

**A REMARKABLE COLLECTION  
ON TOUR !**



**The Orpheon Foundation**

**Museum of Historical Musical Instruments**

*In the service of a living tradition...*

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## Venerable Ambassadors From a Distant Past

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

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

### Defining our mission

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



## Our Past

The violin maker of former times invested all of his knowledge and skill, but also all of his love to produce an object of consummate beauty whose sole purpose, however, is to produce an incomparably beautiful musical sound.

These master craftsmen were well aware of the fact that the quality of sound their creations produced would mellow and refine with the passing of time, but none could have ever imagined that the violin leaving his shop at this very moment was about to embark on a journey that would last several hundred years. Nor could he have ever dreamt that a violinist of the 21st Century would still delight in the marvelous virtues that he had so lovingly implanted - several centuries ago - into this so tiny and so fragile wooden body. Nor that human ears some twenty generations later would rejoice at the elegant and eloquent sounds that his creation was still capable of producing. Or is it

that the violin has eschewed the ravages of time to achieve a near immortality?

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

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





## Our Present

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

## Our Mission for the Future

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

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



# STILL ALIVE



THE VÁZQUEZ COLLECTION  
OF HISTORICAL STRING INSTRUMENTS  
1560 – 1800

ORPHEON FOUNDATION  
Praterstrasse 13-1-3, A-1020 Vienna

[www.orpheon.org](http://www.orpheon.org)



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

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

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

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

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

### **The Viola da gamba Family**

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

Treble viola da gamba (tuning: d", a', e', c', g, d)  
Alto viola da gamba (historically very rarely used: c", g', d', b-flat, f, c)  
Tenor viola da gamba (g', d', a, f, c, G)  
Bass viola da gamba (d'. a, e, c, G, D)

Great bass viola da gamba (g, d, A, F, C, GG)  
Double bass viola da gamba (d, a, e, C, GG, DD)

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

### **The Violin Family or The Viola da braccio Family**

Violin (e", a', d', g)  
Viola (a', d', g, c)

Violoncello (a,d,G,CC)  
Double bass (g,D,A,EE and sometimes CC)

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

### **The Viola d'amore**

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

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

### **The Baryton**

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

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

### **The Collection of Original Bows**

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

### **The Visual and Acoustical Documentation**

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

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

[www.orpheon.org](http://www.orpheon.org)

## ON THE VIOLA DA GAMBA

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

**(Marin Mersenne, Harmonie Universelle, 1636)**

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

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

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

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

Postlude:

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

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

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



## ON THE VIOLIN OR THE VIOLA DA BRACCIO

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

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

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

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

**Marin Mersenne, Harmonie Universelle, 1636**

## The Viola da gamba Family

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

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

### The Viola da gamba in Consort Music

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

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

### The Family of the Viola da Braccio

#### Violin, Viola, Violoncello, Violone or Double bass

1 - Violin – probably Brescia, 16th Century

2 - Violin - Nicolò Amati - Cremona, 1669

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

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

5 – Violin – Antonio Pollusca – Roma, 1741

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

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

8 – Violin – School of Gofriller

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

10 – Violin – Milanese School (North Italy ca. 1700)

