

# **THE BASSOON IN BARCELONA IN THE SECOND HALF OF THE EIGHTEENTH CENTURY**

A survey of surviving instruments,  
it's role and repertory

**Bernat Gili Díaz**

**Master's degree - Historical bassoon**

**Supervised by Wouter Verschuren**

**Koninklijk Conservatorium Den Haag 2020**

# INDEX

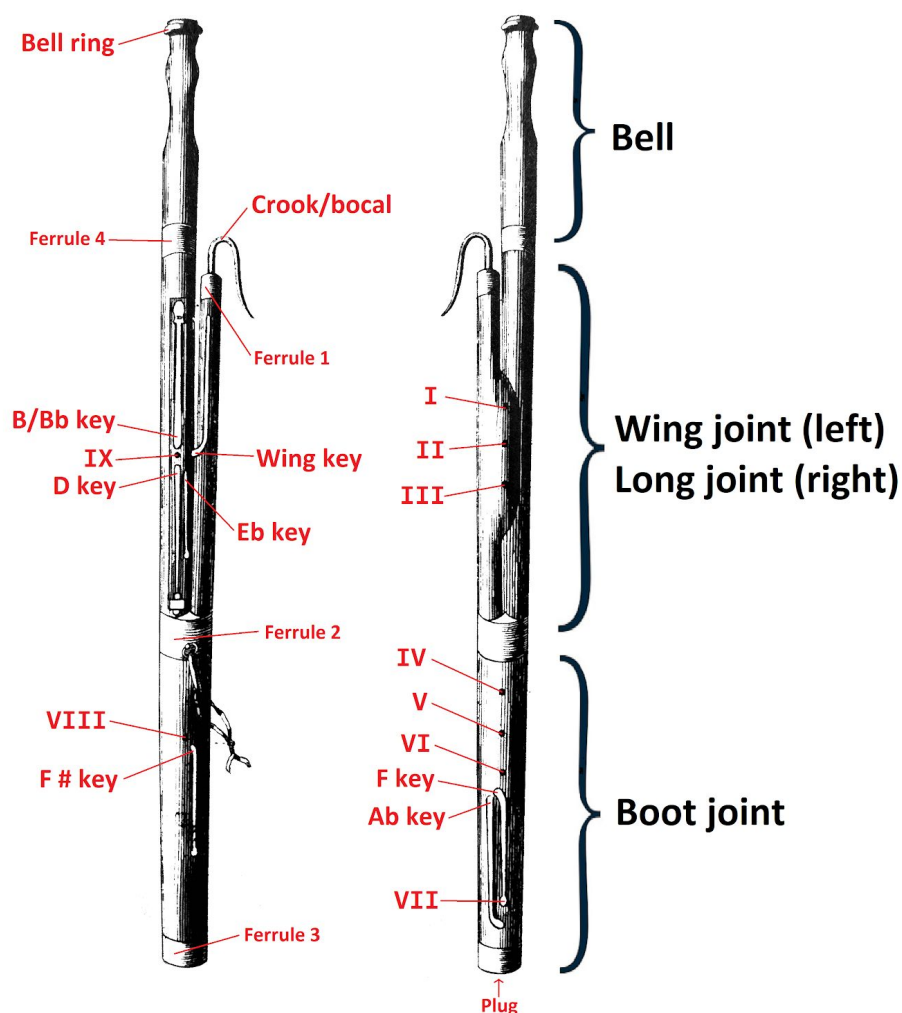
	Page
1. Introduction	4
2. Historical context	8
2.1 Two descriptive sources	10
2.1.1 The Newspaper of Barcelona	10
2.1.2 <i>Calaix de Sastre</i> : The diary of Baron of Maldà	12
2.2 Musical Activity in Barcelona	13
2.2.1 Music Academies	13
2.2.2 The Teatre de la Santa Creu	16
2.2.3 The Military Influence	16
2.2.4 Church Music Chapels and Oratorios	18
2.2.5 Other Musical Contexts	20
2.3 The turners guild	22
3. Preserved Instruments	28
4. Repertoire	38
5. Conclusions	40
6. Bibliography	42
7. Figure index	44
8. Annex	46
ARNET	46
PADROSA 1	48

<b>PADROSA 2</b>	<b>50</b>
<b>VINYOLAS</b>	<b>52</b>
<b>OMS</b>	<b>55</b>
<b>Recently found bassoon</b>	<b>58</b>

# 1. INTRODUCTION

The aim of this research is to understand the development of the bassoon in Barcelona during the second half of the eighteenth century as well as the context in which it happened. In order to do this, existing information about the musical activity in the city, the woodwind makers and the relationships with other cultural centers are put together with a first study of five bassoons made in Barcelona during the mentioned period and the surviving repertory.

The nomenclature for the different elements of the instrument is inspired in the one used in Mathew Dart's thesis, and will be as follows:<sup>1</sup>



**Fig. 1 Nomenclature of the elements of the basson**

Depictions from *Nouvelle méthode de basson* by Étienne Ozi (1787)

<sup>1</sup> Mathew Dart (2011) - "The Baroque Bassoon: form, construction, acoustics and playing qualities". p. VII-XII



In most parts of Europe, the dulcian practically disappeared as a bass in liturgical music during the eighteenth century and the bassoon was incorporated as a bass in orchestral music. As far as we know, this didn't happen in the Iberian Peninsula and the dulcian was used from the fifteenth until the twentieth century, existing together with the bassoon. Each served a different purpose and was often played by different people, since the dulcian accompanied the voices in the liturgical context and the bassoon was used in orchestral music as a bass for the oboes. The incorporation of the bassoon in the musical chapels in Catalunya happened between the end of the seventeenth century and the beginning of the eighteenth. From the monastery of Montserrat, we can find some iconography reflecting this process.



**Fig. 2 Painting of the Virgin of Montserrat and detail of a dulcian player (right)**

Attributed to Juan Andrés Ricci ca. 1637. Source: Sebastià M. Bardolet, Josep de C. Laplana (1995) - "Nigra Sum: Iconografia de Santa Maria de Montserrat"

This first painting is from ca. 1637, and shows the Virgin and a group of choirboys accompanied by a cornetto, a sackbut, two shawms and a dulcian. The dulcian is not represented together with the other instruments, but next to the singers, probably because of its function of accompanying the voices either in polyphonic music or plain chant, in contrast with the sackbut, preferably used as a bass in instrumental music. <sup>2</sup>In the next painting from 1791, a bassoon is implied - even if the picture is ambiguous, the shape of the bell appears together with a flute, an oboe and a horn, showing the incorporation of these instruments in the music chapels.



**Fig. 3 Engraving of the Virgin of Montserrat and detail of a bassoon player (right)**

Joseph Flaugier (1791) Source: Sebastià M. Bardolet, Josep de C. Laplana (1995) - "Nigra Sum: Iconografia de Santa Maria de Montserrat"

<sup>2</sup> Josep Borràs i Roca (2009) - "El baixó a la península Ibèrica".

The first known reference to the bassoon in Catalunya is from 1723. There are written documents that prove that in this year the parish of Sant Antoni in the village of Vilanova i la Geltrú (Barcelona) bought a bassoon and three oboes made in Caldes (Barcelona) by a turner called Joan Prat.<sup>3</sup>

Because of the coexistence of both instruments, in Spain we can find an ambiguous use of the terms “bajón” and “fagot” still in the nineteenth century. Very often the word “bajón” (spanish) or “baixó” (catalan) is used to refer to the bassoon, but not only, as it was also used for any instrument which fulfills the function of bass in the liturgical context.<sup>4</sup> Due to this confusion of terminology, when we see the word “bajón” or “baixó” we can’t know for sure if it refers to a dulcian or a bassoon, unless we resort to other elements (number of keys or piece, range, etc...).

---

<sup>3</sup> These documents are two receipts, one by the maker, another by a musician from the chapel of Santa Maria del Mar in Barcelona who acted as an intermediary, and an entry in the account book of the parish in Vilanova i la Geltrú.

<sup>4</sup> Josep Borràs i Roca (2009) - *Ibid.* p. 95.



## 2. HISTORICAL CONTEXT

Barcelona has been a very lively city, strongly linked to commerce and industry from very early times. Already in the Roman era, its strategic geographical location facilitated its communication with other cultural centers in Europe.

After the War of the Spanish Succession (1701-1714), Felipe V built a very big citadel to dominate Barcelona with a strong military presence. The commerce with America was restricted and the city lost a big part of its economical power.



