luthier Pleyel that fought over the invention of the instrument. Mareschal edited a pamphlet in 1780: *Plagiat dénoncé aux musiciens et aux amateurs des lyres nouvelles*. Bearing the first drawing of the instrument it speaks out telling a weird story of how, having seen this illustration in the printer Lefrancois's workshop, Pleyel and Phyllis wrote a letter to fakely signed Lefrancois asking for the plate of the engraving. So they used the illustration as a opening for a method for the instrument and as label for their lyre-guitars, selling them as originals by Mareschal. Which didn't win the quarrel at the end. It started with palm like models, inspired by Napoleon's egyptomanie, with almost no body, then it got perfected in Mirecourt by makers like Breton and Charotte, like the one identical to ours, now in the Museum in Rome. This instrument had its own music written by famous composers: Carulli, Carcassi, Giuliani, De Lhoyer, Lemoine, Molitor, Sor. Names that are amongst the greatest ever for the guitar. Lately it has been reconstructed and played by virtuoso Elena Vulpiani. The body is shaped like a Lyre, with arches reaching towards the top, united to the neck by other horizontal bars. There are two soundholes on the front board, with star decoration in dark wood and ivory. It is a classic six string instrument with 11 frets. The top is palm shaped with pegs and on the lyre's arms there are two brass eagle heads. Front in spruce wood, body in maple with flat back. Total length 76cm

Portuguese guitar, Luis Jacinto De Medeiros, XIXth century

There is evidence of its use in Portugal since the thirteenth century (cítale) amongst troubadour and minstrel circles and in the Renaissance period, although initially it was restricted to noblemen in court circles. Later it became popular and references have been found to citterns being played in the theater, in taverns and barbershops in the seventeenth and eighteenth century in particular. In 1582, Friar Phillipe de Caverell visited Lisbon and described its customs; he mentions the Portuguese people's love for the cittern and other musical instruments. In 1649 was published the catalogue of the Royal Music Library of King John IV of Portugal containing the best known books of cittern music from foreign composers of the sixteenth and seventeenth centuries, in which the complexity and technical difficulty of the pieces allow us to believe that there had been highly skilled players in Portugal.

The angel playing the cittern (c.1680), a sculpture of large dimensions in the Alcobaça Monastery, depicts in detail the direct ancestor of the Portuguese guitar. In the first half of the eighteenth century, Ribeiro Sanches (1699–1783) had cittern lessons in the town of Guarda, Portugal as he mentions in a letter from St. Petersburg in 1735.

In the same period there are other evidence to the use of the cittern alluding to a repertoire of sonatas, minuets, etc. shared with other instruments such as the harpsichord or the guitar. Later in the century (ca. 1750), the so-called “English” guitar made its appearance in Portugal. It was a type of cittern locally modified by German, English, Scottish and Dutch makers and enthusiastically greeted by the new mercantile bourgeoisie of the city of Oporto who used it in the domestic context of Hausmusik practice. This consisted of the “languid Modinhas”, the “lingering Minuets” and the “risqué Lunduns”, as they were then called. The use of this type of guitar never became widespread. It disappeared in the second half of the nineteenth century when the popular version of the cittern came into fashion again by its association with the Lisbon song accompaniment. The last detailed reference to the cítara appeared in 1858 in the book of J.F. Fétis “The Music Made Easy”. The Portuguese translation includes a glossary describing the various characteristics (tuning, social status, repertoire, etc.) of both cittern and “English” guitar of the time.

Two distinct Portuguese guitar models are built: the Lisboa model and the Coimbra model. The differences between the two models are the scale length (445 mm of free string length is used in Lisboa guitars and 470 mm in Coimbra guitars), body measurements, and other finer construction details. Overall, the Coimbra model is of simpler construction than the Lisboa model. Visually and most distinctively, the Lisboa model can easily be differentiated from the Coimbra model for its larger soundboard and the scroll ornament that usually adorns the tuning machine, in place of Coimbra's teardrop shaped motif. Lisboa guitars usually employ a narrower neck profile as well. Both models have a very distinct timbre, the Lisboa model having a brighter and resonant sound, and the choice between the both of them falls upon each players preferences. As early as 1905 luthiers were building larger Portuguese guitars (called guitarrão, the plural being guitarrões), seemingly in very small numbers and with limited success. Recently, the famed luthier Gilberto Grácio has built a guitarrão, which he named a guitolão instead; this instrument which allows for a wider timbric range, on the low and the high end, than a regular Portuguese guitar. The technique employed to play the Portuguese guitar is what is historically called dedilho. This technique comprises playing solely with the thumb and the index fingers and it was inspired by the technique used to play “viola da Terra da Terceira”. On the Portuguese guitar the strings are picked with the corner of the fingernails, avoiding contact of the flesh with the strings. The unused fingers of the picking hand rest below the strings, on the soundboard, since only the thumb and index are used. Nowadays most players use synthetic materials in place of natural fingernails; these fingerpicks are usually made of plastic or tortoiseshell. The tuning chiefly employed on the Portuguese guitar was historically called afinação do fado or afinação do fado corrido. It was probably developed in the early 19th century, as it was already largely adopted by Lisbon's fadistas by the mid-century. With the diminishing use of the natural tuning by players, this tuning came to simply be called either afinação de Lisboa, when tuned high, in D, or afinação de Coimbra, when tuned low, in C; this stems from the fact that while most Lisbon fado players tuned their guitars in D, in Coimbra the students came to tune theirs in C as standard practice, mainly through the influence of Artur Paredes. It is important to note, however, that regardless of the difference in pitch between the two variations of the tuning, in practice, the latter still makes use of the former's oral conventions, as such a C is called D, a D is called E, etc., by the players (essentially making a Coimbra-tuned Portuguese guitar a transposing instrument similar to a B-flat trumpet in that a given note is referred to by the note name a whole step higher than the note name that concert-pitch conventions would use).

The natural tuning, inherited from the English guitar of the 18th century, was also very frequently employed

up to the first half of the 20th century, being preferred to the former by some late 19th century players; it was frequently tuned in E instead of C, as this simplified the change between the fado tuning for players who used both. Some variations of this tuning were also adopted, such as the *afinação natural com 4ª*, also known as *afinação da Mouraria*, or the *afinação de João de Deus*, also known as *afinação natural menor*. The natural tuning and its variations have been for the most part out of practice for several decades. Our model is clearly a Lisboa, with the scroll on the top, the rests classical: six pairs of steel strings tuned with the “peacock” Preston tuner, the round “citola” style body. The sound is dense, yet brilliant, and is typical of the popular fado music, fado meaning song in Portuguese. Original label on the back, front in inlaid pine wood, back and sides in fruit wood.

Total length 73 cm



Plucked string instruments

The Swiss citterns

The cittern, as we have seen, had, through time, many incarnations and transformations, due to regions, taste and different cultures. The characteristics are, since the middle ages citola, the round body and short neck and the re-entrant tuning (meaning the fact that the strings are not always in a lower higher order).

Many changes were made through times but, in the German region, thanks to the fact that Martin Luther played this instrument, it was common.

The halszither (German: “neck zither” or “neck cittern”) was the model of Switzerland. Usually it had 9 steel strings in 5 courses and is tuned: G2, D3 D3, G3 G3, B3 B3, D4 D4 . Our models have six and five coupled strings, so an unusual kind.

The music that would be arrangements of classic dances and songs, even psalms. Citterns were usually joined by other instruments like the hurdy-gurdy and percussions. Research in these years as led to the reconstruction of the repertoire and tradition of the German regions of Switzerland, like in the beautiful recording made with the original chamber organs (1750-1850) of the National Museum of Switzerland by Yves Reichsteiner and his ensemble Alpbarock.

