

**A REMARKABLE COLLECTION ON TOUR**  
**!**



**The Orpheon Foundation**

**Museum of Historical  
musical instruments**

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

Orpheon Foundation  
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## THE ORPHEON FOUNDATION MUSEUM OF HISTORICAL MUSICAL INSTRUMENTS: BASIS OF THE PROJECT

*The young artist's hand  
startles aged instrument:  
it sings! Miracle!*

### ***A Past for our Future - a Future for our Past***

The Orpheon Foundation kindly request you to examine this documentation on the Vázquez Collection of Historical Musical Instruments and the novel project that its owner, Prof. José Vázquez has designed and developed with the experience gathered in the past years.



*Viola da Gamba di William Turner, 1656*

The cornerstone of the Orpheon Project is the collection, which encompasses at present more than 100 musical instruments (violas da gamba, violas d'amore, violins, violas, violoncellos, double basses, violones, baryton) which were created between 1560 and 1780, all restored to their original playing conditions and are placed at the disposal of professional musicians and conservatory students all over Europe for concerts, recordings, auditions and competitions.

The project is guided by the wealth of knowledge and professional experience of Prof. Vázquez and his musical sensibilities. The purpose of the project

is to preserve a past for our future and giving a future to our past: historical musical instruments as a living heritage of Western Culture for mankind.

The Scope of the Project:

- collecting, restoring and preserving historical musical instruments of the 16<sup>th</sup>-18<sup>th</sup> Centuries
- Ensuring that these instruments remain in the hands of practicing musicians, making them available for concerts, recordings, competitions or study
- Promote research on these instruments and their music
- Organising concerts, exhibitions, seminars, lectures, courses



*Two violas da gamba, Exhibition in Perugia 1997*

In the opinion of the directors and curators of some the most distinguished museums of musical instruments (The Metropolitan Museum, New York, The Smithsonian Institute a Washington, D.C., The Shrine to Music South Dakota, David Hill, London, John Pringle, USA, etc.), the Orpheon Foundation harbours a collection unique in the world, which truly represents a living cultural heritage. Its owner, Prof. José Vázquez, from the University of Music in Vienna, maintains that it is this veritable *living acoustical heritage, the sounds* that these instruments produce for the people living today, which is of paramount importance – and not their mere decorative appearance. We wish to hear what these instruments have to say and we wish to learn from them how to perform the glorious musical heritage of the Renaissance, the Baroque and the Classical Periods. It is our goal to found a new public museum to house several collections of historical musical instruments. The most radically innovative aspect of this museum is that the instruments will be fully employed in the service of music. Our program envisions the involvement of musicians, both resident and from abroad, as well as the active participation of the local community in music-making activities in order to share this heritage with a vaster public.



*Exhibition in Rambouillet /France, 2004*

The collection possesses such a magical fascination that can it be appreciated by the general public: the exhibitions of the past, which have brought these instruments as far as Taiwan, bear witness to this. Performing on these instruments is an immensely valuable learning experience for the musicians. Hearing their sounds in the appropriate ambiance is an unforgettable experience for the listeners. What results is a marvellous, indescribably enriching interaction between instrument, performer and listener. This is what we desire to achieve in this project.

We are of the opinion that this project represents a unique enrichment for the cultural life of the community, contributing towards a more profound comprehension of the inherent aesthetic qualities of music and an enhancement of the perception of the ideals of beauty and aesthetic for its citizens.

We wish to ask for your support in promoting this idea. You may wish to organise a concert, arrange a temporary exhibition or even become an active member in our project on a larger scale.

Please, contact us:

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## ORPHEON: THE MUSEUM PROJECT

### *The Museum*

This museum offers visitors the unique opportunity to experience visually and acoustically some very fine instruments from the Renaissance, Baroque and Classical Periods. The displays will serve primarily didactic purposes, at once embedding the instruments in the context of social history and the fine arts, as well as emphasizing the role these instruments can assume in the authentic interpretation of music respecting its inherent aesthetic principles.

