

The Rushworth & Dreaper Collection of Antique Musical Instruments and Historical Manuscripts
Open Library ID: OL14107889M
Circa 1930 (exact year not consistently confirmed)
12 pages, with monochrome illustrations

RUSHWORTH & DREAPER

COLLECTION

of

ANTIQUE

MUSICAL INSTRUMENTS

and

Historical Manuscripts.

RUSHWORTH & DREAPER Ltd.

The Centre of Music,

II-17 ISLINGTON - - - - LIVERPOOL
(Two doors above the Walker Art Gallery)



THE

RUSHWORTH & DREAPER PERMANENT COLLECTION OF ANTIQUE MUSICAL INSTRUMENTS.

NIQUE in many ways, this Collection is the result of the search of years, some of the exhibits being the only specimens of their kind now in existence. It is of unusual interest and educational value to music-lovers and students of the art desirous to know the progressive stages in the growth of musical instruments from the crude productions of earlier times.

The stringed instrument was born in the twang of the primitive hunter's bow string as his arrow sped on its flight. In the search for a fuller tone his descendants fitted strings into a gourd which intensified the sound and established for all time the function of the soundboard. Later on the cultivated nations of Assyria and Egypt developed these two basic principles of string and soundboard into two instruments, Psaltery and Dulcimer, curiously alike and differing only in that the Psaltery was plucked with the fingers or a plectrum, while the dulcimer was struck with a hammer. Thus the Psaltery is the ancestor of our quill-plucked Spinet and Harpsichord, while the Dulcimer is the forefather of the Clavichord and Pianoforte.

Until the XI. Century, when wire drawing was first accomplished, large instruments had developed very slowly—all stringed instruments being strung with gut. The first conception of the modern Pianoforte was the Clavichord described and figured by Virdung in 1511 at the beginning of the reign of Henry VIII.

The greatest progressive step in the evolution of the modern Pianoforte as we know it was the introduction of the Harpsichord-shape in Italy by Cristofori, in 1707 or 1709. In its original form it was a crude instrument and even Carl Philipp Emmanuel Bach (1714—88) had little to say about it in his essays on keyboard instruments. Johann Sebastian Bach (1685—1750) never really adopted the Pianoforte, it being regarded in his day as somewhat of an imperfect novelty. Indeed, it was not until the advent of Beethoven (1770—1826) that the Pianoforte was accepted as the composer's medium. By this time the instrument had assumed most of its present basic characteristics as may be seen from the instrument used by Beethoven in the Rushworth & Dreaper Collection.

The Pianoforte was introduced into England about 1760 by Johann Zumpe, an employee of Schudi, the London Piano maker who later took into partnership a young Scotchman named James Broadwood, whose lineal descendants are to-day still making pianofortes and whose name is known the world over. Zumpe adopted an oblong shape which originated the square type of Pianoforte and which endured for about a century.

In 1777 Sebastian Erard made the first French Piano and despite the upheavals of the French Revolution, the Franco-German War and the Great War, the firm of Erard is still flourishing.

Other world-renowned makers, such as Steinways in America, Bechsteins in Germany, Chappell, Rogers and Marshall-Rose in this country have since contributed to the development of the artistically perfect Pianoforte of the present day.

Other string and reed instruments in the Collection are of equal value from an educative and historic standpoint, while original manuscripts and autographed letters lend further variety, notably a letter (previously unpublished) from Richard Wagner to his publisher, which illustrates the early striving for recognition of one who was destined to become world-famous.



CLAVICHORD

Made by Christian Gottlob Huber, of Ausbach, 1783.

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

THE compass of the keyboard is from C. to G. four and a half octaves, the naturals of black ebony, and the sharps and flats of ivory. The strings are of thin drawn brass wire which are struck by a brass tangent fixed on the end of each key, thus putting the performer in direct contact with the strings through which many gradations and nuances of tone may be produced. The tone is very delicate and charming, and, primitive as this arrangement may appear, the Clavichord was the favourite instrument of the great Johann Sebastian Bach. The art of playing upon it was brought to a high degree of perfection. Bach's famous collection of preludes and fugues through all the keys, composed in 1722, which he named "Das Wohltemperirte Clavier" was written for this instrument.

The Clavichord existed more than five hundred years ago, and was described and figured by "Virdung" in 1511, the beginning of the reign of Henry VIII.



VENETIAN VIRGINAL

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

N lacquered black case with painted colours and gold in foliage, the keyboard of natural black keys and walnut sharps, bearing the inscription Joannes Antonius Ballo, Venetus, F.MDLXXXI. (1581), in outer case of later date and cruder workmanship, painted with picture representing musicians on inside of lid, mounted on stand with lyre shaped supports.