Featuring dances like the baroque bergamasca and regional ones like the Appenzell, the Emmenthal and the tragic Totentanz (dance of the dead).

Toggenburg cittern, end of the XVIIIth century, Switzerland

Toggenburg is a historical region of Switzerland. It corresponds to the upper valley of the Thur River and that of its tributary, the Necker. Since 1 January 2003, Toggenburg has been a constituency (Wahlkreis) of the canton of St. Gallen (SFOS number 1727). The name of the region is derived from that of the House of Toggenburg (named for their castle near Kirchberg) who ruled over parts of the Toggenburg region since the 12th century, in the 13th century taking the title of counts (comes) and extending their domain to include all of the upper Thur valley. The extinction of the main line of the counts of Toggenburg (1436) led to the Old Zürich War (1440–46) ultimately resulting in the temporary expulsion of Zürich from the Swiss confederacy. Eventually, the Toggenburg passed to the lord of Raron (in Valais), who sold it in 1468 to the abbot of St. Gall. Part of the Toggenburg followed the Swiss Reformation led by Zwingli, and the valley declared itself independent in 1530, but was forced to re-submit to the Abbot of St. Gall in 1538. The Abbot was, however, pressured into toleration of either confession, so that the Toggenburg became one of the few regions of Switzerland where Catholicism and Protestantism have a tradition of co-existence. In 1707, the Toggenburg again declared its independence of St. Gall, in reaction to the Abbey's plans to build a road across the Ricken Pass, which was seen as a strategic arrangement towards a Catholic military alliance. The ensuing Toggenburg war of 1712 resulted in a balance of power between Catholic and Protestant cantons, ultimately leading to the formation of Switzerland as a federal state. In the Helvetic Republic, the Toggenburg was divided between the cantons of Säntis and Linth. The parts were re-united as part of the canton of St. Gallen in 1803. This instrument is different from the classic German versions: it has another pair of strings and a larger size, being not only more wide as extension, but also with a more thick sound. The work is typical of Swiss manufacture, in the color range, but more finished, being a true fine example.

The pear shape reminds us of the Claus cittern in the collection. Claus was also originally German. We can also see the way elements like the button shaped as a shield on the top changed from the soprano lutes to the turtle ones in the Preston to this circular element. Also common is the fact that it had holes on the first five frets to put a capotasto, like in the English ones. Front made in spruce with an open rose and carved decorations in star shapes on the sides of the bridge. Back, sides and neck in maple, all in a rich golden varnish.

Length 77 cm.





Cittern, XVIIIth century, Switzerland.

This one, like the preceding one, is a German model halszither, with a prolonged neck and, in this case, a round body. This instrument is a beautiful and touching piece, that tells the story of the isolation and life in the mountains. Citterns are always lonely instruments, family owned. The design is bold, yet elegant. The finishing is rough, with no final varnishing on the front. The head ends with a scroll in dark wood, reaching high to the sky, in a refined closure. It has five pairs of steel strings and, on the soundboard, a beautiful rose is sculpted in the shape of a flower with opening petals, reminding of an edelweiss. The front is in fir wood, the sides, back and neck in fruit wood. The fingerboard is in ebony, while the pegs are modeled in rose wood in an elegant baroque style.

Lenght 65 cm



Pure noise: the aesthetics of the hurdy-gurdy

No instrument matches the penetrating, obsessing sound of this music machine. Its origins are lost in the middle ages, probably during the bizantine (VI-VIIth century) or carolingian age (VIII-IXth century), when its ancestor, the organistrum, appeared. The mechanism was the same, with a wheel covered in rosin that, with the help of a crank, would play the drone strings. Two other strings were inside the box and were touched with an outside keyboard mechanism. This, for the size, required two persons and, since the keys were pulled upwards, you could only play slow tunes for practical reasons. It was an instrument widely used in the monasteries, to accompany singers, giving them a full sound and pitch perfect note to refer to. The choir would have a full texture this way. The instrument got perfected becoming small and portable around 1200, as documented in many paintings and sculptures. It had the shape of a box with the outside crank, but this time with downward keys that activated the wood tangents and it was called symphonia. Innovation in the renaissance was the buzzing bridge. The buzzing bridge (commonly called the dog) is an asymmetrical bridge that rests under a drone string on the soundboard. When the wheel is accelerated, one foot of the bridge lifts from the soundboard and vibrates, creating a buzzing sound. The buzzing bridge is thought to have been borrowed from the tromba marina (monochord), a bowed string instrument. But the real revolution came in the baroque age in France when they added a lute body to the instrument for sound reasons, like in our Pajot, and all the bridge and string mechanisms found their final shape. The instrument spreaded all over Europe, and had its own repertoire, as Chédeville's sonatas "Il Pastor Fido" of 1720s, attributed at the time to Vivaldi. The french model had six strings and some particular features that stayed in the dictionary:

Trompette: the highest-pitched drone string that features the buzzing bridge

Mouche: the drone string pitched a fourth or fifth below the trompette

Petit bourdon: the drone string pitched an octave below the trompette

Gros bourdon: the drone string pitched an octave below the mouche

Chanterelle(s): melody string(s), also called chanters or chanter strings in English

Chien: (literally "dog"), the buzzing bridge

Tirant: a small peg set in the instrument's tailpiece

that is used to control the sensitivity of the buzzing bridge.

To achieve proper intonation and sound quality, each string of a hurdy-gurdy must be wrapped with cotton or similar fibers. The cotton on melody strings tends to be quite light, while drone strings have heavier cotton. Improper cottoning results in a raspy tone, especially at higher pitches. In addition, individual strings (in particular the melody strings) often have to have their height above the wheel surface adjusted by having small pieces of paper placed between the strings and the bridge, a process called shimming. Shimming and cottoning are connected processes since either one can affect the geometry of the instrument's strings. In some types of hurdy-gurdy, notably the French *vielle à roue* ('fiddle with a wheel') and the Hungarian *tekerőlant* (*tekerő* for short), makers have added a buzzing bridge—called a *chien* (French for dog) or *recsegő* (Hungarian for "buzzer") on one drone string. Modern makers have increased the number of buzzing bridges on French-style instruments to as many as four. This mechanism consists of a loose bridge under a drone string. The tail of the buzzing bridge is inserted into a narrow vertical slot (or held by a peg in Hungarian instruments) that holds the buzzing bridge in place (and also serves as a bridge for additional drone strings on some instruments).

The free end of the dog (called the hammer) rests on the soundboard of the hurdy-gurdy and is more or less free to vibrate. When the wheel is turned slowly the pressure on the string (called the *trompette* on French instruments) holds the bridge in place, sounding a drone. When the crank is accelerated, the hammer lifts up and vibrates against the soundboard, producing a characteristic rhythmic buzz that is used as an articulation or to provide percussive effect, especially in dance pieces. On French-style instruments, the sensitivity of the buzzing bridge can be altered by turning a peg called a *tirant* in the tailpiece of the instrument that is connected by a wire or thread to the *trompette*. The *tirant* adjusts the lateral pressure on the *trompette* and thereby sets the sensitivity of the buzzing bridge to changes in wheel velocity.

The hurdy-gurdy became the instrument also of street musicians, increasing its popularity in many folk traditions. Paintings by baroque artist Georges la Tour tell the story of blind men in the streets singing and playing it. This street figure was also

present to romantic composer Franz Schubert in his
lied "Der leiermann" from the cycle Winterreise :
There beyond the village stands an organ grinder.
And with numb fingers he grinds as best he can.
Barefoot on the ice he staggers to and fro,
and his little plate stays ever empty.
No one wants to hear him no one gives him a glance.
And the dogs snarl round the old man.
And he lets it all go by, as it will do her grinds,
and his organ never stands still.
Strange old fellow shall I go with you?
Will you grind your organ to my singing?



