

IMPORTANT MUSICAL INSTRUMENTS



FRIDAY, OCTOBER 29, 1976 AT 2 P.M. • SOTHEBY PARKE BERNET INC. • NEW YORK

AFTERNOON SESSION

Friday • October 29, 1976 at 2 P.M.

Catalogue Numbers 1 to 157

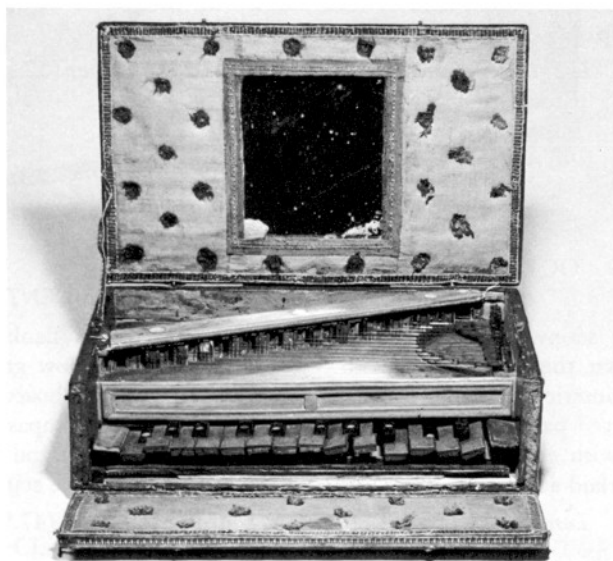
KEYBOARD INSTRUMENTS

Property of Various Owners

■ 1 FLUTINA *FRENCH, MID-19TH CENTURY*

The rectangular body of rosewood with marquetry inlay, the keys and key covers of engraved mother-of-pearl, the former set with paste turquoises, two brass harmony keys and one brass vent key.

Length 14 $\frac{1}{8}$ inches (36.2 cm.)



[2]

■ 2 TRAVELING VIRGINALS

ITALIAN, LATE 17TH CENTURY AND LATER

The instrument enclosed within a tooled leather-bound case, the interior silk-lined, the lid set with a mirror, the two octave keyboard with boxwood naturals and ebony accidentals.

Length 11 $\frac{7}{8}$ inches (30.2 cm.)

See illustration

■ 3 SMALL HARMONIUM

POSSIBLY FRENCH, 2ND HALF OF THE 19TH CENTURY

In the form of a large leather-bound book opening to reveal the bellows and keyboard, compass three and a half octaves, c to c³, with bone naturals and ebony accidentals, one handstop.

Length 23 inches (58.4 cm.); width 14 $\frac{3}{8}$ inches (36.5 cm.)



[4]

■ 4 BIBLE ORGAN

POSSIBLY FRENCH, LATE 18TH/EARLY 19TH CENTURY

In the form of four leather-bound books, each volume inscribed *Voyages des Pays-Bas, Tom I, II, III, and IIII*, respectively, the top cover opening to reveal the keyboard of one octave with oversized stained fruitwood naturals and accidentals, square stopped wooden pipes, the bellows lever in the side of the case.

Length 17 inches (43.2 cm.); width 13 $\frac{1}{4}$ inches (33.6 cm.)

See illustration

■ 5 PORTABLE HARMONIUM

FRENCH, LATE 19TH CENTURY

Contained in outer rosewood case, the four octave keyboard, F to f³, with ivory naturals and ebony accidentals, six handstops comprising tempo, bassoon, forte, piano, flute and 'E'; raised on folding stand with pedal-operated bellows.

Length 26 inches (66 cm.); width 9½ inches (24 cm.)



[6]

■ 6 COMBINED PIANO AND TOILET TABLE

FRENCH, CIRCA 1820

The lid opening to reveal a tray with four lidded compartments containing numerous glass bottles and metal boxes, the tray removable to reveal the soundboard, the lid set with a mirror, a compartment on the right of the keyboard containing articulated candlesticks, the three octave keyboard, c to c³, with ivory naturals and ebony accidentals, Viennese action.

Length 28 inches (71 cm.); width 17¾ inches (45 cm.)