It is a novel approach for presenting these instruments and their history. The instruments will be embedded in their proper ambiance and historical context: each hall recalls rooms from different places and periods. Some halls are even equipped with newly-designed interactive computer-video equipment.



*Exhibition in Ibiza, September-November, 2004*

If this museum were to be successful, considerable imagination and creativity need to be employed in order to make a visit to the museum truly unforgettable for any individual, regardless of his previous background in music or the fine arts. Our museum has to be experienced through all five senses in a very spectacular way. Upon request we will supply you with the documentation which accompany the visitor during the exposition.





*Exhibition in Rambouillet /France, 2004*

### ***Exhibition on tour***

As an integral part of the activities of this museum, exhibitions of the instruments will be presented on a regular basis both here and abroad. The collection has already visited several countries: Austria, Italy, Germany, France and Taiwan.

### ***Festival of Early Music***

Organized by the museum and the regional cultural entities, the series will present music from 1500 to 1830 employing - as much as possible - instruments from the collections.

### ***Institute for Performance Practice of Early Music***

Regular professional studies at both a conservatory and a university level with diplomas for historical instruments, performance practice and teaching. The program should comply with the regulations of similar local musical institutions. At the discretion of the Board of the Museum, some instruments of the Vázquez Collection may be placed at the disposal of the students of the institute. An arrangement with the conservatory of the city will be made whereby the students would complete all basic and theoretical subjects at the conservatory and the practical subjects at the museum's institute. Particular emphasis will be given to interdisciplinary studies in the fields of humanism, history, the fine arts, literature and languages. The library, currently being systematically enlarged and which is accessible to

students and faculty of the institute, consists of: vocal and instrumental music from 1480 to 1800 in facsimiles and modern editions and research materials on performance practice, theoretical works, treatises.

### ***Seminars, Colloquia, Workshops***

The museum plans to host seminars on a regular basis with both investigative and performance orientation. Collaborations with institutions and organizations worldwide are being sought, particularly in interdisciplinary fields of humanistic studies.

**A series of lectures, workshops, symposia or courses concerning instrument building, performance practice, organological research, etc.**

### **1. Working with the musicians of the local professional orchestras**

A pilot program, carried out in February of 2003 has proven the efficacy of this approach. The musicians of an A-level professional orchestra in Germany (Kurpfälzisches Kammerorchester Mannheim) were outfitted with the historical string instruments of the Orpheon Foundation and worked for a period of two weeks with these instruments on Baroque and Classical repertory. It was an indispensable learning experience for the whole orchestra: it opened their eyes and ears to a totally different world of sound. It also totally transformed their interpretations.

### **2. Working with the students of the local conservatories and universities**

Similar to the work at the Vienna University, the students are outfitted with the instruments of the collection and work on Renaissance, Baroque and Classical repertory under the direction of the members of the Orpheon Foundation. The goal is to prepare a historically informed performance of these works in public.



*Exhibition in Rambouillet /France, 2004*

### ***Summer Academy of Early Music***

Intended for professional and amateur students alike, these courses are designed to engender interest in these instruments and their music among a wider public, as well as to encourage participation in chamber music. An integral part of these courses are the concerts by the faculty members, to which the general public is invited.

### ***Institute for the Restoration of Historical Musical Instruments***

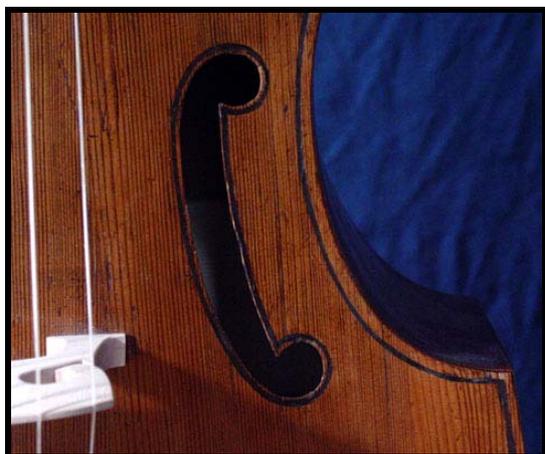
The restorers will be responsible for the study and documentation, drawing up of accurate plans of the principal instruments for worldwide distribution, organological research and the regular restoration work on the instruments of the collections. For the interested public, the instrument makers will also hold courses for restoration, maintenance, historical tunings of keyboard instruments and instrument making for the layman.