French hurdy-gurdy signed Pajot Fils à Jenzat XIXth century

A classic French model of high quality, with the typical lute body linked to the mechanism. There are two bridges, one is the buzzing one, all drone and two strings touched by the wood tangents inside the box actioned by the keyboard. All the actions are possible with this model, as the rhythm changes are made possible with the coup de poignet on the crank. The peg box is beautifully decorated with a sculpted head, like in the baroque viols. Floral decorations are on the mechanics and on the wheel cover. The soundboard has flower shaped holes that work as a rose and other carvings along the sides. The body is made in nine slats of maple in a dark/light color matching, while the front is in fir wood. It comes from the Auvergne region of France, in Jenzat, where the house of the maker J.A. Pajot (1845-1920) is now a museum dedicated to the history and construction of this instrument, being one of the best makers.

An example of his work of this kind is in the museum of Mannheim.

Total length 65 cm width 32 cm





French hurdy-gurdy signed Pimpart, Allier XIXth century

Another instrument from the Auvergne department, in France. This area was redundant with beautiful instruments like these in the 800s, used for folk music. This model has the classic French style, with six strings, four drones on two bridges, including the buzzing one, and two keyed. It's in a guitar body shape, like an 8, with sound holes on the bottom of the front decorated in floral stile. The signature is on the side of the string box, made with fire branding. Also here there is a decorated head on the top with vertical pegs for tuning. The colors play a very nice composition of different woods. Fir for the front with red inlays, maple for sides and back, while the box, wheel protection and keyboard are in ebony. So an alternate light yellow red and black. Completely playable instrument in perfect condition.

Total length 65 cm

Swiss hurdy-gurdy XVIIIth century

Another instrument from Switzerland, from XVIIIth century, shaped in the guitar fashion. In this case the body is in the form of an eight, with sound holes in a comma shape, like an early viol. This one has only two drone strings on different bridges, so to have the buzzing one, and two strings in the mechanics, touched by the tangents. The peg box on the top is decorated with a sculpted rustic head, and has a peg turner attached. The beauty of this example is in the design made by the different colors of wood, light and dark, that also give a resounding quality. Even the soundboard is made of two different woods: walnut on the bottom and fir on the top part. Sides are also in walnut while the back is in fir too. Head also in walnut like the mechanism and the tangent parts. It's signed on the side of the box, and completely playable. The mechanics and the tangents are particularly interesting being a type you can press but with keys at different heights, allowing more speed.

Total length 63 cm



The unicity: the Serinette

The origin of music as melody is absolutely derived from the chant of birds. Since the earliest life of man on Earth the landscapes have been populated by the chirping comments of sparrows, larks and dark hoopoes. The flute was born to imitate and surround man with melodies that would bring him into a bird's world. Composers were fascinated with the sounds and verses of this kind and imitated them in their music. Rameau composed *La Poule*, one of his harpsichord pieces, inspired by a hen's voice but also from her jumping movement. Antonio Vivaldi, in his flute concerto "ill Gardellino" (the goldfinch), resumes every aspect of the bird's song intervals and speeds. In modern times French composer Olivier Messiaen has worked on a complete piano series of three hours called "Catalogue des oiseaux", where the melodies are combined with chords drawing the landscapes and the seasons. This instrument, whose tradition started in Mirecourt at the beginning of the XIXth century, works the other way around. Its purpose is to teach human tunes to caged birds, *serin* meaning canary. Serinettes are housed in a wooden case, normally of walnut, and typically measuring 265 × 200 × 150 mm. The instrument is played by turning a crank mounted on the front. The crank pumps a bellows to supply air to the pipes, and also turns a wooden barrel by means of gears. Driven into the barrel are brass pins and staples with which the pieces of music are encoded. Mounted over the barrel is a bar carrying wooden keys connected to valves by vertical wooden rods. As the barrel turns, the pins and staples lift the keys, in turn opening the valves to let air into the pipes, which are located at the rear of the instrument. Tunes are selected by first lifting the bar carrying the keys, then shifting the barrel along its length. This brings a different set of pins and staples in line with the keys. Most serinettes contain one rank of ten metal pipes at 2' pitch and play eight different tunes. Each tune lasts about 20 seconds and is normally of quick tempo and contains considerable ornamentation. A paper label pasted inside the lid listed the tunes available; one of the most common was "La petite chasse." Perfectly in style, this walnut Mirecourt model is decorated with ebony and light wood. It has ten tunes inside. A vast number of serinettes like this one is in the Museum in Roma. Dimensions: 23X32X17 cm



The world: ethnical collection

Music has different styles and meaning but the purpose is the same all round the world. Raising emotions. The idea of adding an ethnical part in the collection is an extension of the extravagant extraordinary idea behind all that had driven Chevalier Thys in the first place. The flavor is middle eastern and Asiatic. An Ud, the ancestor of the lute, beautiful melodic instrument that, throughout all the Arabic world, is the sweet singer of love and life. A much debated history of its origin, maybe Yemenite, but surely in times so far not to be reached. Then there are Tibetan trumpets, with their low sounds evoking sacredness and death, bronze monuments decorated in silver; needing an incredible amount of breath. Chinese violins are also present, with their piercing sound and small case, made of curved woods, three strings bowed obsessively. More: rebabs, percussions, brass plates from Nepal. The idea is to bring sound to Europe. Not an extravagant purpose but a fulfillment. Like in archduke Ferdinand's collection the whole world is extravagant. Shapes and sounds, to become new music.







The cases

Original precious cases are presented here: guitars, violins. The materials are beautiful, leather, rare woods. Painted, decorated, designed with studs to defend them. Very rare double violin cases from the rococò period, romantic guitar wooden ones. All features that give the full picture: of instruments so precious and loved to have a matching rich case whatsoever. An absolutely unique collection, for both quality and condition. A treasure for really diving down in an era with all yourself.