**Fig. 4 Final assault to Barcelona by the Bourbon troops the 11th of September of 1714**

Jacques Rigaud - *Asalto final de las tropas borbónicas sobre Barcelona el 11 de septiembre de 1714*. Source: Institut Cartogràfic de Catalunya

Furthermore, the church had very strong powers, since it owned about 60% of the land in Barcelona until the Spanish confiscation at the end of the eighteenth century.<sup>5</sup> The Teatre de la Santa Creu (property of the church), where theater and opera were performed, was the only theater in the city until the end of the century.

<sup>5</sup> Núria Sales (1989) - “Els segles de la decadència” In: Pierre Vilar (ed.) - *Història de Catalunya*. Edicions 62: Barcelona.

During the second half of the century, under the reign of Charles III, Barcelona went through a big change, which would convert it into a very important economical center, taking advantage of the commercial and cultural exchange with the Italian and German empires and slowly decreasing its dependence on the church and the military presence. Madrid had more influence from Britain instead, resulting in differences in cultural activity.

At the beginning of the nineteenth century, especially after the Peninsular War (1807-1814), a liberalization of the economy started, and the municipal governments made it possible for people to have locales where they could socialize. This led to the growth of the local bourgeoisie and the creation of associations, concert halls and other institutions which increased cultural exchange and development. Although we witnessed instrument making in Barcelona since the seventeenth century, it is not until the last quarter of the eighteenth century that we can note a strong activity related to instrument making, with very reputed violin and guitar makers and a relatively large market of fortepianos. The wind instrument making was also very strong, and together with the other producers provided instruments to a wide range of different customers, such as musicians from the theater, church, or army, but also for amateurs. The production of brass instruments was separated from the woodwind makers, who had their own guild, which will be discussed later in this work.

## 2.1 Two Descriptive Sources

Because of the economical and social deceleration of Barcelona explained in the previous chapter, there is a lack of written sources that permit a systematic chronology of the musical life in the city. The law concerning printing was very restrictive after the war; Felipe V named a Royal printer, the only one allowed to print official documents, and moved the University to Cervera (a city which supported him during the Succession War). Nevertheless, there are two sources which are extremely useful to get an idea of the musical activity in the city and their contexts.

### 2.1.1 *El Diario de Barcelona*

*El Diario de Barcelona* was a newspaper created in Barcelona in 1792 and was published until 2009, and is another main source for understanding the social and cultural transformation of the city at the end of the eighteenth century. A recently published selection of musical news in the newspaper from 1792 to 1850 has given new information about the evolution of the cultural life in the city during this period. *El Diario* was created as a way to represent the liberal-conservative mentality of the Catalan bourgeoisie and kept its daily publication until 2009. With more than two centuries of activity, it is one of the most influential newspapers in the history of Spain. In spite of the low rate of literacy in Spain compared to other European countries in that time and the relatively small number of copies, the newspaper probably had a bigger impact than one would think. This is due to the appearance of ways and places of socializing the lecture, which allowed access of these publications to people who otherwise wouldn't have had enough money to pay for them or the knowledge to understand their contents. This, together with the ease with which anybody could post advertisements in it, made the newspaper a source which reflects very different realities coming from a variety of social classes.<sup>6</sup>

---

<sup>6</sup> Oriol Brugarolas (ed.) (2019) - "La música en el Diario de Barcelona 1792-1850: Prensa, sociedad y cultura cotidiana a principios de la Edad Contemporánea". Barcelona: Ed.Calambur.

The publication started out as a journal of disordered notices and advertisements, but in some cases extremely detailed. Thanks to that, we can find very relevant information about the instruments that were sold and bought. It progressively evolved towards a chronicle of the musical activity of certain institutions, especially the Teatre de la Santa Creu.

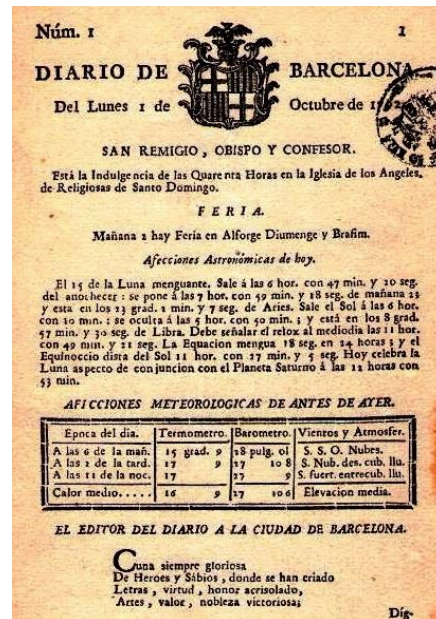


Fig. 5 First page of the first publication of the *Diario* (1792)

### 2.1.2 *Calaix de Sastre*: The Diary of Baron of Maldà

One of the most extensive and detailed sources concerning the musical life in Barcelona is the diary written by Rafael d'Amat i de Cortada, Baron of Maldà, from 1769 to 1819. It consists of 52 volumes, where the author describes different aspects of the social and cultural life of Barcelona. Regarding the musical activity in the city, the work of Josep Reche in his thesis "*Las Iluhidas academias de musica*" gives a very detailed description and includes a lot of fragments of the diary, some of which I translated for this work. Generally speaking, the author talks a lot about religious music and private concerts - which he liked - but on the other hand, he doesn't give much detail, for instance, about opera performances.

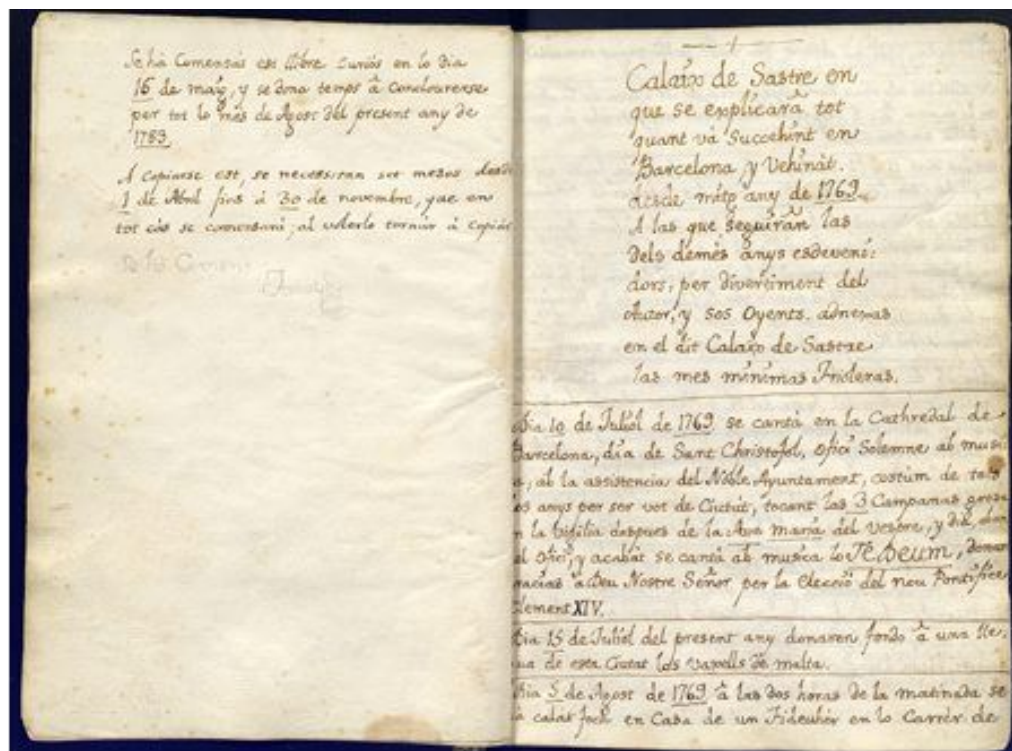


Fig. 6 First pages of *Calaix de Sastre* by Rafael d'Amat i de Cortada (1769)



## 2.2 Musical Activity in Barcelona

### 2.2.1 Music Academies

During the last decades of the eighteenth century, people with a certain social and economical class started organizing academies or domestic concerts. These performances and their contexts have been studied by the musicologist José Reche using the diary of the Baron of Maldà.<sup>7</sup>

These concerts took place for various reasons, the most common being for the organizer to show a certain status in front of other people of the upper class of the city, or his devotion to God, but also to celebrate the Saint of someone, to impress a visitor, or hold a dance. They usually required an invitation from the host, but as these kinds of performances became popular, some people started opening them up to the general public and selling tickets for their academies.