*In the service of scientific research: dendrochronological analysis of the instruments. Dr. Micha Beuting, Hamburg*

### ***Recordings***

A recording studio will be installed in the museum in order to facilitate the production of a complete series of cd's documenting the work of the museum. Artists will be invited to avail themselves of the instruments of our collections to produce these recordings.



*J. Vázquez (sessione di registrazione)*

### ***Collegium Musicum***

Based on the models of the similar institution founded by Telemann and later led by Bach in Leipzig, the Collegium Musicum invites professional and lay musicians and students of the community and surrounding area to join an orchestra, chamber ensemble, madrigal ensemble or larger choir under the direction of both the professors of the institute and guest artists, to rehearse and perform works from the Renaissance and Baroque to the Classical Periods. In this way, the community will be integrated into the activities of the foundation and its museum.

### ***Other activities and projects***

Furthermore the collection of the Orpheon Foundation has been placed at the disposal of institutes of organological and acoustical research. Both the Institut für Wiener Klangstil of the University of Vienna and the Institut für Holzbiologie of the University of Hamburg have already had the opportunity to carry out extensive research on the instruments of the collection. Violin makers and bow makers have had access to the collection to investigate, restore, measure and copy the instruments. The results of this research will be

made available during the exhibitions of this project, both in the form of lectures by researchers of those institutions as well as in the presentation of the copies of the original instruments which have been produced today (makers from Austria, Spain, Germany, the Czech Republic, Italy will present their creations).

A catalog of the collection will be produced: 250 pages, ca. 400 photographs of the instruments. This catalog will become a standard reference work for violin-makers, university libraries, conservatories and music schools for the coming generations. (Part of this extensive and very informative catalog can be currently seen on the web site: [www.orpheon.org](http://www.orpheon.org)).

A full-length documentary film will be produced (60 Minutes) for airing during the exhibitions, both at the exhibitions as well as on the local television networks. The first part of the pilot film can be seen in the attachment (video cd), the screenplay for the second half of the film can be found as an attachment to this petition. This film clearly demonstrates what these instruments mean to the practicing musician. In my estimation, watching this pilot-film constitutes an integral and very important part of this petition for a European grant, since the film accurately documents the work of the collection.

A DVD containing this film, the entire catalog and the translations in French, German and Spanish will accompany the catalog, but may also be made available separately.



*Exhibition in Sacile/Italy, 2003*

### **The School Program**

Introduction to these instruments and their musical heritage for the educational system: elementary schools, high schools, universities, music conservatories. Demonstrations, guided tours, development of video programs and publications with didactic emphasis.



During the exhibition in Ibiza: September – Novembre, 2004

## ORPHEON: THE MUSIC

### *Orpheon Consort & Baroque Orchestra*



*Orpheon Consort*

Orpheon is an ensemble specialized in the performance of the music of the Renaissance and the Baroque respecting the aesthetics of the diverse styles which these periods encompass. The ensemble employs instruments of the private collection of its director, Prof. José Vázquez, of the University for Music and the Performing Arts Vienna, which comprises over 100 string instruments - violins, violas, violoncellos and violas da gamba - from the 16th, 17th and 18th Centuries, all in original condition or faithfully restored to the original measurements of the Renaissance and the Baroque. This collection of fine old instruments, which can at present be visited in Vienna, often travels abroad, in the form of exhibitions, which accompany the concerts of Orpheon.