Images: the paintings, drawings and etchings collection

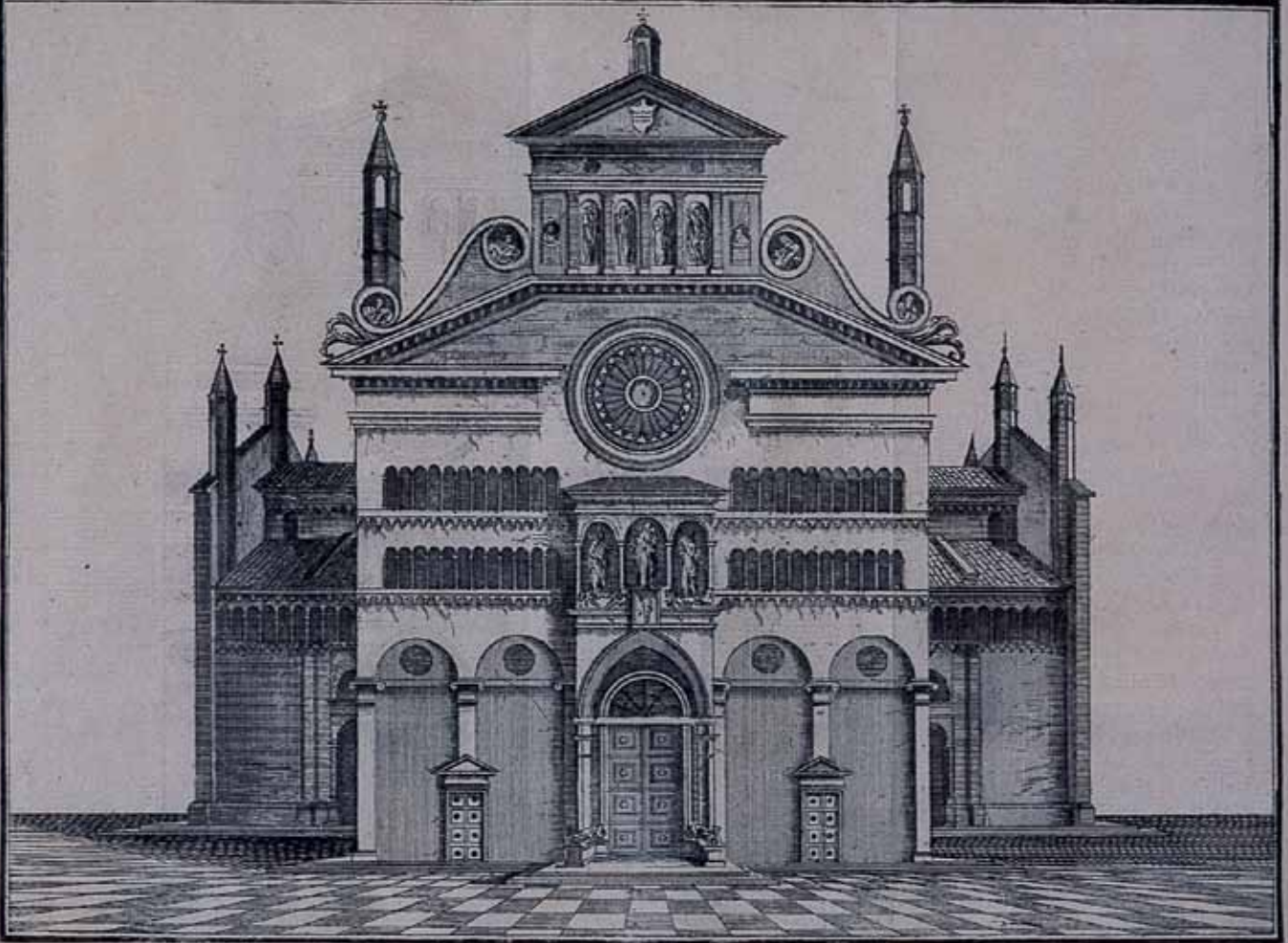
No collection of baroque would be complete without an iconographical part. These works reflect the joy of music: making and celebrating it.

Also they are from the places where instruments and musicians flourished like the Lombardy of Campi and Bettera. A particular attention is devoted to the celebration and birth of music in the bacchanalia, a tradition of letting go through sounds that is the rapturous sense of music itself. Also alive in Steen's drawing and personality.

And obviously the vain sense that accompanies the descending of time: VANITAS.

The folly of being a musician and making music: the deep fragility evoked by Coisijn, Valck and the french bagpipe player.

A portrait, a condition, a joke. The history of an edgy character: the baroque musician.

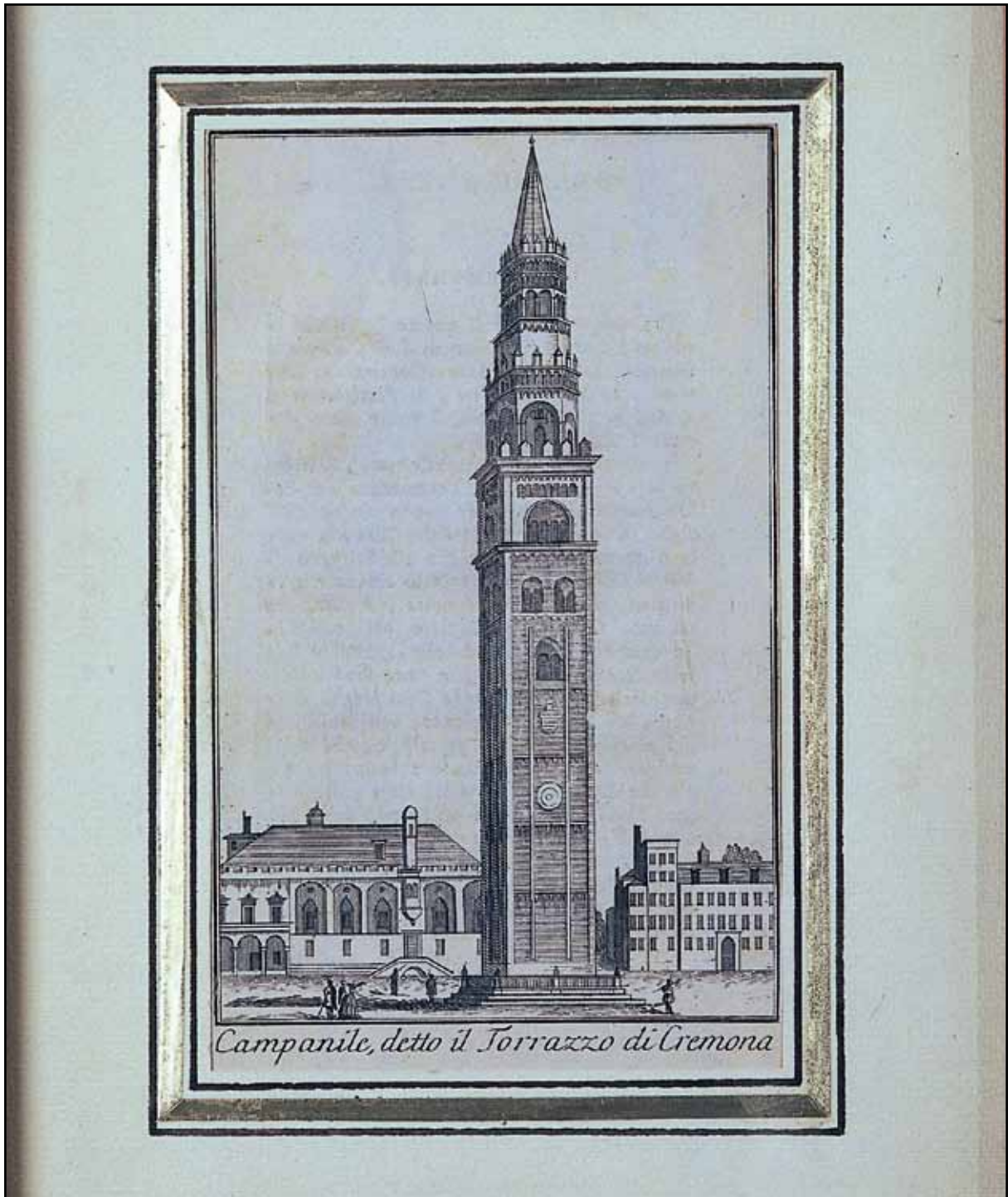


*Facciata della Chiesa Cattedrale di Cremona.
nel Ducato di Milano.*

Antonio Campi, Cremona (Fl. 1546-1591) *Views of the Duomo and of the Torrazzo of Cremona*