See illustration

■ 7 SMALL HARMONIUM

ENGLISH, MID-19TH CENTURY

The case of mahogany, the three octave keyboard, g to f³, with ivory naturals and ebony accidentals, five handstops controlling crescendo, tremelo, celeste, forte fixe and another unlabelled; raised on cast-iron stand in the form of two lyres joined by stretchers bearing the bellows pedals.

Length 22 inches (56 cm.); height 25 inches (63.5 cm.)

■ 8 REGAL

EUROPEAN, 18TH CENTURY

The case in the form of a walnut table on cabriole legs, the interior of the lid painted with Apollo and the Muses on a separate panel surrounded by scrollwork, the lid opening to reveal the windchest and the keyboard, the latter with compass of five octaves, GG to e³, with arcaded ebony naturals and bone overlaid accidentals, single rank of reed pipes, with foot operated bellows pump.

Length 36¼ inches (92 cm.); width 20¾ inches (52.5 cm.)

■ 9 OCTAVE HARPSICHORD

ITALIAN, LATE 19TH CENTURY

The satinwood faciaboard inlaid with palm fronds flanking a crown, the case painted with red arabesques on a yellow ground, the interior of the lid painted with blossoms, the soundboard with pierced parchment rose, the three octave keyboard, compass c to c³, with ebony naturals faced with boxwood arcading and ivory overlaid accidentals, two 4 ft. stops; raised on oak frame stand.

Length 45½ inches (1.15 m.); width 18¾ inches (47.5 cm.)

See illustration

■ 10 SMALL PORTABLE HARMONIUM

FRENCH, LATE 19TH CENTURY

The case of rosewood, the three octave keyboard, c to c³, with ivory naturals and stained fruitwood accidentals, two pedals operating the bellows.

Length 20¼ inches (51.5 cm.); width 9½ inches (24 cm.)



[9]

■ 11 CLAVICHORD ITALIAN, LATE 19TH CENTURY

Inscribed on the nameboard *Ioannes Ferrini fecit Anno 1751*, the case painted red with gilt banding, the interior of the lid painted with a biblical subject, the soundboard in two sections flanking the action with pierced parchment rose on the left, the two and a half octave keyboard, *g* to *a*², with ebony naturals and bone overlaid accidentals; raised on oak table.

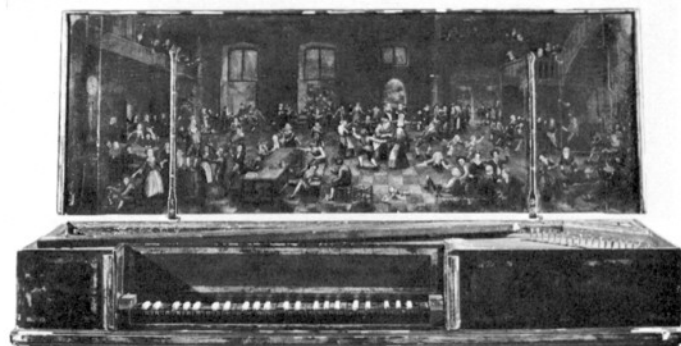
Length 35¾ inches (91 cm.); width 13½ inches (34.5 cm.)

Note: Recorded by Donald Boalch, *Makers of the Harpsichord and Clavichord, 1440-1840*, p. 43, No. 2 with the adjunct "... reported to me as not authentic." This instrument is very possibly No. 97 in Franciolini's Catalogue of 1893; see Edwin M. Ripin, *The Instrument Catalogs of Leopoldo Franciolini*, p. 10.

■ 12 MONOCHORDE A CLAVIER 19TH CENTURY

The lozenge-shaped body of mahogany with pine table pierced by two C-holes, the single string tuned from a brass machine head, the neck surmounted by a keyboard, compass three octaves, controlling tangents; raised on two forked legs.

Length 4 feet 4½ inches (1.36 m.)



[13]

■ 13 VIRGINALS ITALIAN, LATE 19TH CENTURY

The rectangular case lacquered red with gilt bands, the interior of the lid painted with a Dutch-style interior, the soundboard with pierced and carved wood rose, the four octave keyboard, *C* to *c*³, with arcaded ebony overlaid naturals and bone overlaid accidentals; raised on red lacquer frame stand en suite with the instrument.

