

**STEPHEN GOTTLIEB • LUTE MAKER**

5 LEICESTER MEWS • LEICESTER ROAD • EAST FINCHLEY • LONDON N2 9EJ

t +44 (0)20 8444 5367 e stephen@lutemaker.com**11-COURSE BAROQUE LUTES****After the 'small' Frei 66.5 cm f'A440 10 frets 11 ribs Model Z**

A small and elegant lute in the characteristic long Bologna style (the 'pearl' mould of Thomas Mace) so much favoured by French players of the early Baroque. It is modelled closely on the smaller of the two lutes by Hans Frei in the Vienna Kunsthistorischesmuseum, no C34, the body of which was probably made in the first half of the 16C. This fine, and plainly much played, instrument was converted to 11c in the early 17C, and is close in appearance to the lute Charles Mouton plays in the famous painting by Francois De Troy in the Louvre. I make it of 11 ribs of maple (as the original), but it can as well be made in ash, yew, walnut, fruit- or other woods. Plain pegbox and neck in plum or maple, or various veneered and decorative schemes are possible. It has a cambered fingerboard with treble rider for the chanterelle.

After Rauwolf 67cm f'A440 10 frets 15 ribs Model MM

The original of this model by Sixtus Rauwolf, Augsburg is a beautiful 11c lute in a private collection, which I, along with Michael Lowe and David Munro, restored to playing condition in 2003. The body was made around 1590, probably as a 7c or 8c instrument, and the lute now has a very well-proportioned Baroque replacement neck made in the 17C. It is widely considered to have an exceptionally fine sound, and can be heard on a recording of Weiss by Jakob Lindberg on BIS cd 1524. Much of this quality probably comes from the great age of the lute, but I find it makes an excellent model for various other styles. I use it for 7c and 8c, and for 10c, 11c and 12c versions. The original is made of particularly dense and resonant maple, of light figure, and I make it with either maple or yew ribs.

My design after Maler 69cm e'A440 10 frets 11 ribs Model G

I designed this lute mould quite a few years ago to use for 11c Baroque lutes. It has an outline based on the geometry of the long Bologna lutes of Maler, with a slightly deeper section to give a good strong bass resonance. It is an elegant shape, and is an alternative to the similar 'Warwick' Frei, but with a slightly smaller body volume.

After the 'Warwick' Frei 69.5 cm e' A440 10 frets 11 ribs Model LL

This large lute is modelled on the famous and splendid early 16C instrument by Hans Frei in Warwick County Museum, almost certainly originally a 6c lute and now converted to 11c. The body, which I consider to be the finest of the few surviving high Renaissance lutes, has the long classic 'Bologna' outline (Mace's 'pearl' form) and strongly formed cross section so admired by players of the French Baroque period. The back of the original is of 11 highly flamed maple ribs and I also use figured ash, plum and other woods. I have made it with plain neck and pegbox in plum or maple, which can also be veneered with ebony. Decorated versions have fretted and carved, occasionally gilded, pegbox panels. The fingerboard is cambered and there is a treble rider for the chanterelle. This model can be considered of a 'normal' string length for such a lute.

My design after Tieffenbrucker 71.2cm eb'A440 10½ frets 17 ribs

Model E

This is a large 11c lute designed around the body of Magno Tieffenbrucker 8c lute, Venice, 1609, in the Bardini Collection, Florence. Its size makes it suitable for the earlier music of Weiss, and it has, because of the larger soundboard great sonority and projection. It has a cambered fingerboard, treble rider and the back can be made of maple or yew, depending on the desired tone colour.