Antonio Campi was a late mannerist artist brother of the famous Vincenzo and Giulio who, before the naturalist earthquake of the late XVIth century, completely defined the artistic scene in Lombardy. His work as an artist was always linked to public occasions and commissions, like the passage of the Princes of Habsburg in Cremona during 1563 for which he created triumphal arches and statues of emperors. He also was listed in the Milan cathedral workshop and painted the whole apse of Lodi cathedral (now lost). A sign of his fame appears from the fact that, during a famine, the citizens of Lodi sended him as an ambassador to ask for wheat, that was actually sent by the Mayors of Piacenza. His art later was influenced by naturalism, opening the way to the Light effects later to appear, via Cerano and Morazzone, in Caravaggio's paintings. In 1571 he made a map of Cremona and its territory and presented it to the City Council that - grateful - would exempt the artist from all duties (the text of the privilege of 23 July is transcribed in *Cremona Fedelissima*, p. xlix). The map, engraved in small size, was then inserted in *Cremona Fedelissima* together with the plan of the city of Cremona, also designed and engraved by C. D. Lodi in 1583. In parallel with these experiences of cosmographer, Campi faced commitment in historiographical field: a history of Cremona, a book on the art of Cremona and a book on the

artists of the same city. The last two books were the state of fragments and manuscripts were lost as other treatises on agriculture, fishing, hunting (still seen by Desiderio Arisi the early eighteenth century). The history of Cremona was instead accomplished and published in folio in the year 1585 (but there was perhaps a partial edition already in 1582) with a dedication to Philip II of Spain and with the title *Cremona Fedelissima città nobile colonia et de' Romani ...* The book traces the history of the city from its origins to the times of the author and is enriched by a large number of recordings including two maps already mentioned: the direct work of Campi appears limited to a few pages (including the cover page, and *Allegory of Cremona*) while the portraits of famous people - mostly designed by Antonio - were carved by Agostino Carracci. The two engravings come from this very rare book, and are the first ever depictions of these subjects with the way they look in our present times. The ability to portray his city and especially the monuments and square where all the trades and encounters were made in such subtle details is a trademark of this artist. The romanesque style of the city's church is rendered in the true mannerist style with insisting lines, that give a darker predominant color to a detailed image without the use of shades, just marking the outline. Dimensions 17x11 cm and 19,5x14,5 cm





Habit de Musicien

G. Falck. Sculpit.

174

2

3

Gerard Valck, Amsterdam 1651-1726 “Musician dress” Watercolor retouched engraving

Valck was born in Amsterdam on 30 September 1652 to an Amsterdam silversmith. He was a student of Abraham Blooteling and later married Blooteling's sister. He went to London with Blooteling in 1672 and may have remained there until 1680. Valck engraved many portraits of English nobility and worked frequently with Blooteling. His earliest dated mezzotint is titled *Sleeping Cupid* and was published in 1677. He based many of his engravings and mezzotints after designs by other artists like Peter Lely, Gérard de Lairesse and Philip Tideman. He published most of his works himself. In Amsterdam, he had a close partnership with his son Leonardus Valck and Peter Schenk the Elder, who married Gerard's sister in 1687. Valck also published atlases, maps, printed globes and prints of other things. He died in Amsterdam on 21 October 1726. This funny etching reflects the ironic look on professions that he depicted, like architects or doctors too. It's like a one man band of the baroque era featuring marine trumpet, kettle drums, vils, serpent, harpsichord and more. A must in our collection.

Size: 28,5x19 cm

Bartolomeo Bettera, Bergamo (1639-1688) Still life with string instruments, lutes, guitars and musical scores

He was born in Bergamo on 28 ag. 1639; family, probably of builders, came from Gandino in Seriana Valley, where a Giovanni Maria Bettera erected in 1630-40 the impressive basilica.

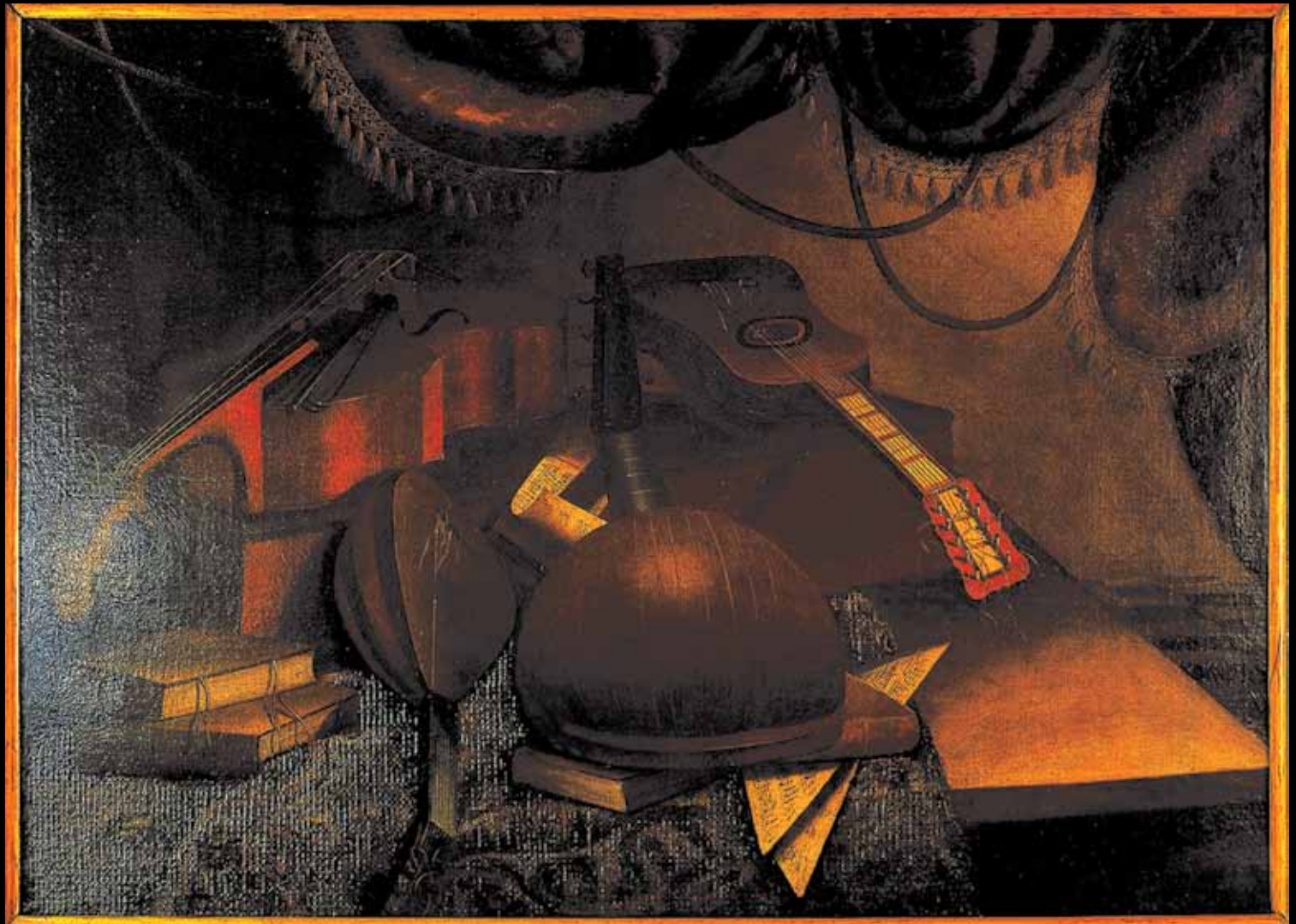
While living in Bergamo, he went for some time in Rome (as deduced from Fimia in a framework in Brugherio, Milan) and then to Milan in 1687, where he remained until probably the end of his life at the end of the century. Two more of his works are in Bissone (Ticino) and three at the Vienna Hofburg (Bassi Rathgeb). Probably son of Bartolomeo was Bonaventura: known only a framework in Bergamo (Casa Pesenti, via Porta Pinta 38), which bears the signature: "Bonaventure Bettera 1718", always with musical instruments: other works can be related between two canvases at Casa Giavazzi in Bergamo (via Masone). The famous Baschenis was his master but he broke away from the character of his composition, so to be often confused with him in attributing unsigned works. Several of his paintings, however, are signed with the initials separated by a cross: in paintings in the castle of Camozzi in Costa Mezzate, Accademia Carrara. In the College of St. Alexander in Bergamo, Casa Cicogna in Milan. Although the address is similar to that of the Baschenis, the color is opaque, the grouping of objects less happy, fabrics and drapes less finesse executive in favour of expressive black. The tradition is the one of typical bergamese naturalism of Evaristo Baschenis, the elements like the carpets and the instruments define the space while the dust and the absence of anything alive talk about the essence of the painting's reason: Vanitas. The condition is time, that passes through things and is also silence. The instruments are motionless, untouched and opaque. The poetics of a distant silence and waiting as a condition. The instruments are in collapsing position and continuously precarious balance, in a distorted perspective. Colors are dark and absent, only religion and meditation seem real in this place. A masterpiece of darkness.