- 11 – Violin – label Jacobus Stainer, Absam 1675
- 12 – Violin –Johann Christoph Leidolff, Wien, 1739
- 13 – Violin –Johann Christoph Leidolff, Wien, 1745
- 14 - Violin - Johann Christoph Leidolff - Wien, 1747
- 15 - Violin - Johann Christoph Leidolff - Wien, 1748
- 16 – Violin – Joseph Ferdinand Leidolff – Vienna, 1767
- 17 - Violin - Johann Georg Thir – Wien, 17..
- 18- Violin – Mathias Thir – Vienna, 17\_\_
- 19 – Violin – Johann Joseph Stadlmann, Wien 1768
- 20 - Violin - Johann Schorn - Salzburg, 1707
- 21 - Violin - Tyrol, 18th C.
- 22 - Violin - Tyrol, 18th C.
- 23 – Violin – Aegidius (I) Kloz (I), Mittenwald, 1717
- 24 - Violin – Aegidius (II) Kloz, Mittenwald, 1774
- 25 - Violin - Sebastian Kloz, Mittenwald, 1733
- 26 - Violin – Martin Leopold Widhalm, Nürnberg, um 1760
- 27 - Violin - Joseph Hill - London, 1774
- 28 – Violin – Johann Anton Gedler, Füssen, ca. 1790
- 29 – Violin – Alemannisch School
- 30 – Violin – Anon. Master Prague
- 31 – Violin - Anon. Germany
- 32 – Violin – Johannes Uldaricus Eberle, Prague, 1758
- 33 – Violin – Jacobus Koldiz, Rumburgue, 1751
- 34 - Violin - Deutsch – 18th C.
- 35 – Anon. Mittenwald
- 36 – Anon. Klingenthal, end of the 18th C.
- 37 - Violin – five-string - Joachim Tielke - Hamburg, um 1700
- 38 –Violin with five strings: “Quinton” - Louis Guersan - Paris, um 1740
- 39 - Viola - Milano, 17th C.
- 40 - Viola – Nikolaus Leidolff (um 1650 - um 1710) -Ettiquette: Johann Christoph Leidolff - Wien, 1719
- 41 - Viola - Johann Georg Thir - Wien, 17\_\_ (See Violin: Nr. 17)
- 42 – Viola - Mathias Thir, Vienna, 1786
- 43 – Viola - Johann Joseph Stadlmann, Vienna, 1764
- 44 - Viola - Sebastian Dallinger - Wien, ca. 1780
- 45 – Viola – Tyrol, 17th C.
- 46 – Viola – Hulinsky, Prague, 1768
- 47 – Viola – Josephus Antonius Laske, Praha, 1787
- 48 - Viola - Deutsch – um 1700.
- 49 - Viola - William Smith - Sheffield, um 1780
- 50 - Viola d’amore - Jean Baptiste Deshayes Salomon - Paris, um 1740
- 51 – Viola d’amore – Mathias Fichtl, Wien, 1711
- 52 - Viola d’amore - Johann Schorn, Salzburg, um 1700
- 53 – Viola d’amore – Joann Joseph Hentschl, Brünn, 1750
- 54 – Viola d’amore – Thomas Andreas Hulintzky, Praha, 1774
- 55 - Viola d’amore - Michael Andreas Partl - Wien, 1751 ?
- 56 – Violoncello – North Italian, ca. 1760
- 57 - Violoncello - Simone Cimapane - Roma, 1692
- 58 – Violoncello after Montagnana, Venice, ca. 1700
- 60 - Violoncello piccolo – North Italy (Veneto), ca. 1700
- 61 - Violoncello - Nikolaus Leidolff - Wien, 1690
- 62 - Violoncello - Anton Posch - Wien, ca. 1700
- 63 - Violoncello - Johann Georg Thir - Wien, 17.. (See Violin Nr. 17)
- 64 - Violoncello - Michael Ignaz Stadlmann - Wien, um 1780
- 65 - Violoncello - Johann Christoph Leidolff - Wien, um 1750
- 66 – Violoncello, Anon. Vienna, ca. 1780
- 67 – Violoncello piccolo, German, ca. 1800
- 69 – Violoncello after Andrea Amati by Roland Houël, Mirecourt, 2007

- 70 – Violone, six-string in D, Veneto, 17th C.
- 71 – Violone (Double bass) with 5 strings - Johann Georg Thir - Wien, 1750
- 72 - Violone (double bass) with 4 strings - Johannes Udalricus Eberle – 1750
- 73 – Violone, 6-strings in G, German, 18th C.

## **The Family of the Viola da Gamba**

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

- 74 - Treble viola da gamba 1 - William Turner - London, 1647
- 75 - Treble viola da gamba 2 - William Turner - London, 1656
- 76 - Treble viola da gamba 3 - William Turner - London, um 1650
- 77 – Treble viola da gamba, Henry Jaye, London, ca. 1620
- 78 – Treble viola da gamba, Munich, 17th C.
- 79 - Treble viola da gamba - Leonhardt Maussiell - Nürnberg 1720
- 80 - Treble viola da gamba – In Festoon - Form I - um 1730
- 81 - Treble viola da gamba - in Festoon - Form II - um 1730
- 82 – Treble viola da gamba, Johann Andreas Kämbel, Munich, 1739
- 83 – Treble viola da gamba, Matthias Joannes Koldiz, München 17?6
- 84 - Treble viola da gamba - Venice or Brescia, 16th C.
- 85 – Treble viola da gamba, anonymous, in Ganassi-form
- 86 – Treble viola da gamba, anonymous (Italian, 16th C.?)
- 87 – Treble viola da gamba, Salomon Workshop, Paris, ca. 1740
- 88 - Treble viola da gamba – Gio. Balla Bugger - Mantua, 1630
- 89 – Treble viola da gamba, Paul Alletsee, Munich, ca. 1700
- 90 – Treble viola da gamba, German or Austrian 1
- 91 – Treble viola da gamba, German or Austrian 2