### **Concert Programs:**

#### **Music in Spain: Carlos V & Felipe II**

The liturgical year, where each event is seen through the eyes of the church (the motets by Cristobal de Morales, Tomás Luis de Victoria) and of the people (the villancicos by Francisco Guerrero). The liturgical subjects are illustrated in accompanying slides of the finest Spanish and Italian painters from 1304 to 1610. (12 artists)

#### **Music for a while**

Designed as a house concert in Tudor England - the time of Shakespeare. Music by Purcell, Dowland, Byrd, Gibbons, Lawes, Morley. An evening full of atmosphere. (10 artists)

#### **My First 300 Years: memoirs of a viola da gamba**

A viola da gamba from 1500 tells the story of its life: a vivid narration of its birth in Brescia and travels in Italy, Spain, England, Germany, until the death of Carl Friedrich Abel in 1787. With slides of

the works of art, historical monuments and personages (9 artists)

#### **Il Cortesano: Music of the Italian Renaissance Courts**

Venice, Florence, Ferrara and Mantova in music and slides. Viola da gamba consort, harpsichord and vocal soloists. (7-10 musicians)

#### **J. S. Bach: Sonatas for viola da gamba and obbligato harpsichord**

His musical thoughts revealed - a complete performance with commentaries about Bach's musical language, symbolic figures, meanings of the key and time signatures. (2 musicians)

#### **Concertos for Viola da gamba and orchestra**

Virtuoso music for one viola da gamba and chamber orchestra. (10 - 15 musicians)

#### **Felix Austria**

The splendid musical heritage of the Austrian Court during the reign of Leopold I (1640-1705) and his sons: Sonatas, concerti grossi and vocal works by Biber, Muffat, Legrenzi, Fux, Bononcini, Attilio Ariosti, Marc' Antonio Ziani. (8 musicians)

#### **Musica a Versailles**

Couperin, Marais, St. Colombe, Forqueray (vocal soloist, violin, viola da gamba, cembalo)

#### **Soirée at Esterhazy**

Music for baryton, viola da gamba, viola and violoncello by Haydn, Lidl, Hammer and others - a delightful evening of eloquent chamber music. (3 musicians, CD available)

#### **Concerto Grosso: Orpheon Baroque Orchestra**

Concertos by Bach, Vivaldi, Corelli, Telemann, Handel, Muffat (15 musicians).





## THE VÁZQUEZ COLLECTION OF HISTORICAL MUSICAL INSTRUMENTS

### VIOLINI



#### Italia

Nicolò Amati (Cremona, 1669)  
Carlo Testore (Milano, 18th C.)  
Matthias Albanus (Bozen, ca. 1680)  
Antonio Pollusca (Roma, 1741)  
Jacob Horil (Roma, ca. 1750)  
Johann Jais (Bozen, ca. 1750)  
Goffriller School (Venice, ca. 1700)  
Italian (Cremona or Venice?, ca. 1700)  
Milanese School (North Italy, ca. 1700)  
Brescian School (?), (16<sup>th</sup> C. ?)

#### Austria

Jacobus Stainer (?) (Absam, 1675)  
Johann Christoph Leidolff (Vienna, 1739)  
Johann Christoph Leidolff (Vienna, 1745)  
Johann Christoph Leidolff (Vienna, 1747)  
Johann Christoph Leidolff (Vienna, 1748)  
Joseph Ferdinand Leidolff (Vienna, 1767)  
Johann Georg Thir (Vienna, 17--)  
Johann Joseph Stadlmann (Vienna, 1768)  
Johannes Schorn (Salzburg, 1707)  
Anon. Master (Tirol, 18<sup>th</sup>. C.)