Size: 89x118 cm

Italian school, Bologna, first half of the XVIIth century Chorus of musical angels

This wonderful small painting represents an ensemble of angels playing instruments like trombone, violin, lute, in the classical broken consort ensemble, mixing wind and string instruments. A combination that was born in the late XVIth century north of Italy also thanks to the Gabrieli in Venice. The style is influenced by the bolognese naturalism, with echoes still of some late mannerism, especially in the figure of God in the back echoing Tibaldi. The lighting is already baroque, as in the works of Ludovico Carracci. The features of this painting like the nuances of the sky and the design of the shades of the faces are precursor of Guercino and Lanfranco. The position of the violin is the typical baroque one, resting attached to the body, since it had no shoulder piece or chin rest. The bow is stroked horizontally on the strings, in a technique that didn't allow much staccato. The setting of the instruments is the one of a dance piece, confirmed by the tambourine.

Oil on canvas 40x21 cm



Jan Steen Leyden 1626-1679, Holland “ A musical meeting” ink drawing

Steen was born in Leiden, where his well-to-do, Catholic family were brewers who ran the tavern The Red Halbert for two generations. He was the eldest of eight or more children. Like his even more famous contemporary Rembrandt van Rijn, Jan Steen attended the Latin school and became a student in Leiden. He received his painterly education from Nicolaes Knupfer (1603–1660), a German painter of historical and figurative scenes in Utrecht. Influences of Knupfer can be found in Steen’s use of composition and colour. Other sources of inspiration were Adriaen van Ostade and Isaac van Ostade, painters of rural scenes, who lived in Haarlem. Whether Steen actually studied with Ostade is not known.

In 1648 Jan Steen and Gabriël Metsu founded the painters’ Guild of Saint Luke at Leiden. Soon after he became an assistant to the renowned landscape painter Jan van Goyen and moved into his house on the Bierkade in The Hague. On Oct 3, 1649 he married van Goyen’s daughter Margriet, with whom he would have eight children. Steen worked with his father-in-law until 1654, when he moved to Delft, where he ran the brewery De Slang (“The Snake”) for three years without much success. After the explosion in Delft in 1654 the art market was depressed, but Steen painted A Burgomaster of Delft and his daughter. It does not seem to be clear if this painting should be called a portrait or a genre work.

Steen lived in Warmond, just north of Leiden, from 1656 till 1660 and in Haarlem from 1660 till 1670 and in both periods he was especially productive. In 1670, after the death of his wife in 1669 and his father in 1670, Steen moved back to Leiden, where he stayed the rest of his life. When the art market collapsed in 1672, called the Year of Disaster, Steen opened a tavern. In April 1673 he married Maria van Egmont, who gave him another child. In 1674 he became president of the Saint Lucas Guild. Frans van Mieris became one of his drinking companions. He died in Leiden in 1679 and was interred in a family grave in the Pieterskerk. Daily life was Jan Steen’s main pictorial theme. Many of the genre scenes he portrayed, as in The Feast of Saint Nicholas, are lively to the point of chaos and lustfulness, even so much that “a Jan Steen household”, meaning a messy scene, became a Dutch proverb (een huishouden van Jan Steen). Subtle hints in his paintings seem to suggest that Steen meant to warn the viewer rather than invite him to copy this behaviour. Many of Steen’s paintings bear references to old Dutch proverbs or literature. He often used members of his family as models, and painted quite a few self-portraits in which he showed no tendency of vanity. Steen did not shy from other themes: he painted historical, mythological and religious scenes, portraits, still life’s and natural scenes. His portraits of children are famous. He is also well known for his mastery of light and attention to detail, most notably in Persian rugs and other textiles. In 1945, Sturla Gudlaugsson, a specialist in Dutch seventeenth-century painting and iconography and Director of the Netherlands Institute for Art History and the Mauritshuis in The Hague, wrote The Comedians in the work of Jan Steen and his Contemporaries, which revealed that a major influence on Jan Steen’s work was the guild of the Rhetoricians or Rederijkers and their theatrical endeavors.

It is often suggested that Jan Steen’s paintings are a realistic portrayal of Dutch 17th-century life. However not everything he did was a purely realistic representation of his day-to-day environment. Many of his scenes contain idyllic and bucolic fantasies and a declamatory emphasis redolent of theater.

Jan Steen’s connection to theater is easily verifiable through his connection to the Rederijkers. There are two kinds of evidence for this connection. First, Jan Steen Steen’s uncle belonged to the Rhetoricians in Leiden, where Steen was born and lived a substantial part of his life. Second, Jan Steen portrayed many scenes from the lives of the Rederijkers, an example being the painting Rhetoricians at a Window of 1662–66 that is now in the Philadelphia Museum of Art. The humanity, humor and optimism of the figures suggest that Jan Steen knew these men well, and wanted to portray them positively.

This could not only be a concert but actually a reunion in fact of the Rederijkers, trying out with music before a show. It would be typical of Steen’s attitude. It’s clearly a drawing of a live scene, made rapidly, and a sketch for a major painting. The archlute in the front is almost a scenographic trick that opens onto the scene. The interior might as well be the one of his brewery, the violin and cornett raising their sounds in the damp atmosphere full of beer. The style is fast, the shadows subtle, like in many of Rembrandt’s drawings of the time. Effects enhanced by the color shift between the ivory paper and the sepia ink.

Size: 42 x23 cm



C. N. Gysbrechts, flemish (?- after 1684) “Vanitas” oil on canvas

The news about the life of this painter are scarce. He was born in Antwerp, where in 1659-1660 he became a member of the Guild of Saint Luke. His first known work is dated 1657. In 1664 it is mentioned in the diary of Balthasar de Monconys, then resident in Regensburg; Gijsbrechts offered him for sale Monconys bought two paintings and a trompe-l'oeil. From 1665-1668 Gijsbrechts was in Hamburg and from 1668 to 1672 was approximately at the court of Copenhagen as a painter; Most of his work is now in Denmark.

In 1675 he worked perhaps in Bruges, as stated in the inscription on a painting of that period and stating that “Monsieur Gijsbrechts” is in Bruges. Gijsbrechts probably died in 1675 or shortly thereafter. Previously it was thought that he had died after 1684 (Willigen / Meijer 2003), but the error was caused by the incorrect reading of the date, in 1684 instead of 1664, it appears on a painting sold at an auction in 1965.