The Baron of Maldà talks about this form of music performances, and he explains that they were very popular. These concerts were the space where music from foreign composers was introduced to the city, and usually consisted of pieces from the most fashionable operas, as well as chamber music and symphonies. Very often the players were a mixture of professionals and amateurs; the second group mostly composed of members of the nobility and the bourgeoisie.

Concerning the places where these concerts took place, the spaces were mostly houses of families of the upper class (more than twenty), but some were held by professional musicians, like Josep Prats (first violin of the Cathedral chapel) or Ferran Sors (famous guitar player). The Teatre de la Santa Creu (see chapter 2.2.2) held some academies as well during the Lent, since the opera was forbidden during this period, starting in 1792.

---

<sup>7</sup> José Reche, Oriol Garcia (2012) - “Las Iluhidas academias de musica” (Master thesis), p. 87.

Finally, the Guild of Sailmakers held several academies starting in the last decade of the eighteenth century. In these, foreign musicians very often offered concerts directed at amateurs and the general public. Thanks to the *Diario de Barcelona*, we know that in 1801 a bassoon, flute and flageolet player called Joseph Felix offered a total of five academies in the Guild of Sailmakers and some more in the *Teatre de la Santa Creu*, performing instrumental pieces, including a bassoon concerto by Devienne.



**Fig. 7 Draw of a Music Academy during the Lent**

Antoni Casanovas Torrents (c. 1760-1770) - *La Academia de teatro en Cuaresma. Concierto de voces e instrumentos*. Source: Museu Nacional d'Art de Catalunya

### 2.2.2 The *Teatre de la Santa Creu* and the Opera in Barcelona

The *Teatre de la Santa Creu* was one of the most important musical institutions of the city. In 1579, the administrators of the Hospital General de la Santa Creu asked the viceroy (Fernando de Toledo) for the exclusivity to give permission to the comedians for their performance as a way to finance the expenses of the hospital. In 1597, the hospital decided to construct a building for these performances, which started its activity before 1603 (although with some difficulties, because of the reluctance of the church regarding theatrical performances), with a Spanish

company performing theatre. The first documented opera (in the Italian style) in the city was probably in the first decade of the 18th century, with the presence of Charles II's court, and the performance of *Il più bel nome* by Antonio Caldara, master of the royal chapel.

The Teatre de la Santa Creu went through different closures and reopenings due to repairs and political reasons during the first half of the eighteenth century, and it wasn't until mid-century that the opera settled in the city. Barcelona had a big influence from the Italian opera, probably because of the strong love for it in the court of Madrid already during the reign of Felipe V, and especially with his successor Fernando VI. Therefore during the second half of the 18th century, Italian musicians, singers, conductors and actually whole companies worked in Barcelona, with intensive activity, regularly performing operas.<sup>8</sup> In this period, the opera was a way of entertaining the aristocratic classes and the military, but the theater also struggled to have a strong popular attendance. Both theatrical and operistic performances often included instrumental music in the intermission, sometimes featuring renowned foreign artists. After 1792, these performances were usually advertised in the newspaper, with a more or less detailed description of the repertoire and the public reception.

Most of the operas performed in Barcelona between 1750 and 1800 came from Naples, by composers like P. A. Guglielmi, G. B. Pergolesi, N. Piccinni or D. Cimarosa. From 1770 onwards, some operas from Vienna started to arrive in the city, but still composed in the Neapolitan style (like the operas by Vicent Martín i Soler or Salieri). Some exceptions are *Orfeo ed Euridice* by Gluck in 1780 or *Così fan tutte* by Mozart in 1798. Surprisingly, no French opera was performed until 1802, and this didn't settle in the city until after 1850. Eventually, some operas by Catalan composers were performed, like *Telemaco nell'isola di Calipso* by Ferran Sorts in 1797 or *La principessa filosofa* by Carles Baguer also in 1797.<sup>9</sup>

---

<sup>8</sup> Roger Alier i Aixalà (1990) - "L'òpera a Barcelona". Barcelona: Societat catalana de musicologia.

<sup>9</sup> Roger Alier i Aixalà (1990) - *Ibid.* p. 492, 618-624

### 2.2.3 The Military Influence

As I mentioned before, throughout the eighteenth century, Barcelona had a strong military presence. This presence had an important impact on the economical and cultural activity of the city, and already during the first half of the century played an important role in the introduction of new instruments. Some foreign companies were allocated in the city as a result of previous bellic conflicts and some were commanded by land owners with their own mercenaries who were hired to protect the city. All of them had their own musical band and took part in the civil and religious music of the city.

The bassoon was introduced to the military band together with the oboes and the horns. For instance, some violins, oboes, basson and horns of the Royal Company of Grenadiers, together with the chapels of the Cathedral and Santa Maria del Mar from Barcelona, played at the inauguration of the chapel of Saint Christ in Igualada, already in 1733.<sup>10</sup>

Their musicians sometimes played in musical chapels or the opera theatre (because they joined one of the orchestras or because young musicians enlisted in military regiments). An example of the first case are the Petrides brothers, who played the horn and were members of the Saint-Gall Ruttiman's regiment. The brothers played a concert for two horns in the opera theater in the season 1795-1796<sup>11</sup> and also in several concerts during the Lent in 1797.<sup>12</sup> On the other hand, Ferran Sor (1778 - 1839), who studied with Anselm Viola in Montserrat and was a famous guitarist who in 1795 enlisted in the Military Academy of Barcelona.

Military authorities needed the theater to be opened in order to entertain their soldiers and avoid an insurrection. In the 1720s, after the War of Spanish Succession, the captain general of Catalunya asked the Spanish Court for

---

<sup>10</sup> Lluís Bertran Xirau (2018) - "Musique en lieu: une topographie de l'expérience musicale à Barcelona et sur son territoire (1760-1808)". p. 98-99.

<sup>11</sup> Oriol Brugarolas (ed.) (2019) - *Ibid.* p. 92.

<sup>12</sup> José Reche (2011) - "Els germans Petrides a Barcelona". p. 60.

permission to reopen the theater since it was a needed diversion wherever there was an army. This pressure was indispensable since part of the ecclesiastical estate was putting pressure on the other side to make local governments ban theatrical representations.<sup>13</sup>

It was in the mid-eighteenth century when the opera finally settled in the city, and this process was also strongly influenced by the military presence. After the conflict between Spain and the Austro-Hungarian Empire in Italy, some military personnel who fought in the Borbon side were moved to Barcelona. These soldiers had developed a strong love for Italian opera during their service. So was the case of Jaime Miguel de Guzmán-Dávalos y Spínola (1690-1767), who became the captain general of Catalunya in 1749. He not only promoted opera performances in Barcelona but also encouraged other military to subscribe to them.<sup>14</sup> In 1751 the fortress of Ciutadella (blue) was finished and the castle of Montjuïc (red) was reconstructed, reinforcing the military presence in the city.



**Fig. 8 Barcelona in 1806 with the fortress of Ciutadella (blue) and the castle of Montjuïc (red)**

Source: National Geographic

<sup>13</sup> Roger Alier i Aixalà (1990) - *Ibid.* p. 53-55.

<sup>14</sup> Roger Alier i Aixalà (1990) - *Ibid.* p. 130-131.



The foreign armies such as the Walloon Guards, might not have been able to understand the Spanish-spoken theatre, with Italian opera probably being a better entertainment for them. In spite of the lack of documentation, we know that in the season 1752-1753 the military who subscribed to the opera represented 54,5% of the total, with 150 subscriptions alone from the Walloon Guards.<sup>15</sup>

Furthermore, the military generated part of the demand for musical instruments. In the *Diario de Barcelona* we can find two offers to sell military instruments. The first is from Luis Boisselot, who mentions in a post in the newspaper that he makes “any kind of military instrument”. Only nine days later, Llorenç Vinyolas and Joseph Callís responded by announcing they also made “any kind of military instrument, as well as chapel instruments”.<sup>16</sup>

#### **2.2.4 Church Music Chapels and Oratorios**

The music chapels of the the churches of “Santa Maria del Pi”, “Santa Maria del Mar” and the Cathedral were the most important in the city. Together with the opera performances, the chapels offered an opportunity for the musicians of the city to have stable employment. It was usual for the musicians from one chapel to work in another chapel or in the theater. Due to the large amount of work these chapels had, they often offered temporary jobs to external musicians.<sup>17</sup>

The three musical chapels mentioned above offered their services to other dependent chapels of the city. Because of that they sometimes needed to change the time of the services, separate in different churches, “rent” external musicians or travel to other towns to play in their festivities.