Length 5 feet ½ inch (1.54 m.); width 21¼ inches (54 cm.)

See illustration

■ 14 SERAPHINE

J. GREEN, LONDON, MID-19TH CENTURY

Inscribed on a boxwood plaque on the nameboard *Royal Seraphine* by J. Green, 33 Soho Square, London, the facia-board of rosewood, the case of mahogany, the five octave keyboard, *FF* to *f*³, with ivory naturals and ebony accidentals, two foot pedals for the bellows pump.

Length 41 inches (1.04 m.); width 20½ inches (52 cm.)



[15]

■ 15 POSITIVE ORGAN

ITALIAN, POSSIBLY MID-18TH CENTURY

The painted wood case with two doors, the interiors with tooled, gilt and polychrome leather panels, the three and a half octave keyboard, EE to c³, with arcaded boxwood naturals and ebony accidentals, the single rank of pipes with hand operated bellows at the rear.

Length 29¾ inches (75.5 cm.); width 37 inches (94 cm.)

See illustration

■ 16 FRENCH UPRIGHT PIANO

PLEYEL, PARIS, CIRCA 1870

Inscribed on a boxwood plaque above the keyboard *Pleyel & Comp^{te}, Facteurs du Roi, Paris*, the case of mahogany, the four and a half octave keyboard, G to f³, with ivory naturals and ebony accidentals, sticker action, two pedals controlling forte and una corda; bearing the serial number 7783.

Height 41¾ inches (1.06 m.); width 31½ inches (80 cm.)



[17]

■ 17 BARREL ORGAN

FRENCH, LATE 18TH CENTURY

The case with painted decoration of blossoms on a green ground, the front panel painted with an allegory of the Arts, the interior of the lid inscribed with the names of the four sequences of tunes for which the barrel is pinned, three ranks of pipes controlled by handstops.

Height 29¾ inches (75.5 cm.); length 25¾ inches (65.5 cm.)

See illustration

■ 18 FRENCH UPRIGHT PIANO

ERARD, PARIS, CIRCA 1900

Inscribed on the nameboard *Par Brevet Erard à Paris*, the rosewood case with spirally turned front legs, the six and a half octave keyboard, cc to g⁴, with ivory naturals and ebony accidentals, single forte pedal.

Length 4 feet 9¼ inches (1.45 m.); length 44½ inches (1.13 m)

■ 19 UPRIGHT PIANO

FRENCH, LATE 19TH CENTURY

Inscribed on the nameboard *Dolcette*, the case varnished a dark brown color, the metal frame and soundboard exposed at the top, the panel beneath the keyboard of gilt-wood with trellis and scallop shell motif, the keyboard supported by gilt putti in the form of caryatids, gilt-metal music desk of rococo design; the four octave keyboard, G to f³, with ivory naturals and ebony accidentals, two foot pedals.

Length 36 $\frac{5}{8}$ inches (93 cm.); height 5 feet 6 $\frac{3}{8}$ inches (1.68 m.)

■ 20 SQUARE PIANO

HOUSTON & CO., LONDON, LATE 18TH CENTURY

Inscribed on a boxwood plaque on the nameboard *Houston & Co. Londini fecerunt, No. 95, Wardour Street, corner of Edwards Street, Soho*, the satinwood nameboard with rosewood cross-banding, the cheeks en suite, the mahogany case with geometrical stringing, the five octave keyboard, FF to f³, with ivory naturals and ebony accidentals, two foot pedals controlling forte and buff stops; raised on frame stand with square tapered legs.

Length 5 feet 5 $\frac{1}{4}$ inches (1.65 m.); width 23 inches (58.5 cm.)

Note: James Henry Houston appears as a maker of pianofortes at the above address in the street directory for 1799 but as his name does not appear in the rate books he was presumably not the owner of the building. The same is true of his other recorded address at 54, Great Marlborough Street.