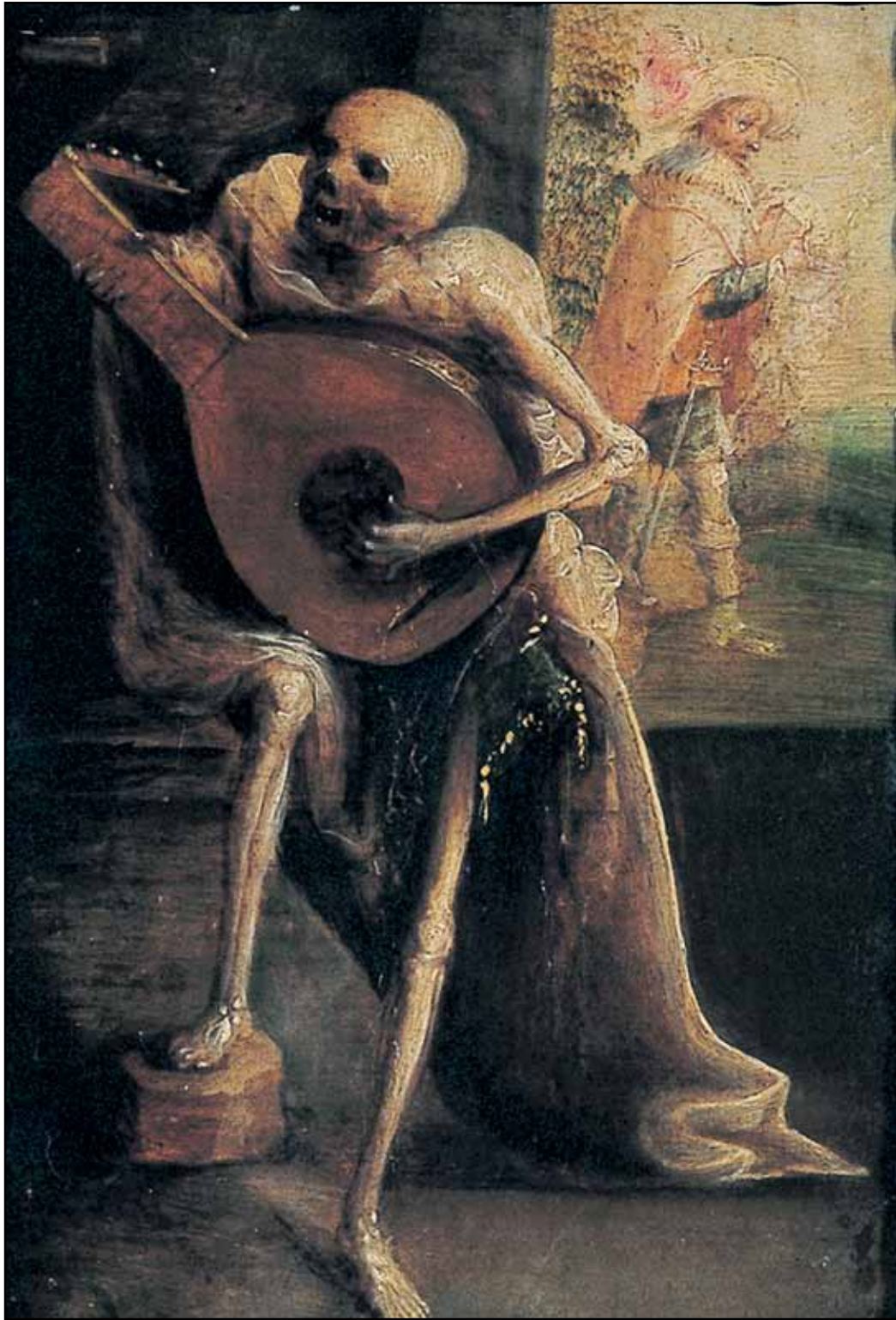
His works that are mostly known are the trompe l'oeil, of fierce and incredible illusionist value. This image is astounding in its realism, the skull resting on the open books, the atmosphere of disorder that recall the philosophic school of characters like Huygens, with elements like the watch, and his spring mechanism that folds and unfolds like a last breath. The human condition, the certainty of death, the unlit candle consumed, the hourglass full of sand. Everything going into darkness.

And the element of the shell, like live flesh, evoking the sea in front of the countries he lived: Belgium, Denmark. Recognized as a master of disguise Gysbrechts here reflects in darkness in front of the frailness of humanity. With the conscience and relief of the violin resting on the table, the score as a pillow for the skull: Vanitas. Anonymous, French school XVIIth century “Vanitas” Measures 63,5 x 48,5 cm



French school XVIIth century “VANITAS”, oil on panel

This small painting on panel is a fine example of the french grotesque art of the beginning of the XVIIth century. This skeleton is represented playing a lute in a dark scenery, while a musketeer is walking in the back, almost unaware of where the sound is coming from. The style is early baroque, with the classic wit of moral imagery. The skeleton is in a perfectly correct playing position, with the raised knee that holds the lute's body. The model is a renaissance instrument, probably a six course. We can think of the French music of the time, authors like Gauthier or Moulinié, with their polyphonic structures describing the war that ruptured the state after the death of Henri IVth. Religious wars destroyed France for almost a full century and events like the



Saint Bartholomew massacre, when in a night Protestants were murdered made people reflect more carefully on death. The skeleton is concerned only of music since its dark tones already are spreading over the nation. The robe falls on its body like a shrine, while the musketeer, like all the war bringers, is unaware also of the fact that death is his mission and destiny. A beautiful parade of dark humor and realization of the condition of moral annihilation of the country. Where death plays its instruments to a silent and speechless world. The style is with Flemish influence, the density of the oil and technique filled with details, together with the somber choice of colors are common in painters of the time like Hans Holbein the younger or Jan Breughel. Oil on panel cm 12x27



Germany, early XIXth century detail from Paolo Veronese's "The wedding of Cana"

This painting is a copy of a very famous work by mannerist Venetian painter Paolo Veronese (Verona, 1528 – Venezia, 19 aprile 1588). In his religious paintings that included many figures he would paint characters that pleased him. In "The wedding of Cana", of 1563, painted for the supper room of the monastery of San Giorgio Maggiore, stolen by Napoleon and now in the Louvre, the lower part is filled with real portraits of the time's famous men. King Francis of France, the sultan Suleyman, Vittoria Colonna, Giulia Gonzaga and more. But, more curious, there is a group of musicians in the front that actually are all painters: Veronese himself on the viola da braccio, Jacopo Bassano on the cornett and Tiziano Vecellio playing violone. This was very famous also at the time. Many painters had musical interests at the time: Tiziano and Tintoretto played the organ, Cariani and Giorgione were widely famous for their lute playing and singing. This copy is a work from the early XIXth century, executed probably when the painting was in France, maybe for academic reasons but also as a souvenir of a then missing work by an Italian buyer. The connection with Venice being the fact that it became Austrian first with the Campofornio treaty then again with the Vienna Congress in 1815.

German school, end of the XVIIIth century Scene of bacchanalia

The Neoclassic era, started around 1770, rearranged baroque composition and themes with an equilibrium and serenity recalled in Greek and Roman art and antiquity. But with a preromantic dramatic sensibility. This led to literature like Goethe or Schiller's, combining formal politeness with intense drama. Different from baroque was the noble and straight, so called "serene", attitude in front of feelings, drama and love. With a more inner and private sphere soon to become political. This painting is made possibly from a returned Grand Tour artist, influenced by the Pompeii frescoes that were rediscovered in these years. The atmosphere is gay and full of dance, celebrating drunkenness in a classic serene attitude. The poses are inspired by antique statues but the figures look each other in a true baroque way. The somehow stiff style confirms its German origin, also evident by details of the clothing. The colors are bright, shiny, but the atmosphere is still. A true neoclassic work where even clashing things with Bacchus finds a calm setting.