Already in 1747, the chapel ensemble of the cathedral consisted of horn, double bass, organ, dulcian/bassoon, archlute, viola, violins, oboe, violone, harp and singers.<sup>18</sup>

---

<sup>15</sup> Roger Alier i Aixalà (1990) - *Ibid.* p. 127-134.

<sup>16</sup> Oriol Brugarolas Bonet (ed.) (2019) - *Ibid.* p. 119-120.

<sup>17</sup> José Reche, Oriol Garcia (2012) - *Ibid.*

<sup>18</sup> Josep Pàvia i Simó - “*La Capella de música de la Seu de Barcelona des de la mort del mestre Francesc Valls fins a l'any 1755*”. *Anuario Musical* no. 56 (2001) , p. 131-162.

The oratorio was a very important genre in Barcelona and Catalunya throughout the eighteenth century. Different churches often ordered musical pieces from their chapel masters. Because of this, and unlike the opera, most of the oratorios were written by Catalan composers not only in Barcelona, but in many other cities in Catalunya.

The oratorio in Barcelona had a strong Italian influence until 1770, when music from Germany and Austria such as Gluck, Mozart, Haydn, Salieri or Martin i Soler arrived in the city. Oratorios were performed in a total of 18 different musical chapels in Catalunya, of which six were in Barcelona.<sup>19</sup> Furthermore, there is evidence that this genre was performed in a total of 62 churches around Catalunya (40 of them in Barcelona).

The number of people who assisted opera performances and private concerts was rather small compared to the people who attended oratorio performances. At the end of the eighteenth century even more than 50 oratorios were performed in Barcelona in one year. This was probably due to the lack of operatic performances (as mentioned before, only one theater in the city was allowed to have theatrical and operistic performances). Because of all that, it can be established that the oratorio was one of the most influential and representative musical genres in Barcelona together with the opera.

It's worth mentioning the oratorio "*El Regreso a Barcelona su patria del Doctor Josep Oriol*" written by Carles Baguer in 1807 for the celebration of beatification of Saint Josep Oriol (1650-1702), together with five other oratorios composed for the occasion. It can be considered the culmination of the oratorio of the Catalan composing school, with the use of trumpets, horns, clarinets, bassoons and oboes simultaneously.

---

<sup>19</sup> Capella de la Catedral, Reial Capella de Nostra Senyora del Palao, Capella de Santa Maria del Mar, Capella de Nostra Senyora del Pi, Capella de l'Església dels Sant Just i Pastor, Capella de l'Església de Sant Cugat del Rech. For a complete list see Dauí, Xavier (2001) - "*Estudi dels Oratoris de Francesc Queralt (1740-1825): Fonaments de la història de l'oratori a Catalunya al segle XVIII*" p. 87-93.

The oratorio was forbidden in churches in 1835, but the end of its golden age ended some years earlier with the Peninsular War (1807-1814). The Baron of Maldà commented on the bad situation of the musical chapel of the Cathedral because of the lack of money already in 1814, right after the war.<sup>20</sup>

### 2.2.5 Other Musical Contexts

Apart from regular music performances, there were other situations which required music, generally for festive or religious celebrations.

The processions were very commonly used to celebrate religious festivities, but also for burials. They were carried out by the music chapels of the city and civil musical groups, as well as military bands. On the 9th of June of 1798, the Baron of Maldà complained about the military participation in religious processions, especially about the percussion instruments.<sup>21</sup>

Depending on the importance of the deceased, the musical accompaniment of the funerals was more or less elaborate. The Baron describes in 1790 the funeral of Francisco Magarola (member of an important printed calico makers) inside the chapel “Maria Santissima dels Dolors, with a mass accompanied by harpsichord, viola and bassoon.

Serenades were also common in the city. These were played during the evening to declare love or to honour certain people. On three occasions, the Baron writes about the serenades in his diary. Two of them are dedicated to “young ladies” and are carried out by the Chapel of the Cathedral and orchestra of the theater. The last is to celebrate the arrival of the new Captain General (Antonio de Ricardos) and is played by the theatre orchestra.<sup>22</sup>

---

<sup>20</sup> Xavier Daufí (2001) - *Ibid.* p. 85-106

<sup>21</sup> José Reche, Oriol Garcia (2012) - *Ibid.* p. 50

<sup>22</sup> José Reche, Oriol Garcia (2012) - *Ibid.* p. 54-55



The last type of musical activity were the dances and parties, very common during Carnival. People celebrated them in particular houses or rented spaces (sometimes the theatre) and this had strong popular support. These celebrations were used to raise money for the poor or to carry out reforms in the streets or public spaces. The Baron writes on several occasions about the dances, which he rejects because he sees them as a threat to the Christian morality.<sup>23</sup>



**Fig. 9 Drawing of a dance in Barcelona**

Attributed to Antoni Casanovas Torrents (ca.1780) - *Minué*. Source: Museu Nacional d'Art de Catalunya.

---

<sup>23</sup> José Reche, Oriol Garcia (2012) - *Ibid.* p. 56-60

## 2.3 The Turners Guild

The turners guild was created in 1556 as a specialization of the carpenters guild. The study of its activity between 1742 and 1826 has been possible because of the notarial acts preserved from this period. Furthermore, some relevant biographical information about the members of the guild have been known thanks to the baptism and death certificates still preserved on churches. This work has been carried out by the known bassoonist and musicologist Josep Borràs and presented in his article “Constructors d’instruments de vent fusta entre 1742 i 1826”.

The guild encompassed all the craftsmen who worked with wood, bone or horn in the turn. During the second half of the 18th century, the guild started a transformation from the traditional craftsman's workshops to specialized centers of production of musical instruments, clearly oriented to free trade. Most of the workshops of their members were also shops of their own and imported products.<sup>24</sup>

Sometimes the makers were also musicians, working in the opera theatre or the music chapels. This is the case of Narcís Pedrosa, who is mentioned by the Baron of Maldà in the 4th of February of 1777 as twenty-two-year-old boy who plays the bassoon/dulcian, oboe and the flute.<sup>25</sup>

By law, all the foreign craftsmen who wanted to be a member had to be accepted if they passed the exam and paid the usual amount. This was not always the case, as we will see next.

First of all, if we look at the record of the guild councils when Louis Boisselot (1799) and Francisco Bernareggi (1819) were accepted we will see that the amount of money they had to pay was much more than the amounts asked to the relatives of

---

<sup>24</sup> Josep Borràs i Roca - “Constructors d’instruments de vent-fusta a Barcelona entre 1742 i 1826”. *Revista Catalana de Musicologia*, no. 1 (2001), p. 93-156

<sup>25</sup> Josep Borràs i Roca (2001) - *Ibid.* p. 121

other members. This shows how the guild was a way to avoid the free competition and defend the families of turners who were established in the city for decades. The 8th of July of 1799 Louis Boisselot was accepted as a member of the guild, being able to have his own business and sell products made on the lathe. Only two weeks later, he published an ad in the newspaper offering his services.

*“25th of June of 1799 - Luis Boisselot, a Parisian master turner who lives in the street of Conde del Asalto, in front of Mr. Nadal’s house, makes all kind of military music instruments, boxwood boxes lined with shell inside, lathes similar to the Parisian ones, and will teach the principles of his art to any amateur who wants to improve his way to turn metals”<sup>26</sup>*

One week later, Lorenzo Viñolas (Llorenç Vinyolas) and Joseph Callís published a similar ad reacting to Boisselot’s, with the intention of defending their status as established makers in the city.