- 92 – Treble viola da gamba, German or Austrian 3
- 93 – Treble viola da gamba, Ignatius Hoffmann, Wölfferlsdorf, 1736
- 94 - Pardessus viola da gamba, six-string, Flemish, ca. 1710
- 95 – Pardessus de Viole - Louis Guersan - Paris, um 1750
- 96 - Viola da gamba Tenor - Gasparo da Salò - Brescia, ca. 1560-70
- 97 - Basse viola da gamba - Ventura di Francesco Linarolo - Venice, 1585
- 98 - Paolo Antonio Testore, Milano, 1717
- 99 - Basse viola da gamba - Giovanni Paolo Maggini - Brescia, um 1600
- 100 - Bass viola da gamba - Gianbattista Grancino - Milano, 1697
- 101 - Bass viola da gamba - William Turner - London, um 1650
- 102 - Bass viola da gamba – Thomas Collingwood - London, 1680
- 103 – Bass viola da gamba – Edward Lewis, London, 1687
- 104 – Bass Viola da gamba - Jakob Stainer - Absam, 1671
- 105 – Bass viola da gamba – Nikolaus Leidolff, Vienna, 1695
- 106 – Bass viola da gamba – Johann Georg Seelos, Linz, 1691
- 107 – Bass viola da gamba - Michael Albanus - Graz, 1706
- 108 – Bass viola da gamba - Joachim Tielke - Hamburg, 1683
- 109 – Bass viola da gamba – Claude Boivin, Paris, ca. 1740
- 110 – Bass viola da gamba – German 1
- 111 – Bass viola da gamba – German 2
- 112 – Tenor – Viola da gamba after John Rose (1600) von P. Hütmannsberger, Linz
- 113 – Tenor – Viola da gamba after John Rose (1600) von P. Hütmannsberger, Linz
- 114 – Bass viola da gamba after John Rose (1580) 1 by John Pringle
- 115 – Bass viola da gamba after John Rose (1580) 2 by John Pringle
- 116 – Bass viola da gamba after Henry Jaye (17th C.) by John Pringle, London

- 117 – Bass viola da gamba after Colichon by Simone Zopf, Hallstatt and Vienna
- 118 – Bass viola da gamba after Colichon by Petr Vavrous
- 119 – Bass viola da gamba after Salomon by Petr Vavrous
- 120 - Baryton after Simon Schodler (1782) by Ferdinand Wilhelm Jaura, 1934
- 121 – Baryton by Hoyer

Others

- 122 – Archilute, 14 chörig, after Pietro Railich
- 123 - Flute : Traverso - um 1800 with one key, typical for flutes of the Baroque.
- 124 - Flute: Traverso with four keys, typical for the flute in the Classic Period..
- 125 - Flute : Traverso also with four keys.
- 126 – Harpsichord (Cembalo) - after Giovanni Maria Giusti, 1690 by William Horn, Brescia
- 127 – Harpsichord (Cembalo), two manuals, after Jan Ruckers, 1625 ,by William Horn, Brescia
- 128 - Spinet after the so-called “Queen Elizabeth's Virginal” from the 16th C, by William Horn, Brescia
- 129 – Virginal by Alex Hodson, Suffolkm 1946
- 130 – Harpsichord, 2 manuals, French, by J. C. Neupert
- 131 – Positiv organ – Walter Chinaglia, Milano, 2006
- 132 – Sarangi – India, uncertain date, but quite old
- 133 – Sarangi, Indian instrument with sympathetic string
- 134 – Head and peg box of a Pardessus de Viole, French, ca. s1740
- 135 – Head and peg box of a viola da gamba, Italian, 17th C.

- 136 – Head and peg box of a French violoncello, 18th C.
- 137 – Conductor’s baton (19th C.)
- 138 – Etui for a viola da gamba, original, date?
- 139 – Etui for a small, Italian violin, Hills, London.
- 140 – Painting by Bonifacio Veronese (1487, Verona - 1557, Venezia)
- 141 – Painting – copy of Bonifacio Veronese, painted 1805 in Venice.
- 142 – Painting by Caspar Netscher or his teacher, Rogier de la Haye
- 143 – Photograph (Daguerotyp), late 19th C., showing father and son St. George with original instruments: viola d’amore and viola da gamba
- 144 – Violoncello, School von Pacherel – Turino, um 1830
- 145. Head and pegbox with original machine heads from a doule bass, Austrian, 18th Century
- 146 – Harpsichord, 2-manuals, copy after Johann Bernhard Bach, ca. 1700
- 147 – pegs and button from a Baroque violin, 18th C.
- 148 – Violin by Johann Georg Leeb, Pressburg, 1761
- 149 – violin, French school, after Pierray
- 150 – violin, German, with original neck and nail, complete original condition
- 152 – Viola da gamba, bass, German or Austrian, ca. 1760
- 153 – Viola da gamba, bass, Italian, ca. 1730
- 154 - Viola da gamba, bass, by Joachim Tielke, 1697
- 155 – Violin by Johannes Michael Willer, Prague, 1770

**Bows collection**