See illustration



■ 21 A HIGHLY IMPORTANT DOUBLE VIRGINALS

HANS RUCKERS THE YOUNGER, ANTWERP, 1623

Inscribed on both jackrails *Joannes Ruckers me fecit*, the exterior of the case painted green, the interior of the lid inscribed *AVDI VIDE ET TACE SI VIS VIVERE IN PACE*, the front flap inscribed *OMNIS SPIRITVS LAVDET DOMINVM*, the interior of the case, the faciaboard and cheeks overlaid with decorative paper ornamented with sea-horses amidst scrollwork, the octave virginals incorporated to the left of the keyboard and decorated en suite, the soundboards of both instruments painted with blossoming plants and inset with pierced and carved gilt-wood roses bearing the maker's initials *I.R.*, the three and a half octave keyboard, E to c³ and e to c⁴, respectively, with bone naturals faced with embossed paper and ebony accidentals.

*Length of parent instrument 5 feet 7¼ inches (1.71 m.);
width 19¾ inches (50 cm.)*

*Length of octave instrument 32¼ inches (82 cm.);
width 15½ inches (39.4 cm.)*

Note: Recorded by Donald Boalch, *Makers of the Harpsichord and Clavichord, 1440-1840*, p. 136, No. 41. Recorded in Grove's *Dictionary of Music and Musicians*, No. 6 in both 4th and 5th Editions. Illustrated in Philip James, *Early Keyboard Instruments*, p. 106, Plate XXVI also illustrated in Raymond Russell, *The Harpsichord and Clavichord*, Plates 31 & 32. Formerly in the Collection of M. & Mme. Salomon, Paris.

This instrument is one of the six double virginals by the Ruckers Family known to have survived, four of these being by Hans the Younger and the other two by his father Hans the Elder. The other five instruments are located in The Metropolitan Museum, New York, the Belle Skinner Collection at Yale University, the Brussels Conservatoire, the Lisbon Conservatorio (octave virginals absent) and the Gallini Collection in Milan. It has recently been suggested that the correct date of this double virginals is 1628 rather than 1623.

See cover and illustration





[22]

■ 22 POSITIVE ORGAN

GERMAN, 2ND HALF OF THE 18TH CENTURY

The case in the form of a leather-bound chest with iron hinges and carrying handles, the interior of the lid with later painting of angels, the interior of the keyboard doors painted with a putto head, also later, the three octave keyboard, F to f², with stained boxwood naturals and bone overlaid accidentals, hand pumped bellows above; raised on Regence-style oak stand with four legs joined by a stretcher.

Length 29½ inches (75 cm.); width 21 inches (53.5 cm.)

See illustration



[23]

■ 23 GIRAFFE PIANO

VIENNESE, 2ND QUARTER OF THE 19TH CENTURY

The rosewood case with serpentine front, the exposed metal frame with gilt-wood column carved with vines and scrollwork and surmounted by a capitol carved with acanthus and palm leaves, two foot pedals, the six and a half octave keyboard, DD to b⁴, with ivory naturals and ebony accidentals.

Height 7 feet 7 inches (2.31 m.); width 5 feet 9 inches (1.50 m.)

See illustration



[24]

■ 24 GIRAFFE PIANO FRENCH, CIRCA 1830

The ebonized case with applied gilt-bronze decoration, the front panel with a portrait medallion of Napoleon and Josephine, a carved figure of Orpheus playing his lyre seated on the upper right hand side of the case, the six octave keyboard, FF to f⁴, with ivory naturals and ebony accidentals, four foot pedals.

Height 7 feet 6 inches (2.29 m.); width 42 inches (1.07 m.)

See illustration



[25]