*“4th of July of 1799 - Lorenzo Viñolas and Joseph Callís, catalan master turners from the present city, living the first in the carrer del Call and the second in front of the ports of the Royal Customs House, make any kind of military instruments, as well as chapel instruments. They also sell boxwood boxes lined with shell and other materials inside, and lathes made in Paris similar to those in Barcelona. They also turn gold, silver, tempered steel, any kind of metal, accredited by their thirty to forty years working in the profession.”<sup>27</sup>*

Unlike Boisselot, Francisco Bernareggi went through some difficulties when he tried to enter the guild. He was asked to make several objects to pass the exam, but one month later, after changing some positions of the guild, the new board changed the requirements, making him prepare different objects. Pere Oms reacted to this change and showed his disagreement, reserving his right to go to a higher instance

---

<sup>26</sup> Oriol Brugarolas (ed.) (2019) - *Ibid.* p.119-120

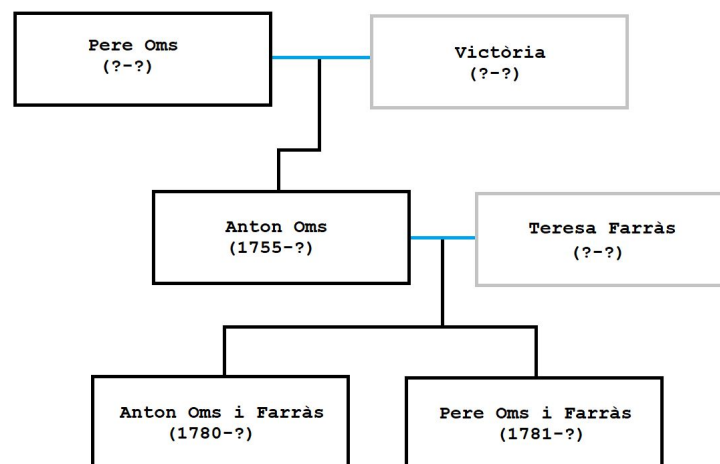
<sup>27</sup> Oriol Brugarolas (ed.) (2019) - *Ibid.* p. 120.

to defend Bernareggi's rights. Finally, the relevant authorities gave him permission to work in Spain, as we know thanks to a new in the *Diario de Barcelona* (1820)<sup>28</sup>.

### About the Oms Family

The Baron of Maldà writes twice about the Oms family, but says nothing about their musical side. Even so, he explains on the 8th of June, 1796 he just met the two children of the family, Anton and Pere Oms, who are very skilled. He mentions that their shop is located in the Ensenyança alley and is decorated with their first works from the lathe.

The day after, he mentions them again, talking about their age (Anton is 17 and Pere is 16) and how skilled they and their father are “working with bone, ivory, box and wood”. The Oms family is related to the two foreign members: Francisco Bernareggi and Louis Boisselot, as it helped them with sponsoring. This relationship suggests the Oms were not only makers but also merchants.<sup>29</sup>



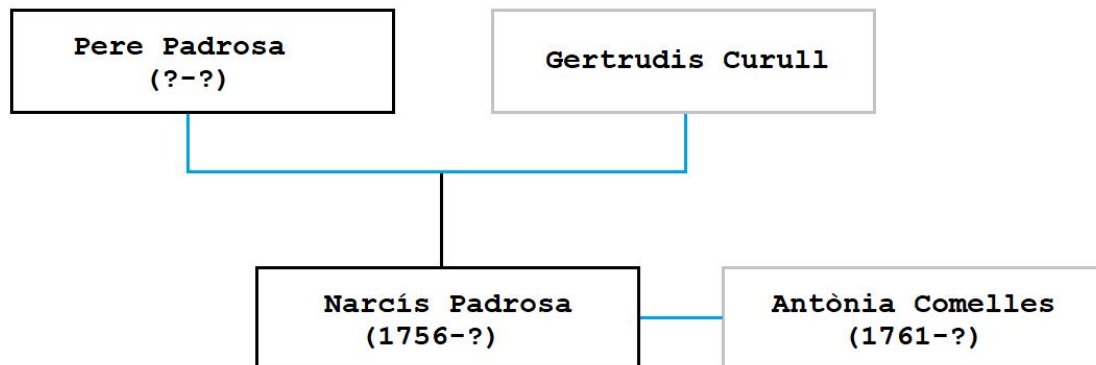
**Fig. 10 Genealogy of the family Oms (known instrument makers in black frames and marriage indicated with blue lines)**

Info source: Josep Borràs i Roca - “Constructors d’instruments de vent-fusta a Barcelona entre 1742 i 1826”. *Revista Catalana de Musicologia*, no. 1 (2001), p. 93-156

<sup>28</sup> Oriol Brugarolas (ed.) (2019) - *Ibid.* p. 252.

<sup>29</sup> Josep Borràs i Roca (2001) - *Ibid.* p. 116,117.

## About the Padrosa family



**Fig. 11 Genealogy of the family Padrosa (known instrument makers in black frames and marriage indicated with blue lines)**

Info source: Josep Borràs i Roca - "Constructors d'instruments de vent-fusta a Barcelona entre 1742 i 1826". *Revista Catalana de Musicologia*, no. 1 (2001), p. 93-156

The name of this family appears both written Pedrosa or Padrosa. We know this family had a workshop in the street of Montcada in Barcelona in a local property of the house of Amat, the family of the Baron of Maldà. The Baron writes in the diary about the wedding of Narcís Padrosa with Antònia Comelles the 4th of February of 1777:

*"4th of February of 1777- A sixteen years old maid just married. She was working as a waitress in the house of Josep Astol, great butler of the house of Castellbell, and her name is Antònia Comelles, born in Santa Cecília d'Íxol, in the bishopric of Solsona. Poor and very young, without father or mother, was taken in by Josep Astol and Rita, his wife. She was decently dressed and married with a son of the master turner who makes wind instruments in one of the shops of the house of Amat, in the street of Montcada. The husband of Antònia is called Narcís Pedrosa, a twenty-two*

*year old born in Barcelona who plays the dulcian/bassoon (baixó), oboe and flute.*

*[...]”<sup>30</sup>*

The Amat family was a small noble family who were greatly rewarded for their support to Felipe V after the war of the Spanish Succession. Some of its members had very important charges, like Josep d’Amat i de Planella, Marquis of Castellbell, or Manel d’Amat i de Junyent, Viceroy of Perú.

The emblem used by the Padrosa family in all their instruments (a sun with a face) is really similar to the coat of arms of the family Amat. This suggests a relationship of subordination to this noble house or its use as a sign of pride.



**Fig. 12 Coat of arms of the House Amat and mark of the family of makers  
Pedrosa**

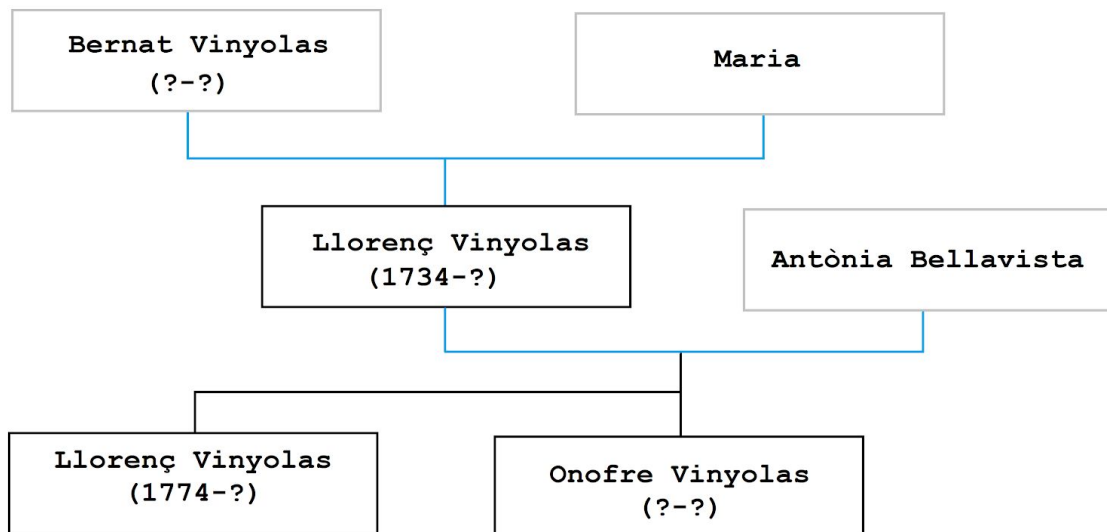
---

<sup>30</sup> Rafael d’Amat i de Cortada - “Calaix de sastre”. Edited and revised by Ramon Boixareu. Barcelona: Ed. Curial (1988).



## About the Vinyolas family

The name of this family appears written Vinyolas or Viñolas.



**Fig. 13 Genealogy of the family Vinyolas (known instrument makers in black frames and marriage indicated with blue lines)**

Info source: Josep Borràs i Roca - "Constructors d'instruments de vent-fusta a Barcelona entre 1742 i 1826". *Revista Catalana de Musicologia*, no. 1 (2001), p.

93-156

### 3. PRESERVED BASSOONS

Although it is not possible to date the instruments or establish a chronological order between them with certainty, we can establish a certain framework based on information about the makers and a comparison with other instruments of the same period. To do this, the doctoral thesis of Mathew Dart is useful, providing a framework to classify these instruments.<sup>31</sup> In his work, he determines a first model of four-pieced, three-keyed bassoon which would be the instrument invented around the court of Louis XIV from which all the others developed, and he calls “type 0”. A second type, the “type 1” would include all the bassoons with elaborate decorative turning on the bell, wing and long joints, mainly made by Dutch and south German makers (see fig.). This group includes instruments by makers like Haka, Remph or Denner and is divided in two subgroups.