#### altri

Aegidius Kloz I (Mittenwald, 1717)  
Aegidius Kloz II (1747)  
Sebastian Kloz (Mittenwald, 1733)  
Leopold Widhalm (Nürnberg, ca. 1780)  
Joseph Hill (London, 1774)  
Johann Anton Gedler (Renaissance outline)  
Alemannish School of the 17th. C.  
Anon. Master (Prague, 18<sup>th</sup>. C.)  
Anon. German (18<sup>th</sup>. C.)

Johann Georg Hellmer (Prague, 18<sup>th</sup>. C.)  
Johannes Udalricus Eberle (18<sup>th</sup>. C.)  
Jacobus Koldiz (Rumburgue, 1751)  
Anonymous German (18th. C.)  
Anonymous (Mittenwald, 18<sup>th</sup>. C.)  
James Brown (Salisbury, 18<sup>th</sup>. C.)

### FIVE-STRING VIOLIN ("QUINTON")



Joachim Tielke (Hamburg, ca.1700)

### VIOLA

Anon. Master (Milano, 17th.C.)  
Johann Christoph Leidolff (Vienna, 1719)  
Johann Georg Thir (Vienna, 1757)  
Mathias Thir (Vienna, 1786)  
Johann Joseph Stadlmann (Vienna, 1764)  
Sebastian Dallinger (Vienna, ca. 1780)  
Anonymous Master (Tyrol, 17<sup>th</sup>. C.)  
Hulinsky (in festoon-outline, Prague, 1768)  
Josephus Antonius Laske (Prague, 1787)  
Anonymous: German (18<sup>th</sup>. C.)  
Meinel (Klingenthal, 1764)  
William Smith (Sheffield, ca.1780)  
Franz Xaver Stadler (Bodenmais, 1862)



## VIOLA D'AMORE



Anon. Master (Vienna, ca. 1760)  
Violoncello piccolo (German, ca. 1800)  
Anon. Master (18th. C.)

## VIOLONE

Italian (Venetian, 17<sup>th</sup>. C, 6 strings in D)  
Johann Georg Thir (Vienna, 1750, 5 strings)  
Johannes Udalricus Eberle (18<sup>th</sup>. C., 4 strings)  
German (18<sup>th</sup>. C, 6 strings in G)  
Small six-string violone in G

Jean Baptiste Deshayes Salomon (Paris, ca.1740)  
Mathias Fichtl (Wien, 1711)  
Johann Christoph Leidolff (Vienna, 1750)  
Joann Joseph Hentschl (Brünn, 1750)  
Thomas Andreas Hulintzky (Praha, 1774)

## VIOLONCELLO



North Italian (ca.1760)  
Simone Cimapanè (Rome, 1692)  
Italian (Montagana School?, 18<sup>th</sup>. C.)  
Anon. Master (Milano, ca. 1780)  
Violoncello piccolo (Italian, ca. 1700)  
Nikolaus Leidolff (Vienna, 1690)  
Anton Posch (Vienna, ca. 1700)  
Johann Georg Thir (Vienna, 1775)  
Michael Ignaz Stadlmann (Vienna, ca. 1780)  
Johann Christoph Leidolff (Vienna, ca. 1750)



## VIOLA DA GAMBA

### Treble Viola da gamba

William Turner (London, 1647)  
William Turner (London, 1656)  
William Turner (London, ca. 1650)  
Henry Jay (English, ca.1620)  
Anon. Master 17<sup>th</sup>. C. (Munich)  
Leonhardt Maussiell (Nürnberg, 1720)  
Treble viol in festoon-form I (ca.1730)  
Treble viol in festoon-form II (ca.1730)  
Johann Andreas Kämbel (München, 1739)  
Matthias Joannes Koldiz (München, 17?6)  
Anon. Master (Venice or Brescia, 16<sup>th</sup>. C.)  
Anon. Master (Spain or Italy, in Ganassi-Form)  
Anon. Master (Italian?, 16<sup>th</sup>.C)  
Salomon workshop (?) (Paris, 18<sup>th</sup>. C.)  
Joan Boller Bugger (Brescia, 1639?)  
Andreas Jaiss (Tölz, 1745)