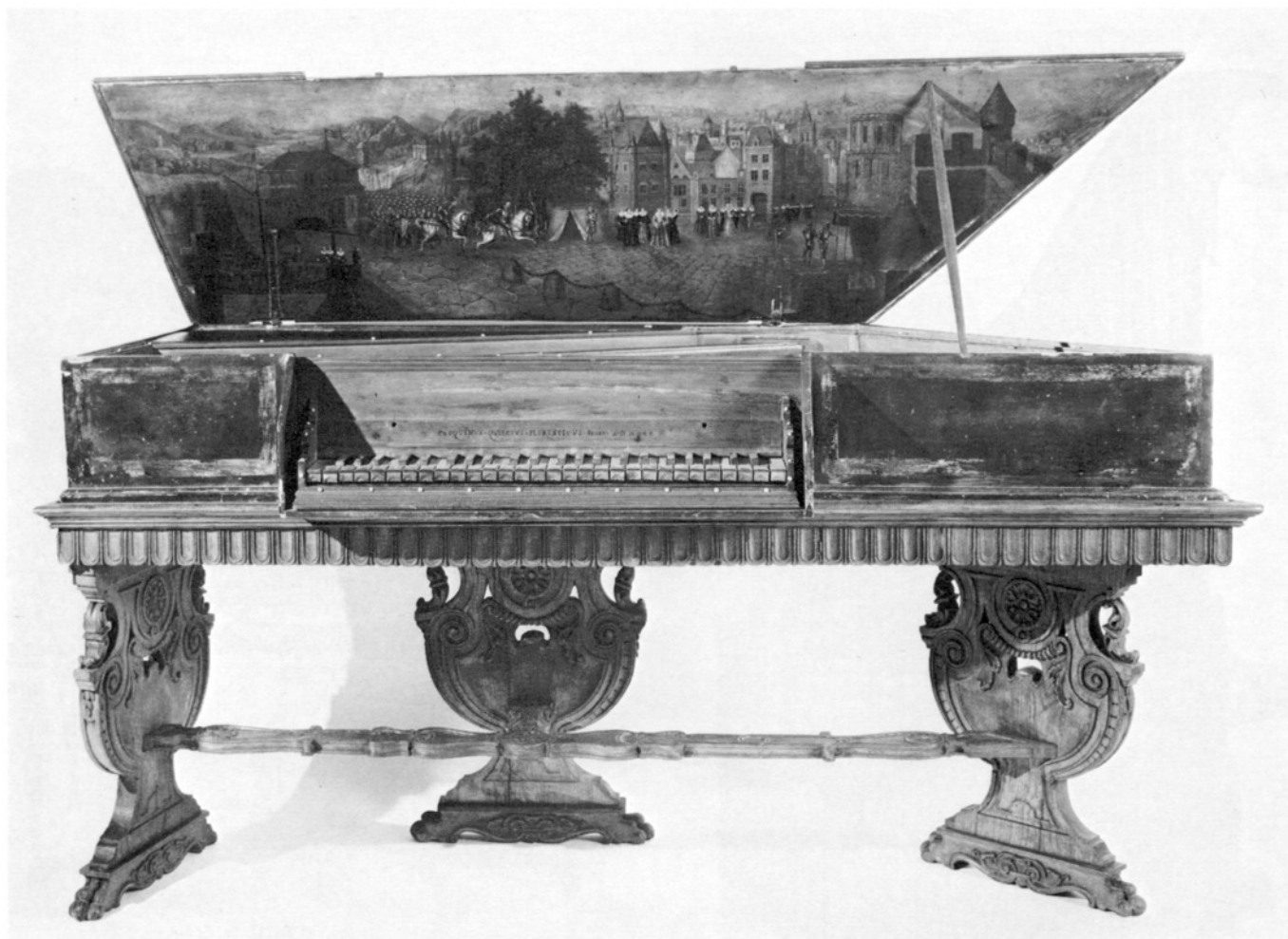
■ 25 UNUSUAL UPRIGHT PIANO

ANTON MARTIN THÿM, VIENNA, CIRCA 1820

Inscribed on the nameboard *Ant: Martin Thÿme, Vienna No. 82*, the nameboard also decorated with a mythological subject with numerous figures in a landscape, the mahogany case with the front panel pierced and well-carved with cornucopiae spilling forth pomegranates and grapevines against a blue silk ground, the six octave keyboard, FF to f⁴, with ivory naturals and ebony accidentals, pedal lyre with three pedals; raised on four square legs.

*Length 4 feet 4¼ inches (1.33 m.);
height 5 feet 6¼ inches (1.68 m.)*

See illustration



[26]

■ 26 ITALIAN POLYGONAL VIRGINALS

ATTRIBUTED TO PASQUINUS QUERICUS,
FLORENCE, 1610

Inscribed on the nameboard *Pasquinus Quericus Florentinus fecit A.D. MDCX*, the case of cypress, the soundboard with pierced parchment rose, the four octave keyboard, EE to f³, with arcaded boxwood naturals and ebony accidentals, in later outer case, the interior of the lid painted with a port scene; on oak stand in Renaissance style.