The bassoons studied in this work belong to the “type 2” described in Dart’s work as a plain-style instruments, differing from type 1 in the (but not only) lack of ornamentation. This group is divided into three subgroups. The first, the “type 2a” includes the English makers such as Stanesby or Cahusac, with their characteristic out design. The “type 2b”, composed by instruments from French and Flemish makers, includes instruments made by Bizey, Dondeine or Rottenburgh. A final group, the “type 2c” includes instruments by German makers who didn’t use an elaborate decorative turning on their instruments, such as Wietfelt or Scherer. It is most likely that the instruments with the earliest design made in Barcelona (“ARNET” and “PADROSA 1”) are an evolution of the type 2b, the Franco-flemish school. Again, a study of the internal bore of the instruments is essential to fully understand their characteristics and put them in the proper context.

Because very few instruments of this group survived (especially the earliest instruments made in France) there are not many references to compare them with.

---

<sup>31</sup> Mathew Dart (2011) - *“The Baroque Bassoon: form, construction, acoustics and playing qualities”*. p. 37-256



Even so, we can see some similarities, like the bells of the “PEDROSA 1” (bottom) and the Bizey (top) or Rottenburgh (middle).



**Fig. 14 Comparison of bells**

Bassoon by Bizey from Bate collection (top), bassoon by J.H. Rotthenburgh from Musikinstrumenten Museum der Universität, Leipzig, No. 1374 (middle) “PEDROSA 1” (bottom).

The bassoon signed “ARNET” and the bassoon signed “P(A)DROSA” are the ones which show an earlier design, sharing some characteristics.

The bell of the “ARNET” has been modified probably to fit it inside another bell or ornament.

The boot joint of the “PADROSA” could have been cut to adjust the pitch to a higher one. Its length is about 2 cm shorter than all the other instruments in this study. The only measure we can use as a reference is the long joint and it is about the same length as others (58,5-59,5 cm).

The following image shows the boot joints of (from top to bottom) PADROSA 1, ARNET, PADROSA 2, OMS, VINYOLAS. If we look at the position of the keys and the holes, we’ll see the unusual length of the first boot joint compared to the others.



**Fig. 15 Comparison of boot joints**

From top to bottom, PADROSA 1, ARNET, PADROSA 2, OMS, VIÑOLAS. Both the “ARNET” (bottom) and the “PADROSA 1” (top) have a similar platform in the long joint.



**Fig. 16 Comparison of long joints**

PADROSA 1 (top) and ARNET (bottom)

The keywork of both instruments and the location of the tonal holes is similar, but a study of their interior design is needed to know whether it's the same or not. Another common characteristic that these two instruments have is the keywork. In the following image we can see that the only surviving key of the “PADROSA 1” (left)

and the two keys of the “ARNET” are not only very similar, but also almost in the same position. This is probably not casual and suggests a certain standardization of these elements in Barcelona in the early decades of the second half of the century.



**Fig. 17 Comparison of boot joint keys**  
PADROSA 1 (left), ARNET (right).

Mathew Dart explains that almost all of the instruments which belong to the group 2b have an Ab key (with only one exception, a bassoon by Roth which on the other hand is a kind of mixture of styles)<sup>32</sup>. None of the instruments made in Barcelona miss the holes for this key (although some are missing the key).

The position of the Ab key with respect to the F key is an element that can be used to establish a certain chronology between the instruments, since with the development of the instrument it tended to move downwards. Nevertheless, this is not definitive proof and needs to be put in context with other elements, as some instruments might not have the expected position for their age.

---

<sup>32</sup> Mathew Dart (2011) - *Ibid.* p. 206

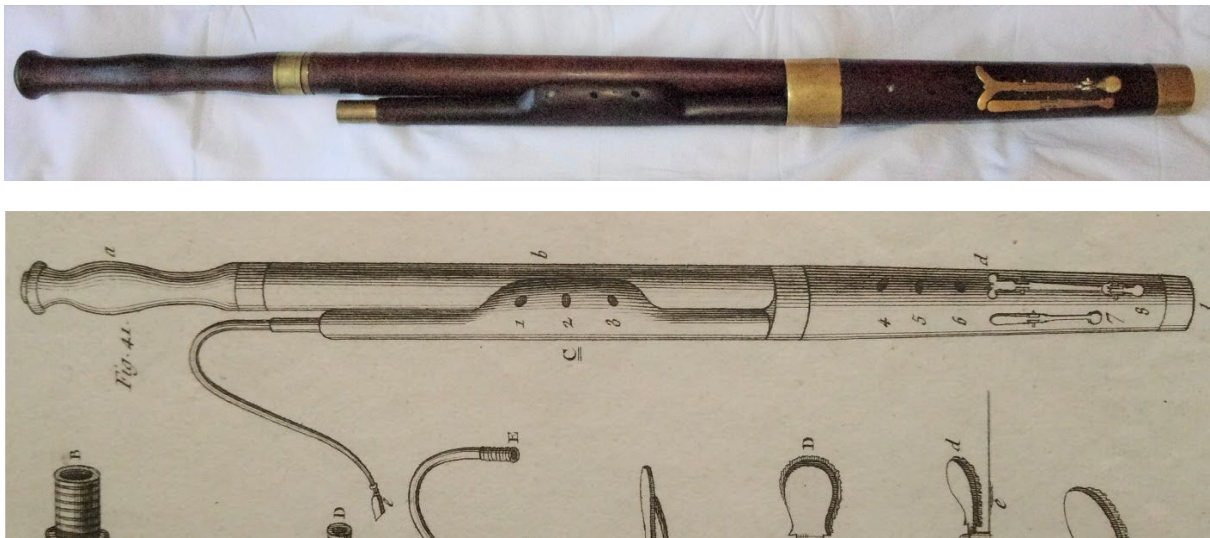
In the present study, an Ab flat key in a lower position is found in the instruments with a later design, matching the expectations (see fig. 15).<sup>33</sup>

After these two first instruments, we can place the second “PADROSA” bassoon. Its design is different from the previous ones. It has one more key (low Eb) and the long joint is completely round (it has no platform). It’s turned in a plain style, with no decorations, but it has a small step in the upper part of the long joint, possibly to hold scores while playing and walking.



**Fig. 18 Long joint of PADROSA 2**

Its design is similar to the bassoon depicted in Diderot et d’Alembert’s *Encyclopédie* published in 1751. A comparison between them can be seen in the following image.



**Fig. 19 Comparison of PADROSA 2 (top) and depiction of a bassoon (bottom)**

Bassoon depiction from: Diderot et d’Alembert (1751) - *Encyclopédie*

<sup>33</sup> James Kopp - “An acoustical challenge for Bassoon Makers: The Story of A flat” in: Terry B. Ewell (ed.) (2009) - “Celebrating double reeds : a Festschrift for WilliaWaterhouse and Philip Bate”. Baltimore: International Double Reed Society. p. 197-212.



The keywork (left) is also different from the previous instruments, resembling the one used in some Prudent (middle) or Portheaux (right).



**Fig. 20 Comparison of keys**

From right to left, PADROSA 2, bassoon by Thierrot Prudent (source: Musical Instrument Museums Online) , bassoon by Dominique Antony Portheaux, ending of the eighteenth century (source: Musical Instrument Museums Online).

Finally, the bell (bottom) has a more refined design, probably following the evolution in France, with a look similar to a Prudent (top).



**Fig. 21 Bell comparison**

Bassoon y Prudent (top). Source: Musical Instrument Museums Online, bassoon PADROSA 2 (bottom).

In the last group I include the instruments made by “OMS” and “VINYOLAS”. These instruments share some common characteristics as well as a huge difference in their condition, and today would be classified as “classical” bassoons. Here, the comparison with other makers’ styles is more difficult since, as Dart points out, “In the classical period following, each of these three subtypes (2a, 2b and 3c) developed in different directions, in such ways that these national styles become more distinct”.<sup>34</sup>

The “OMS” bassoon is in rather good condition and it still has its keywork, except for the F# key. It has a ivory ring in the first tonal hole and the low C hole, and a repair in the bocall well made with bone. There is a platform on the long joint, but in a very different style than the “PADROSA 1” and “ARNET”.

The wind key is very close to the bocall well, and it was probably used as an octave key.