From the collection of the late Alma Tadema, R.A., the great classic painter.

The Virginal is a keyboard instrument of oblong shape usually placed on a table, the tone of which is produced from the strings by means of quill or leather plectra operated by the keys as in the Spinet and Harpsichord.

Henry VIII. played on the Virginal, and, during the reign of Queen Elizabeth, who was herself a skilled performer, the instrument attained great popularity in this country; every lady of education played on it.



SPINET

in the Rushworth & Dreaper Permanent Gollection of Antique Musical Instruments.

KEYBOARD instrument in a rectangular case of beautiful form, used from about 1500 to 1700. The tone is produced by the strings being plucked by small quills attached to jacks which are operated by the keys, whence it derives its name from Spina, a thorn or point, referring to the plectrum; it may be considered a development from the ancient Psaltery which had its strings plucked by plectrum.

The quality of the tone is altogether different from the Clavichord, being fuller but having less capacity for expression.



HARPSICHORD

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

THE most important of the group of keyed instruments that preceded the pianoforte, holding during the sixteenth to the eighteenth century a position analagous to that now occupied by the grand pianoforte.

The strings were set in vibration by quill or leather plectrums fitted to jacks which are operated by the keys.

There were several sets of strings and quills which were put in and out of action by means of stops, thus giving varied power of tone and effect.

This instrument, which was made by Jacobus Kirkman of London, in 1767, has two keyboards each with a compass of five octaves. There are three sets of strings; four jacks, one quill and three leather plectrums; four stops and one knee pedal which takes off three stops leaving one in action.



SQUARE PIANOFORTE

By Schrader & Hartz, London, 1780.
in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

ALTHOUGH there is mention of the Pianoforte or Forte-Piano as it was called in the eighteenth century, in letters dated 1598, of one Paliarino, an instrument maker of Italy, it was not till 1765 that any satisfactory result was obtained, so that the instrument above may be considered as one of the earliest examples of the Pianoforte.

The compass is from C. to F. four and a half octaves; the dampers are controlled by a lever at the bass end of the keyboard, the action is of the simplest construction, and was invented by Zumpe, who worked for Schudi the Harpsichord maker and forefather of Broadwood. One of these instruments dated 1766 was formerly in the possession of Sir George Smart, the conductor.

The great Bach was not impressed with the Pianoforte of his day, but preferred the Clavichord.



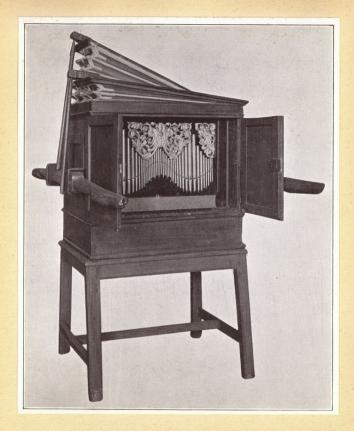
GRAND PIANOFORTE

MADE ABOUT 1800.

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

HE compass is five and a half octaves, F. to C. the natural keys are black and the sharps, white; the sustaining action and the Celeste are controlled by levers under the keyboard which are operated by the knees, and the two top octaves are tri-chord. This instrument closely resembles Mozart's Grand which was made for him by Anton Walton. The tone is thin and somewhat resembling that of the harpsichord, possessing a certain amount of sweetness.

Special interest attaches to this instrument, in that it was frequently played on by Beethoven during his visits to Count Von Oppersdorf at Oberglogau Castle.



PORTATIF ORGAN

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

ROM Ganglof Church, Bamberg, Bavaria, made by Nicolaus Wandersheid, Nuremberg, 1644, in which town it is reported that the first Regal Organ was made in 1575 by Roll, an organ builder. The instruments were used for religious and processional services, being carried by four bearers by means of the bearing poles, and set down at the various halts in the procession and used for accompanying the chanting. It contains five rows of pipes as follows:—Gedacht, 8-ft. pitch; Klein Gedacht, 4-ft.; Wald Flute, 4-ft.; Principal (Quint) 3-ft. and Fagot (beating reed) 8-ft., this last stop being similar to that found in the old Regal Organs. The wind is supplied by two feeders placed on the top of the instrument and operated by two rods hanging at the side.



PIPE ORGAN

Built by G. E. FRIEDERICI, of GERA, in 1751.