Aert Coisijn, Portrait of a violinist

Coisijn was a pupil of the greatest Flemish baroque painter Rembrandt Harmenszoon Van Rijn, that gave him the perfect eye for details in just a few traces. The great number of live studies and etchings made them develop this atmospheric soft style, also preparatory for the largescale paintings. This portrait of a violinist is a delicate and poetic declaration of love for the instrument, perfectly designed and full of moments like the of the F holes, that talk about a real knowledge. The pose is intimate, the way he touches the instrument is almost like a loved one, frail. The face is vivid, lit up and surprised. The technique, an unusual one, is the lead point, executed on paper that is covered with glue and bone flour preparation that absorb the signs of silver, transformed into an atmospheric grey line. Cm 16,5 x23



French school, second half of the XVIth century Bagpipe player

The musette, a French bagpipe, was very popular throughout the centuries, for its piercing sound originated by a body made of animal guts that would be inflated and then pressed making air flow through reed furnished canes with flute like holes. The sound is piercing and intense. This ironic portrait (we must imagine the heavy oboe sound opposed to the smile on the sitter's face) is an allegory of patience, evoked in the dog's face that decorates the bagpipe. This painting inspired Jacob Jordaens for his self portrait. Detailed in style and influenced by Flemish school, this French painting is unique, defined by a sense of humor unrivalled. One of the first depictions in modern times of this instruments, this fine work has many points of interest, from the natural representation of the beard and moustache through fast and ordered brushstrokes, and the typical features of the effort to blow in the pipes, like the narrow eyes and colorless lips. Apart from the classical craclée of the oil it's in very good condition. Oil on canvas 45 x57



E. de Pury Neuchatel 1845 – Lausanne 1911

“Guitarist” watercolor on paper

Born March 6, 1845, in Neuchatel; died November 1911, in Lausanne. Edmond de Pury was a student of Marc Gabriel Charles Gleyre (French, 1808-1874), in Paris. Amongst his student peers were the likes of Jean Leon Gerome, Jean-Louis Hamon, Auguste Renoir, Emile David, Claude Monet, Jean Frederick Bazille and Alfred Sisley. He studied Italian peasants in Rome, Capri and Venice, and worked extensively in Italy. Edmond Jean de Pury exhibited in Paris, and was awarded a medal in 1889 at the Exposition Universelle. His painting of the great composer Wagner was completed two years before the composer's death. This is the link with music, that he followed all his life, and throughout all his travelling. Testified by this beautiful watercolor of a Spaniard playing guitar of intense drama, capable of actually sound like the Tarrega music we can hear coming out of the instrument. And that brings to memory the Diary of the Spanish travels of Delacroix both in style and theme, being so rich in watercolors with the exact same blue.

Size: 31,8x22 cm



Conclusions

It has been a trip, flying through sounds and ideas, picturing woods carved, sculpted, varnished. Breathing in darkness while aging to be perfectly hard and dry. Then touched by the hands of the luthier, full of knowledge and ideas. Obtaining shape and sound.

So music is created with care and knowledge, bringing ideas into nature with true perfection. This collection is a true story. The story of choices and, if you followed us, of deep joy. Of variety, research, bringing together cultures and exclusive styles in a vision. Linked by the most poetic and intimate desire to share and make a unique portrait of passion and ideas. The baroque extravagant way as a metaphor of its sounds, the final nobility of its vision of the world: without borders.

From city to city from country to country, the shapes and sounds reunite people and inspire for their uniqueness. The mission of Chevalier Thys de Castella's collection: bringing a distinct and unique piece of history, its links and roots that define Europe into the world.

A vision of Europe that is so intimate and unique because it is the representation of a man's life. That chose along the way each piece, its real sense and sensibility. Giving it a reason and a home.

So, whenever you think of Mozart you will see it now through the Clairmont harp, the Freudenthaler piano or the Picchler violin. His life, his struggle, his breathtaking melodies now will have a new face, the one chosen by Chevalier Thys.

Also the violin family, with his new members that will fill with wonder who sees them and doesn't know them at all. Voices, attitudes, the tenor like a distant cello, the contralto, dark grotesque creature that could live in Poe's literature.

So here are displayed the thoughts of a man and a part of the idea of Europe itself, a reflection on her destiny and vocation now available to the world. Made by a practical and lyrical thought that is kind of Schubertesque in his love of simple feelings yet deep and dedicated. As testified by this collection.

So take the time to sink into it, taste the ideas, enjoy the lost sound found again.

And live it thoroughly.

Emiliano Marinucci

Curator

Born in 1975, of Italian and American nationality, he graduated from art school in 1993 in Rome. Started a career of painter and photographer between Italy and the USA, in a continuous exchange between ancient and modern styles defined by the critics as "Baroque Expressionism". Participating in exhibitions and awards, including the "William of Aquitaine", "Academy of the artistic avant-garde" among others. He studied in depth the ancient music and literature, trying to grasp the peculiarities of the Renaissance style and modern in a spectrum from the Ambrosian chant to Stockhausen, through Ockeghem, Monteverdi, Paganini and Orff. All of this due to the fact that he is a distinguished cellist and viola da gamba player. He worked as a historical and music consultant for the documentary 'Orazio and Artemisia Gentileschi "(Palazzo Venezia 2001) and" Botticelli and Filippino Lippi "(Musée du Luxembourg in 2002) "I Gonzaga "(Mantua 2002) as well as a screenplay about Maria de' Medici and many others for museums and television. Meanwhile writing reviews of art exhibitions for "La Piazza" and essays for the magazine "Homo sapiens". In 2002 he published his first novel poetic "Il Sole della paludi Scene dalla vita dei Gonzaga", where poetry, music and song are intertwined with the landscapes and emotions of the characters. The text, published for the types of Teseo editore, is accompanied by plates by the author. The second test as a novelist was born from the passion for life and work of Caravaggio. Published in 2006 for Teseo editore and illustrated by the author, "Sole nero - Gli anni romani di Michelangelo Merisi da Caravaggio" is a fast rundown and tornado through the slums where the inspiration is felt and painted. Art and life cross

in a whirlwind of words with almost absent punctuation. It is a river flowing free of words, sounds, images that weave the canvas where the masterpieces are born. He has written numerous stories about music or musicians and a novel "Artemisia me pinxit", dedicated to the troubled existence of the seventeenth-century painter Artemisia Gentileschi, in a style that mixes storytelling and poetry. His account of Vivaldi's concert "Il Gardellino" won the silver florin in the Florence Prize in 2012. In 2013 the short story "The beach of the dead" inspired by the prelude "Chanson de la folle au bord de la mer" by C.V. Alkan has received reports of honor during the awarding of the Prize in Florence Palazzo Vecchio - Salone dei Cinquecento December 7. In February 2014 he released his new book "Les yeux du violon", a love story in music that revolves around a piece by baroque composer Vitali, the Chaconne for Violin and Basso Continuo. The book comes with eight original drawings of the author and is published by B4Baroque. The volume was presented at the Casa delle Letterature in Rome with a concert performing the music mentioned in the story or that constitute its completion. Featuring pianist Vincenzo Maltempo and members of "Il Pomo d'oro" baroque orchestra, considered one of the world's finest. His field is historical research spans from art to music with specialization in antique instruments both in knowledge and performance. He works currently with many musical ensembles and instrument makers as consultant. Releasing his own line of historical instruments like the baroque guitar on Stradivari model. This year his novel on A. Corelli's sonata "La follia" will be printed in an english special limited edition.

Index

<i>Foreword</i>	<i>page 4</i>
<i>The violin and string family</i>	<i>page 6</i>
<i>The keyboard instruments</i>	<i>page 20</i>
<i>Plucked string instruments: the psalter and harp</i>	<i>page 24</i>
<i>Plucked string instruments: the family of lute and guitar</i>	<i>page 32</i>
<i>Plucked instruments: the English guitar</i>	<i>page 42</i>
<i>Portuguese guitar</i>	<i>page 50</i>
<i>Plucked string instruments: the Swiss citterns</i>	<i>page 52</i>
<i>Pure noise: the esthetics of the hurdy-gurdy</i>	<i>page 56</i>
<i>The unicity: the Serinette</i>	<i>page 62</i>
<i>The world: ethnical collection</i>	<i>page 63</i>
<i>Images: the paintings, drawings and etchings collection</i>	<i>page 68</i>
<i>Conclusions</i>	<i>page 84</i>
<i>Curator bio</i>	<i>page 86</i>

Limited collector's edition of 300 numbered copies

Copy n. /300

Printed in june 2016 for B4BAROQUE
by Grafiche CMF srl in Foligno (IT)

Copyright B4BAROQUE 2016