**Fig. 22 Detail of the wing key in OMS**

The instrument has a crook with it, but although the brass color is very similar to the other metal parts, there is no way to confirm that it belonged to the instrument in the first place. Its shape and length are not common amongst bassoon crooks, but it resembles a curtal crook.

---

<sup>34</sup> Mathew Dart (2011) - *Ibid.* p. 150.





**Fig. 23 Crook of the OMS**

There is a platform in the long joint, but in a very different style than the “PADROSA 1” and “ARNET”. This kind of platform is common in bassoons of the late eighteenth century.



**Fig. 24 Detail of the platform in the long joint of the OMS**

Finally, the bell type is very similar to the “VINYOLAS” bassoon. This is characteristic of these two instruments and it’s not commonly found at that time. Although we can find flaring bells, it’s very rare they open in such a degree. Making such a bell for a bassoon has two effects: it raises the tuning and gives more volume, especially on the low notes. Both options make sense, since in the last decades of the eighteenth century the pitch was changing in Barcelona and the instruments might have needed to be louder in the context of street music (see chapter 1).



**Fig. 25 Bell comparison**  
VIÑOLAS (top) and OMS (bottom).

We have to consider that some of the characteristics of the “VINYOLAS” bassoon are probably not original, but they were added later. These are:

- The wing joint (left image), which mount is different from the others found in the same instrument (right image). It has a rounded U-shape mount, the kind which is characteristically from Lyon.<sup>35</sup>



**Fig. 26 Comparison of two key mounts**  
Wing joint (left) and boot joint (right) of the VIÑOLAS.

<sup>35</sup> According to instrument maker Pau Orriols.

- The wing joint has been cut, probably in order to raise the pitch. Despite the bad condition of the instrument, we can clearly see that the tenon of the wing joint was moved upwards to make the piece shorter.



**Fig. 27 Detail of the tenon of the wing joint of the VIÑOLAS**

- A C # key was added later. We know it because of its unusual place (above the low E hole, and going through the brass ring of the boot joint. Although the mount is not conserved anymore, if we look how it was fixed to the wood (upper image) we can see it's different from the system of the rest of the instrument (bottom image).



**Fig. 28 Detail of the boot joint of the VIÑOLAS**



**Fig. 29 Detail of the long joint of the VIÑOLAS**

#### 4. REPERTOIRE

Because of the difficulties of printing in the studied period, a lot of repertory has probably been lost (example). Even so, there are scattered samples of music for bassoon composed in Spain in the second half of the eighteenth century.

In the monastery of Montserrat, the chapel master, teacher, and composer Anselm Viola (1738-1798) composed the “Concert per a baixó obligat”<sup>36</sup>. This piece is the only preserved non-religious orchestral music from the composers of Montserrat of eighteenth century. On the cover of the only preserved copy 1791 is written, but it could be the year of the copy, so the year of composition is uncertain. Some researchers suggest this piece had a pedagogic function<sup>37</sup>. From the same composer, a total of 18 studies for bassoon<sup>38</sup> survived in a copy of the nineteenth century. The monastery was burned twice during the Peninsular War (1808-1814), probably causing the loss of the original manuscripts. It’s worth mentioning the extensive range required in these studies, going from a B flat -1 to a d 4. To play notes from Bb 3, a wing joint like the one present in the “OMS” and “VINYOLAS” bassoons is usually needed, which might give us a clue of which kind of instruments were in use before the death of Anselm Viola in 1798.



**Fig. 30 Excerpt of the étude no. 12 from “18 estudis per a fagot” by Anselm Viola**

In Barcelona, Carles Baguer (1768-1808, composer and organist in the Cathedral of Barcelona) wrote a concerto for two bassoons. As a curiosity, an advertisement of a concert in the *Diario de Barcelona* in 1818 mentions a concerto for two bassoons

---

<sup>36</sup> Original title: *Concierto de Bajón obligado/ con Violines, Oboés i Trompas/ con su Basso; el P. M. Fr. Anselm Viola. Bonaventura Bellsolà/ Acompañamiento. 1791*. For more info see: Maria Lluïsa Cortada (1998) - “Anselm Viola: compositor, pedagog, monjo de Montserrat (1738-1798)”.

<sup>37</sup> Meritxell Ferrer - “El concert per a fagot d’Anselm Viola: un concert pedagògic”.

<sup>38</sup> Original title: *18 estudis per a fagot*.

composed by Ozi as part of the repertory. Since we don't know of any concerto for two bassoons by the French bassoonist, it's possible that this concerto was the one written by Carles Baguer, but sold as Ozi's to attract more audience.

Mateo Soler (born in Martorell, in Barcelona) was a bassoonist of the Royal Chapel in Madrid from 1780 until his death in 1799.<sup>39</sup> Very little is known about him, but one sonata for bassoon and continuo from 1784 is preserved nowadays. Other pieces for bassoon solo survived, being composed for the public examinations to become a bassoonist of the royal chapel.<sup>40</sup>

Apart from these pieces, other music featuring the bassoon composed in Spain in the end of the eighteenth century includes eight trios for two oboes and bassoon by Antonio Rodríguez de Hita (1722-1787)<sup>41</sup>, six quintets for bassoon and strings by Gaetano Brunetti (1744-1798)<sup>42</sup> or the fourth movement of the oratorio *La Virgen María en el Calvario* (1794) with two bassoons composed by Francesc Queralt (1740-1825), chapel master in the cathedral of Barcelona.

---

<sup>39</sup> Original title: *Sonata para fagot*.

<sup>40</sup> *Sonata para fagot* (1780) - Joaquín Garisuain (1751-1810), *Sonata para bajón* (1791) - Miguel de Lope, *Pieza para fagot* (1802) - Antonio Ugena (? - c.1816).

<sup>41</sup> Original title: *Canciones para dos oboes y fagot*.

<sup>42</sup> Original title: *Quintetti a due violini, viola, fagotto e violoncello*.

## 5. CONCLUSIONS

The first conclusion that we can extract from the information we have is that Barcelona was in contact with the cultural evolution of the rest of Europe, and the commerce facilitated the exchanges with foreign cities, being Naples and Vienna the most important for this research.

In Barcelona there was a certain activity that allowed an evolution of the bassoon and is reflected in the instruments, its music, and other written sources. The role of the instrument was focused in church music, with special importance of the oratorio. The opera acted as a transmitter of foreign influences (especially Italian) and had influence in other contexts (chamber music played in music academies, oratorios), contributing to the evolution of the bassoon.

This process happened despite the socio-economic situation of the country (military occupation, control of the printings, restrictions on opera performances, wars and economic deceleration, etc.), which can justify the lack of written music for bassoon in other contexts.

There was an established business of woodwind instruments makers who, like other craftsmen, organized in a guild, and in some cases passed from one generation to the next. The cases of Louis Boisselot and Francisco Bernareggi are proof that this business was strong enough to attract makers from other countries to try to establish in the city. Looking at the preserved instruments, we can distinguish a first stage where the instruments were made similarly to the ones made in France in the first half of the eighteenth century. This is very relevant, since there is a gap of surviving instruments from this time.

This work encompasses very different documentary sources, each of which still requires a more in-depth study and is susceptible to be extended (organological and musical analysis as well as documentary research). During the writing of this work, a



new instrument with the mark “VIÑOLAS” was found in a private collection (see Annex). For time and logistic reasons, it was not possible to include it in the present work.

## 6. BIBLIOGRAPHY

Alier i Aixalà, Roger (1990) - "L'òpera a Barcelona". Barcelona: Societat catalana de musicologia.

d'Amat i de Cortada, Rafael - "Calaix de sastre". Edited and revised by Ramon Boixareu. Barcelona: Ed. Curial (1988).

Bertran Xirau, Lluís (2018) - "Musique en lieu: une topographie de l'expérience musicale à Barcelona et sur son territoire (1760-1808)". Universidad de la Rioja: doctoral thesis.

Borràs i Roca, Josep - "Constructors d'instruments de vent-fusta a Barcelona entre 1742 i 1826". *Revista Catalana de Musicologia*, no. 1 (2001).

Borràs i Roca, Josep (2009) - "El baixó a la península Ibèrica". Universitat Autònoma de Barcelona: Doctoral thesis.

Brugarolas, Oriol (ed.) (2019) - "*La música en el Diario de Barcelona 1792-1850: Prensa, sociedad y cultura cotidiana a principios de la Edad Contemporánea*". Barcelona: Ed.Calambur.

Cortada, Maria Lluïsa (1998) - "*Anselm Viola: compositor, pedagog, monjo de Montserrat (1738-1798)*". Barcelona: Publicacions de l'Abadia de Montserrat.