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

RIEDERICI is also reputed to have made the first oblong or square shaped Piano. This Organ has a compass from C. to C. four octaves, and contains the following stops:—Gredakt 8 feet; Gamba 8 feet; Flute 4 feet; and Principal, 2 feet. The blowing is an early example of the foot pedals.



CHAMBER ORGAN

Built by Snetzler, London, 1767.

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

AN example of the Chamber Organ in vogue in the houses of the gentry a century and a half ago. The compass of the manual extends C. to E. four and a quarter octaves. There is a stopped Diapason, 8 feet; Flute 4 feet; Fifteenth, 2 feet Sesquiltre, 3 ranks, throughout the full compass and an open Diapason from middle C. to top F. two and a half octaves. John Snetzler came over to England from Germany in 1710. He built the Organ in Lynn Regis (1754), St. Martin's Church, Leicester (1774), Halifax Parish Church (1766) and the German Lutherian Chapel in the Savoy, the latter instrument being the first in this country provided with a pedal clavier.



PIANO ORGAN

Built by Johann Samuel Kühlewein, of Eisleben, in 1798.

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

A LTHOUGH of no great value from an Art point of view, this unique combination is very interesting and remarkable in that the organ tone is produced from varying sized bottles across the mouths of which the air from the bellows controlled by a foot blower, is directed, in the same manner that one puts a bottle or hollow vessel to ones lips and blows across the opening.

It was built in 1798 for a Church on Heligoland, which at times was difficult of access from the Mainland. The bottles not being susceptible to the changes of temperature, as are the usual Organ Pipes, do not need tuning.



FRONT VIEW
Note absence of Keyboard.

BACK VIEW
Shewing Barrel, Handle, etc.

CHURCH BARREL ORGAN

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

FORM of instrument in evidence about the beginning of the nineteenth century and used in churches where there was difficulty in obtaining an organist. The keys are of trigger shape and are operated by brass pins or staples on a slowly revolving barrel or cylinder on which the notes of the tunes have been pricked and which is controlled by the regular rotary motion of a handle.

There are three barrels with ten hymn tunes on each. The bellows are operated by a foot pedal.

This instrument, with five stops:—Fifteenth, Principal, Stopped Diapason, Open Diapason and Bourdon, was built by Bates of London and was for some years in use in an Essex Church.



VIOLA D'AMORE

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

A TENOR Viol with sympathetic strings, which latter, unfortunately, with the scroll and neck have been removed and a modern neck and peg box added.

This instrument, which was in very general use in Italy and Germany in the seventeenth and eighteenth centuries, is a member of the Viol family, the bowed instruments which followed the ancient fiddle about the fifteenth century and preceded the violin, to which it gave way entirely in the 18th century. The Viol was made in four principal sizes:—

Treble or descant, tenor or Viola Da Braccio, Bass or Viola da Gamba and the double bass or Violone, which latter is still in use in our Orchestras of to-day.



KIT VIOLIN & BOW

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

A SMALL instrument which was carried by dancing masters in their pockets, and used to accompany the dances; the Pianoforte not being then in general use.

The hand holding the Violin gives some relative idea of its unusual dimensions.

The little bow in special case, is by the celebrated bow maker—"Dodd."

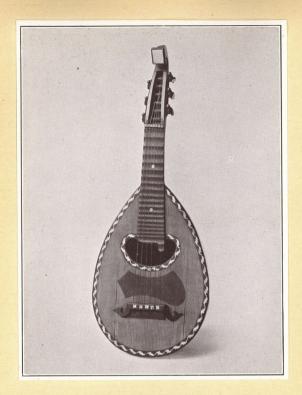


GUITAR

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

BY JOHAN FRIEDRICH MERCHEL, Stuttgardt, 1801. While often made in Italy, France and Germany, the guitar is the national instrument of Spain. The character and traditions of the instrument attach it closely to Spain, where it is the universal accompaniment to song and dance.

It is the best known member of that large family of lutes and cithers, to which it belongs, and was derived originally from the East.



MANDOLINE

By Carlo Albertinie Figlio, Milan, 1800.

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

HERE are two varieties of the mandoline, the Neapolitan, and the Milanese, the latter the rarer of the two.

Mozart introduced this instrument in his Opera "Don Giovanni," the Serenade "Dehvieni" being accompanied by it.

Beethoven also wrote a piece for this instrument for his friend Krumpholz, who was a virtuoso on the Mandoline.