## PARDESSUS DE VIOLE



Pardessus à six cordes (Flemish, ca.1700)  
Pardessus à cinq cordes by Louis Guersan (Paris, ca.1750)

### Tenor Viola da Gamba

William Bowcleffe (England, ca 1600)

### Bass Viola da Gamba

Ventura di Francesco Linarolo (Venezia, 1585)  
Giovanni Paolo Maggini (Brescia, ca. 1600)  
Gianbattista Grancino (Milano, 1697)  
William Turner (London, ca.1650)  
Edward Lewis (London, 1687)  
Jakob Stainer (Absam, 1671)  
Nikolaus Leidolff (Vienna, 1695)  
Johann Georg Seelos (Linz, 1691)  
Michael Albanus (Graz, 1706)  
Joachim Tielke (Hamburg, 1683)  
Claude Boivin (Paris, ca.1740)  
Anon. Master (German, 18th. C.)  
Anon. Master (German, 17<sup>th</sup>. C.)



## BARYTON



Ferdinand Wilhelm Jaura, 1934, after Simon Schodler, 1782

## COPIES

John Pringle (London, 1980) – Bass viola da gamba I after John Rose  
John Pringle (London, 1980) – Bass viola da gamba II after John Rose  
John Pringle (London, 1980) – Bass viola da gamba after Henry Jaye  
Petr Vavrous (Praha) – Bass viola da gamba after Colichon  
Petr Vavrous (Praha) – Treble viola da gamba after Giov. Maria da Brescia  
Simone Zopf – Bass viola da gamba after Colichon  
Peter Hüttnansberger (Linz) – Lyra viol I after John Rose  
Peter Hüttnansberger (Linz) – Lyra viol II after John Rose  
Walter Schmidt – Bass viola da gamba after Colichon

## THE KEYBOARD INSTRUMENTS

Harpsichord after Giovanni Maria Giusti (1690) by William Horn, Brescia  
Harpsichord after Jan Ruckers (1625) two manuals by William Horn, Brescia  
Spinett after Queen Elizabeth's Virginal (16<sup>th</sup>. C.) by William Horn, Brescia  
Positiv organ by A. Poeschl, Switzerland

## THE COLLECTION OF HISTORICAL BOWS



1. Violin – Venice, late 17th C. Twin to Nr. 2
2. Violin – Venice, late 17th C. Twin to Nr. 1
3. Pardessus de viole – Louis Tourte père (Paris, ca. 1740)
4. Violin – John Dodd (London, late 18th C.); Cramer-Style
5. Violin – French, Cramer-Style: Frog and button by Dodd
6. Violin – John Dodd (London, late 18th C.); Cramer-Style
7. Bass viola da gamba – Venetian, 18th C.
8. Bass viola da gamba – Thomas Smith (London, 18th C.)
9. Violin or viola – Adams or Fonclaus (Paris, late 18th C.)
10. Violin – Louis Tourte père (Paris, ca. 1770)
11. Viola da gamba tenor – 18th C. unknown origin
12. Viola da gamba soprano - Thomas Smith (London, 18th C.)
13. Pochette – French (18th C.)
14. Violin – English, first half of the 18th C.
15. Violin – Edward Dodd (London, second half of the 18th C.)
16. Violoncello or violone – Venice or Padova, 18th C.
17. Violin – English, ca. 1800
18. Violin – English
19. Violin - English
20. Violoncello – French, early 19th C.
21. Violin – English
22. Violin – ?
23. Violin – Maline or Fonclaus
24. violin or viola – English
25. Violoncello – English
26. Pardessus de viole – French, 18th C.
27. Violone bow – late 18th C.
28. Violone bow – late 18th C.
29. Violone bow – ca. 1800
30. Violone bow – early 19th C.