Dart, Mathew (2011) - "*The Baroque Bassoon: form, construction, acoustics and playing qualities*". London Metropolitan University: Doctoral thesis.

Daufí, Xavier (2001) - "*Estudi dels Oratoris de Francesc Queralt (1740-1825): Fonaments de la història de l'oratori a Catalunya al segle XVIII*". Universitat Autònoma de Barcelona: Doctoral thesis.

Kopp, James - "*An acoustical challenge for Bassoon Makers: The Story of A flat*" in: Ewell, Terry B (ed.) (2009) - "*Celebrating double reeds : a Festschrift for William Waterhouse and Philip Bate*". Baltimore: International Double Reed Society. p. 197-212.

Ferrer, Meritxell - "El concert per a fagot d'Anselm Viola: un concert pedagògic". Escola Superior de Música de Catalunya: Bachelor thesis.

Reche, José and Garcia, Oriol (2012) - "Las Iluhidas academias de musica". Escola Superior de Música de Barcelona: Master thesis.

Reche, José (2011) - "*Els germans Petrides a Barcelona*". Escola Superior de Música de Barcelona: Bachelor thesis.

Pàvia i Simó, Josep (2001) - "*La Capella de música de la Seu de Barcelona des de la mort del mestre Francesc Valls fins a l'any 1755*". Anuario Musical no. 56 .

Vilar, Pierre (1989) - *Història de Catalunya*. Barcelona: Edicions 62.

Waterhouse, William (1993) - "*The New Langwill Index: A dictionary of musical wind-instruments makers and inventors*". London: Tony Bingham.

## 6. FIGURE INDEX

	Page
Fig. 1 Nomenclature of the elements of the basson	4
Fig. 2 Painting of the Virgin of Montserrat and detail of a dulcian player (right)	5
Fig. 3 Engraving of the Virgin of Montserrat and detail of a bassoon player (right)	6
Fig. 4 Final assault to Barcelona by the Bourbon troops the 11th of September of 1714	8
Fig. 5 First page of the first publication of the <i>Diario</i> (1792)	11
Fig. 6 First pages of <i>Calaix de Sastre</i> by Rafael d'Amat i de Cortada (1769)	12
Fig. 7 Draw of a Music Academy during the Lent	14
Fig. 8 Barcelona in 1806 with the fortress of Ciutadella (blue) and the castle of Montjuïc (red)	17
Fig. 9 Drawing of a dance in Barcelona	21
Fig. 10 Genealogy of the family Oms	24
Fig. 11 Genealogy of the family Padrosa	25
Fig. 12 Coat of arms of the House Amat and mark of the family of makers Pedrosa	26
Fig. 13 Genealogy of the family Vinyolas	27
Fig. 14 Comparison of bells	29
Fig. 15 Comparison of boot joints	30
Fig. 16 Comparison of long joints	30
Fig. 17 Comparison of boot joint keys	31
Fig. 18 Long joint of PADROSA 2	32
Fig. 19 Comparison of PADROSA 2 (top) and depiction of a bassoon (bottom)	32
Fig. 20 Comparison of keys	33
Fig. 21 Bell comparison	33
Fig. 22 Detail of the wing key in OMS	34

<b>Fig. 23 Crook of the OMS</b>	<b>35</b>
<b>Fig. 24 Detail of the platform in the long joint of the OMS</b>	<b>35</b>
<b>Fig. 25 Bell comparison</b>	<b>36</b>
<b>Fig. 26 Comparison of two key mounts</b>	<b>36</b>
<b>Fig. 27 Detail of the tenon of the wing joint of the VIÑOLAS</b>	<b>37</b>
<b>Fig. 28 Detail of the boot joint of the VIÑOLAS</b>	<b>37</b>
<b>Fig. 29 Detail of the long joint of the VIÑOLAS</b>	<b>37</b>
<b>Fig. 30 Excerpt of the étude no. 12 from “<i>18 estudis per a fagot</i>” by Anselm Viola</b>	<b>38</b>

## 7. ANNEX

### ARNET

MAKER: Arnet

PLACE: Barcelona

DATE:

MARK: BARNA ARNET (bell, long joint, boot joint)

OTHER MARKS:

ACTUAL LOCATION: Barcelona

PLACE: Museu de la Música de Barcelona

REGISTER: MDMB 12725

#### PRESERVED ELEMENTS

#### Claus

#### Forat

#### Clau

Bocal



Wing key



Wing joint



F



Boot joint



Ab



Long joint



F#



Bell



D



Bell ring



Eb



Plug



B/Bb



#### Ferrules

1



3



2



4





## MATERIALS

Wood:

Metal elements: Brass

Plug: Cork

Other elements:



## PADROSA 1

MAKER: Pedrosa (Pere?)

PLACE: Barcelona

DATE: 1750-1760?

MARK: BARNA PDROSA (bell)

OTHER MARKS:

LOCATION: Madrid

PLACE: Private collection

REGISTER: -

### PRESERVED ELEMENTS

### Keys

### Hole

### Key

Bocal



Wing key



Wing joint



F



Boot join



Ab



Long joint



F#



Bell



D



Bell ring



Eb



Plug



B/Bb



### Ferrules

1



3



2



4



## MATERIALS

Wood:

Metal elements: Brass

Plug: Cork + wax

Remarks:





## PADROSA 2

MAKER: Padrosa (Pere?)

PLACE: Barcelona

DATE: 1750-1760?

MARK: BARNA P(AD)ROSA (bell, long joint)

OTHER MARKS:

LOCATION: Madrid

PLACE: Private collection

REGISTER: -

**PRESERVED ELEMENTS**Bocal Wing joint Boot join Long joint Bell Bell ring Plug **Ferrules**1 2 **Keys**

Wing key

F

Ab

F#

D

Eb

B/Bb

**Hole****Key****MATERIALS**

Wood:

Metal elements: Llautó

Tap: Cork + wax

Remarks: Playable instruments pitched around 415 Hz. Doesn't have a platform in the long joint and the internal bore of the wing joint is a bit damaged. The keys are thick and of solid construction.





## VINYOLAS

MAKER: Viñolas

PLACE: Barcelona

DATE:

MARK: Barcelona Viñolas (bell)

OTHER MARKS:

LOCATION: Barcelona

PLACE: Private collection



REGISTER: -

### PRESERVED ELEMENTS


### Keys

### Hole


### Key

Bocal 

Wing key  

Wing join 

F  

Boot join 

Ab  

Long joint 

F#  

Bell 

C#  

Bell ring 

D  

Plug 

Eb  

B/Bb  

### Ferrules

1 

3 

2 

4 

### MATERIALS

Wood: Sorb tree (according to Pau Orriols)

Metal elements: Brass

Plug: cork

Other elements:



## OMS

MAKER: Oms

PLACE: Barcelona

DATE: 1781-?

MARK: Oms en Barcelona (long joint)

OTHER MARKS: 1 (long joint)

LOCATION: Barcelona

PLACE: Museu de la Música de Barcelona

REGISTER: MDMB 551

### PRESERVED ELEMENTS

Bocal 

Wing joint 

Boot joint 

Long joint 

Bell 

Bell ring 

Plug 

### Ferrules

1 

2 

### Keys

Wing key

F

Ab

F#

D

Eb

B/Bb

### Hole



### Keys



3



4



## MATERIALS

Wood: Sorb tree (according to Pau Orriols)

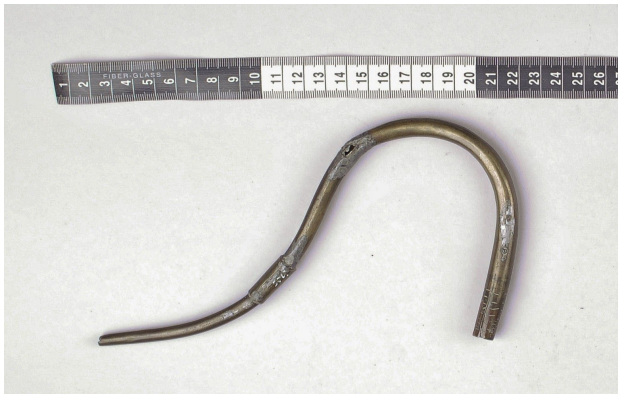
Metal elements: Brass

Tap: Cork + wax

Altres elements:

Ivory ring in the first hole and the low C holes.

Reparation with bone/horn in the bocal well.







## Recently found bassoon marked VIÑOLAS