Length 5 feet 5¼ inches (1.66 m.); width 20 inches (50.8 cm.)

Note: Recorded by Donald Boalch, *Makers of the Harpsichord and Clavichord*, 1440-1840, p. 123, No. 1.

See illustration



[27]

■ 27 FINE DUTCH CHAMBER ORGAN

T. STRÜMPHLER, AMSTERDAM, 1792

Inscribed on a metal plaque on the nameboard *T. Strümpfler fecit Amsterdam 1792*, the case in the form of a writing desk of mahogany with boxwood and ebony stringing, the upper panel inlaid with a shell motif and removable to reveal the retractable keyboard, three panels of display pipes, articulated candlesticks, the four and a half octave keyboard, c to f³, with mother-of-pearl naturals and tortoiseshell accidentals, the eight stops inscribed *Holp 8:V, Flugt 4:V, Gemsb 2:V, Nagtb 1:V, Viold 8:V, Prest 4:V, Klugt 4:V, Gemsb V*.

Length 43 inches (1.09 m.); height 5 feet 3¼ inches (1.61 m.)

See illustration



[28]

■ 28 CLAVICHORD

GERMAN, 3RD QUARTER OF THE 18TH CENTURY

The case of mahogany of rectangular form with rounded corners, the action with cover fitted with silk panels, the centre section hinged to form a music desk, the keyboard, compass four octaves and four notes, C to e³, with ebony naturals and ivory overlaid accidentals; raised on modern mahogany stand.

Length 36½ inches (92.7 cm.); width 11½ inches (29.2 cm.)

See illustration



[31]

■ 31 PORTABLE PIANO

JOSEPH KLEIN, VIENNA, EARLY 19TH CENTURY

The nameboard with boxwood plaque inscribed *Jos: Klein in Wien*, the lid of the partly ebonized fruitwood case painted within an oval panel with a muse seated beneath a tree, the four octave keyboard, F to f³, with bone naturals and ebonized accidentals, the Viennese action and keyboard retractable; raised on four square tapered legs.

Length 29¾ inches (75.5 cm.); width 17¼ inches (45 cm.)



[32]

■ 32 REGAL

FRENCH, MID-18TH CENTURY

The case in the form of a walnut table with cabriole legs, the top lifting to reveal the windchest and keyboard, the latter with compass of four and a half octaves, G to c⁴, with ebony naturals and bone overlaid accidentals, single rank of reed pipes, with foot operated bellows pump.

Length 38½ inches (97.5 cm.); width 24 inches (61 cm.)

See illustration



[33]

■ 33 AN UNUSUAL UPRIGHT SPINET
POSSIBLY ITALIAN, LATE 18TH CENTURY

The case of walnut, the soundboard with pierced parchment rose, the four octave keyboard, C to c³, with ebony naturals and ivory overlaid accidentals; raised on later stand.

Height 4 feet 5 inches (1.35 m.); width 39 inches (99 cm.)

Note: In this instrument the plectra are inserted in the ends of the jacks which themselves are pivoted and spring loaded and are operated by wires attached to the keys. The dampers are pivoted on the jacks and are operated by a thread running over the fulcrum.

See illustration



[34]

■ 34 ITALIAN POLYGONAL VIRGINALS
ATTRIBUTED TO BARTOLOMIO OBICI, VERONA,
LATE 17TH CENTURY

Labelled *Bartolomio Obici in Verono 1683*; the case of cypress, with pierced parchment rose, the jackrail inlaid with ebony stringing, the three and a half octave keyboard, E to c³, with arcaded boxwood naturals and ebonized accidentals, with later outer case painted red with gilt bands, the interior of the lid painted with a seventeenth century style interior; raised on a modern oak stand with drawers.

Length 38½ inches (98 cm.); width 19 inches (48 cm.)

Note: Recorded by Donald Boalch, *Makers of the Harpsichord and Clavichord, 1440-1840*, p. 117 and presumed to be the virginals owned by Eugene de Bricqueville in 1895.

See illustration