### *Copies of historical bows*

- 10 bass viola da gamba bows by Scott Wallace
- 2 tenor viola da gamba bows by Scott Wallace
- 3 treble viola da gamba bows by Scott Wallace
- 8 baroque violin bows by Scott Wallace
- 5 baroque viola bows by Scott Wallace
- 3 violone bows by Scott Wallace

- 6 baroque violoncello bows by Scott Wallace
- 2 bass viola da gamba bows by Antonio Airenti
- 1 baroque violin bow by Thomas Gerbeth

## OTHER INSTRUMENTS / MISCELLANEA

- Flute I, one key, ca. 1800
- Flute II, one key, ca. 1800
- Case for a viola da gamba, ca. 1800
- Case for a violin by Hills and Sons, London
- Conductor's baton, ebony and silver, ca. 1820
- Head and Pegbox of a French Pardessus de viole, 18<sup>th</sup>. C.
- Head and Pegbox of an Italian Viola da gamba, 17<sup>th</sup>. C.
- Head and Pegbox of a French Violoncello, 18<sup>th</sup>. C.



16th C. Italian viols and painting, School of Veronese

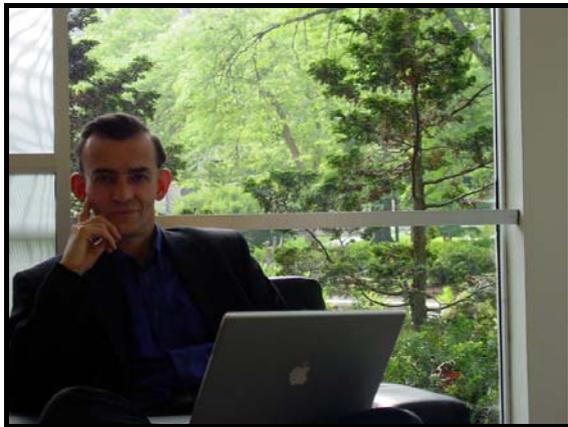
## THE WORKS OF ART

- Painting: Veronese (school)– detail of Renaissance musicians
- Painting: Veronese (school) – Renaissance musicians
- Painting: Netscher or De la Haye – Two ladies with harpsichord and viola da gamba
- Engraving: Domenichino – “Sta. Cecilia with violone”
- Engraving: Tiziano – “The Concert”
- Engraving: Gentileschi – Sta. Cecilia with viola da gamba



## BIOGRAPHY JOSÉ VÁZQUEZ

José Vázquez was born in La Habana, Cuba, a city founded around 1500 during the reign of Charles V by Spanish colonists, which soon became the gateway to the New World. He lived next to the then rabble-rouser student, Fidel Castro, with whose son he often visited the zoo, thus knew what to expect: so after the delusion of the Revolution, José left his native land with his family for North America in 1961, where he spent the ensuing 13 years of his life. He studied at Northwestern University (Chicago) and performed in the Collegium Musicum of the University of Chicago under the direction of Howard Meyer Brown for four years before undertaking professional studies of the viola da gamba with Hannelore Müller and baroque violin with Jaap Schroeder at the Schola Cantorum Basiliensis in Switzerland.



In 1980 he was appointed to the Conservatory of Music in Winterthur, Switzerland, where he teaches performance practice, viola da gamba and baroque violin. In 1982 he was appointed professor for viola da gamba at the University of Music in Vienna, Austria. Concerts as soloist (viola da gamba concerti, passions) with various European orchestras, including the Vienna Philharmonic Orchestra, Zürich Opera Orchestra, Salzburg Chamber Orchestra, The Smithsonian Chamber Players under directors like, Riccardo Chailly, Florian Heyerick, Günter Jena, Helmut Rilling, Franz Welser-Möst. Recordings with diverse ensembles (Ex Tempore, Belgium; Hans-Martin Linde, Switzerland; Musica Antiqua Köln, Germany...). Founder and director of the Orpheon Baroque Orchestra and Orpheon Consort, with which numerous recordings have been made.