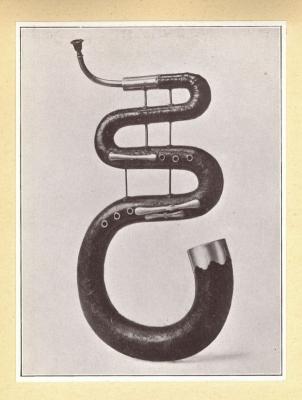


BASSOON or FAGOTTO

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

HICH latter name it receives from its resemblance to a faggot or bundle of sticks. It is a wooden double-reed instrument of eight feet tone, and is the bass of the Oboe.

This is an old Bohemian instrument made about 1800.



SERPENT

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

A N obsolete instrument dating from 1590, forming the natural bass of the ancient cornet family, played with a cupped mouthpiece.

At one time this instrument was largely used for the accompaniment of ecclesiastical plain-song and was frequently used in many Churches up and down the country.

This specimen by Fusedule Tecil of Westminster, was used in Romsey Church, Hampshire, in the early eighteenth century.



KEY BUGLE

in the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments.

THE Bugle in its original form is the signal horn for the infantry as the trumpet is for the Cavalry.

The Key-Bugle, also called the "Kent Bugle," and the "Regents' Bugle," was very popular some eighty years ago, but it has now been superseded by the valve system.

It was introduced by the Duke of Kent, son of George III. and father of Queen Victoria, into the British Army, of which he was Commander-in-Chief, about 1810.



ORGAN CASE

THIS Screen for an Organ was originally in the Music Room of Bretby Hall, Derbyshire, the residence of the Countess of Chesterfield.

It is Louis XVI in design, richly decorated with wood carving gilt, and was made by craftsmen in a village near to Birmingham.

Manuscript of a Waltz by Franz Von Suppe

Original
Autograph Letter
from
Richard Wagner
to his publisher,
1843.

Manuscript of a Waltz by Franz Von Suppe. This composer was born at Spalato and was of Belgian descent. He wrote many short operas and overtures and his well-known overture to "Poet and Peasant" is probably his best known work.

He went with his mother to Vienna in 1836, where he lived till his death in 1895.

Translation:

Dear Sir.

Yesterday I had a long letter from L. Spohr giving me all the details about the very successful performance of my "Flying Dutchman" at Kassel and the general great applause with which it met. If you would care to read this account I could send you the letter for I am anxious that you should share my confidence in a prosperous future for this opera, and I must confess, that I should like a pianoforte score of the same, as it seems advisable not to wait any longer but to get it published at once. As to Berlin, I shall follow the same plan I acted upon at Dresden and that is: not to urge a performance to take place before the Autumn. But I think it well for a quick sale if it could be published before that date. The same opera will have to be performed at Riga, and as it is so very much in demand I hope you will do a good stroke of business with it; and it will be an advantage to you that the pianoforte score of this Opera will not cause you unnecessary expense, being about the same size as the Freischutz. It will be quite easy to sell the numbers singly, as many things, songs, etc. will take well. Therefore I beg to let me know as soon as possible what your decision is and to suggest a fair price, otherwise I shall be obliged to make arrangements with another publisher.

I shall send you my "Grenadeers" soon, these last days I have been too busy to do so, owing to the festivities that have taken place here.

Looking forward to an early reply.

I am,

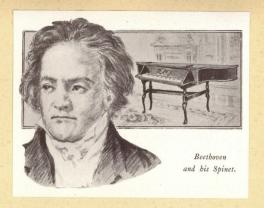
Yours truly,

Chifund mayine

Dresden, June 10th, 1843.

Perhaps you will have the kindness to give the good news of the great success of my opera at Kassel to Heim Hofrath T. P. Schmidt who I know is kindly interested in my work and may take notice of it in the "Spenerschen Zeitung."

24/6.43 rejected H Schl.



The Evolution of the Pianoforte.

Since the days of these early and primitive instruments evolution, science and manufacturing excellence have provided us with the

MASTER PIANOS OF TO-DAY

They are ranged in the Galleries adjoining the Collection of Antique Instruments at Rushworth & Dreaper, who are the Exclusive Representatives for

CHAPPELL BROADWOOD CHALLEN
STEINWAY CAROLA ROGERS
BECHSTEIN ERARD KIRKMAN
ALLISON AMPICO MARSHALL-ROSE
RONDO-ART BECHSTEIN-WELTE STEINWAY-WELTE

PIANOS, PLAYER PIANOS AND REPRODUCING PIANOS

Illustrated Catalogues and Piano Purchaser's Guide free on request

RUSHWORTH & DREAPER, LTD.,

THE CENTRE OF MUSIC

11-17 ISLINGTON :: :: LIVERPOOL (Two doors above Walker Art Gallery).