



STEPHEN GOTTLIEB • LUTE MAKER

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

t +44 (0)20 8444 5367 e stephen@lutemaker.com

13-COURSE BAROQUE LUTES WITH BASS RIDER

After the 'Warwick' Frei 70/75.5 cm e'A440 10¼ 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. It has a cambered fingerboard and treble rider, and the bass rider can be made in several styles.

My design after Tieffenbrucker 72/77.5cm eb'/e'A440 10¼ frets 13/37 ribs Model T

A large bass rider style Baroque lute, with a body modelled on the Bardini Tieffenbrucker. The full body shape, with large soundboard area and body volume, makes for a powerful bass response for this lute type. The body can be made with 17 ribs of yew or maple, or 37 of yew. It has a cambered fingerboard and treble rider, and the bass rider can be made in several styles.

After 'small' Frei 66.5/71.8cm f' A440 10¼ frets 11 ribs Model Z

An elegant mid 16C type of lute in the characteristic long Bologna style (the 'pearl' mould of Thomas Mace). It is modelled closely on the smaller of the two lutes by Hans Frei in the Vienna Kunsthistorischesmuseum, no. C34, probably made in the first half of the 16C. The original back is of 11 ribs of maple, but it can as well be made in ash, yew, fruit- or other woods. The plain pegbox and neck can be made in plum, maple or beech, and various decorative schemes, such as stripes of bone or horn, are possible. It has a cambered fingerboard and treble rider, and the bass rider can be made in several styles.

After Unverdorben 70/75.5cm e'A440 10¼ frets 31 ribs Model KK

This model is a bass rider version of the 13c lute described more fully in the list of 'swan necked' lutes. The back is in yew, it has a cambered fingerboard and treble rider, and the bass rider can be made to several different designs.

13-COURSE BAROQUE LUTES WITH SWAN NECK

After the 'Warwick' Frei 70/98cm e'A440 10¼ 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. 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. The top neck is a strong and stable form, modelled after Martin Hoffman

My design after Tieffenbrucker 72/99.3cm eb'A440 10 frets 37/17 ribs Model DD

The body of this lute is modelled on a slightly smaller version of the Magno Tieffenbrucker 8c lute in the Bardini Collection in Florence, and has a rather full, somewhat elliptical outline. The original has 37 yew ribs, but I also make a simpler version with 17 ribs of yew or maple. The fingerboard is cambered, and it has a treble rider.

After Unverdorben 72/100cm eb'A440 10¼ frets 31 ribs Model KK

The lute on which this model is closely based is a very beautiful conversion in the Fenton House collection in London. The yew body, perhaps of an 8c lute, was made c. 1590 by Marx Unverdorben, Venice, and the elegant 13c swan neck replacement for the original neck was made by Buchstetter of Regensburg in 1747. He made an especially nicely sculpted swan neck and pegbox and it has the usual cambered fingerboard, and a treble rider. It makes a powerful 13c lute, very suited to the grand music of Weiss and Bach.

After Schelle 73/97.1cm eb'A440 10½ frets 11 ribs Model JJ

This lute is modelled closely on an instrument made in Nuremberg in Sebastian Schelle's last year, 1744 and still in playing condition. It is in the collection of the Germanisches Nationalmuseum in Nuremberg. It is an elegant model, with a long almond-shaped 11-ribbed body, probably emulating the much earlier Bologna lutes of Maler and Frei. (It is in fact very close in style to the 'Warwick' Frei. The original has the back in rosewood, and this makes for great power and penetration, excellent for playing in small ensembles. Maple will give a rather warmer sound, perhaps better for mainly solo playing. I recently made this model in ebony, and found, rather to my surprise, that this gave a tone colour somewhere between rosewood and maple. The fingerboard is cambered, and it has a treble rider.

After Widhalm 74/106cm eb'A440 10½ frets 11 ribs Model W

A large late Baroque lute after Leopold Widhalm of Nuremberg, 1755, instrument MIR 903 in the Germanisches Nationalmuseum which is similar in style to model JJ, as might be expected from a pupil of Schelle. The original has the 11-ribbed back in rosewood, and this makes a lute with a hard, penetrating tone, most suitable for ensemble playing; but it will make a fine instrument of maple, with a rather warmer tone colour.

13-COURSE BAROQUE LUTES WITH TRIPLE HEAD

My design after Tieffenbrucker/Jauck 70.5/84.4/95.9cm e'A440 10½ frets 37/17 ribs Model OO

The body of this lute is modelled on a slightly smaller version of the Magno Tieffenbrucker 8c lute in the Bardini collection in Florence, with a rather full, almost elliptical outline. The original has 37 yew ribs, but I also make a simpler version with 17 ribs of yew or maple. The elaborate triple headed design seems to be a development of the so-called swan necked form, with an additional pegbox. It exists on a number of surviving instruments, and my design is a combination of several by Jauck. It has a cambered fingerboard and treble rider.