

BIOGRAPHICAL SKETCHES OF GERMAN MAKERS OF EXTANT VIOLS,  
WITH BRIEF SURVEYS OF THEIR SURVIVING WORK

The following notes are for the most part simply compilations of information available in several standard reference books (omitting or amending anything known to be incorrect). By far the most useful, especially for this particular group of makers, is Willibald Leo, Freiherr von Lütgendorff, *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (Frankfurt am Main, 6/1922) and the update volume by Thomas Drescher, *Nachtragsband* (Tutzing, 1990).

These have been supplemented by a number of more recent studies devoted to specific makers or regional schools, including (in chronological order of their publication)

- Annette Otterstedt, “Gregorius Karpp: Ein ostpreußischer Instrumentenbauer des späten 17. Jahrhunderts,” *Concerto: Das Magazin für Alte Musik* 3/2 (February 1986): 39–45
- Klaus Martius and Kathrin Schulze, “Ernst Busch und Paul Hiltz: Zwei Nürnberger Lauten- und Violenmacher der Barockzeit,” *Anzeiger des Germanischen Nationalmuseums* (1991): 145–83
- Klaus Martius, *Leopold Widhalm und der Nürnberger Lauten- und Geigenbau im 18. Jahrhundert* (Frankfurt am Main: Erwin Bochinsky, 1996)
- Josef Focht, “Der Münchner Gambenbau,” in Christian Ahrens and Gregor Klinke, eds., *Viola da gamba und Viola da braccio: Symposium im Rahmen der 27. Tage Alter Musik in Herne 2002*, 101–14 (Munich and Salzburg: Musikverlag Katzschler, 2006)
- Friedemann and Barbara Hellwig, *Joachim Tielke: Kunstvolle Musikinstrumente des Barock* (Berlin: Deutscher Kunstverlag, 2011)
- Klaus Martius, “Die Viole da Gamba von Martin und Johann Christian Hoffmann,” in Eszter Fontana, Veit Heller, and Klaus Martius, *Martin und Johann Christian Hoffmann: Geigen- und Lautenmacher des Barock*, 168–84 (essay) and 328–75 (catalogue) (Leipzig: Friedrich Hofmeister Musikverlag, 2015)

From time to time, reference is made to “the museum” of certain European cities, without giving its full name. These names can be found in the database entries for the instruments in question, but a few of the most frequently mentioned are also given here for the reader’s convenience:

- Berlin: Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Preußischer Kulturbesitz
- Copenhagen: Musikhistorisk Museum (now also identifying itself in English as The Danish Music Museum)
- Leipzig: Museum für musikalische Instrumente der Universität Leipzig (also known as the Grassi Museum)
- Nuremberg: Germanisches Nationalmuseum

It may also be helpful to provide some background for the repeated references to a viol maker being granted citizenship of a certain city. According to the German-language version of Wikipedia, “The status of citizen, and related civil rights, were not always available to all the inhabitants of a country or city. [...] Only those people could be citizens who had reached a certain age; proved they owned a home or property in the city, either by inheritance or purchase; were transferring their citizenship from another city; paid taxes; and participated in military service to defend the city. Only citizens could vote for the city government.... Until the imperial period, in many German cities the proportion of citizens to the total population was less than ten percent.” [my translation]

—Thomas G. MacCracken  
(revised 10/2018)

#### ALLETSEE, Paul

Considered one of the best Bavarian luthiers of his time, Alletsee was born in 1684 in Waltenhofen, near the famous violin-making town of Füssen, the son of Paul and Regina Alletsee. Soon after 1700 he moved to Munich and remained there for the rest of his life, receiving an appointment in 1710 as “Hof- Lauten und Geigenmacher” (court maker of lutes and violins). It is not known from whom he received his training, but a likely candidate is Rudolf Höß, the previous holder of that court appointment, who died in or about that same year. In 1707 or 1708 Alletsee married Maria Salome Wörlin, and in 1727, soon after her death, he married Maria Anna Rigel.

After Alletsee himself died in 1733 she received a widow's pension from the court until at least 1761, while his workshop was taken over by his son-in-law Johann Andreas Kämbel, and later by Alletsee's former pupil Joseph Paul Christa.

Alletsee built the whole range of bowed and plucked string instruments, of which more than 100 survive today, including 9 bass viols dating from 1714 to 1732, as well as 5 trebles (2 of which were probably originally violas d'amore), 2 tenors, a baryton, and numerous violas d'amore.

#### AMAN, Georg

Aman was born in 1671 in Vils (about five miles southwest of Füssen, today just across the border into Austria) but spent his career working in Augsburg, where in 1695 he married Ursula Schnitzler, the widow of a luthier named Mathias Wörlin; in 1708 he was married again, to Rosina Wanner. Until his death in 1731 he made a variety of stringed instruments, surviving examples of which include an undated bass viol currently owned by a European professional gambist and smaller ones in the museums of Barcelona, Geneva, and Lucerne. Also extant are a pochette dated 1699, a viola d'amore of 1723 (until recently part of the Lachmann Collection at UCLA), a contrabass from 1726, and several lutes of different sizes, as well as instruments of the violin family. A viola d'amore dated 1730 is owned by the Juilliard Historic Instrument Collection and was recently restored for concert use.

#### BACHMANN, Anton

This life-long Berliner was born in 1716, received a court appointment there in 1746 (as "Königlicher Preussischer Kammer Instrumentenmacher," or Royal Prussian Chamber Instrument Maker), and died in 1800. Although the contemporary writer on music (and Bach biographer) Johann Nikolaus Forkel called his new instruments "very good" and his repair work "highly successful," Lütgendorff writes dismissively of Bachmann's work, while admitting that his only known bass viol was of a higher quality than his violins. That instrument, bearing a date of 1746, was lost from the Berlin museum during World War II, but the same collection still contains a violin, viola, and cello by Bachmann that were included in a recent exhibition; at least two lutes are also known. In 1779 two of his sons were singled out for praise as "excellent solo players" in the service of Prussian royalty, Friedrich Wilhelm as a violinist and Karl Ludwig as a violist who later followed in his father's footsteps as a luthier.

#### BOCHEM, Michael and Dietrich

Michael (active in the decades either side of 1700) was a member of the middle generation of this family of luthiers in Cologne, the son of Dietrich (fl. 1668-73) and father of Johann (fl. 1745-69). Lütgendorff reported that several museums owned examples of Michael's work (mostly lutes and citterns), but did not mention his only known viol, a bass dated 1720 that surfaced recently and is now privately owned in France. There is also a treble viol dated 1668 by Dietrich Bochem in the Brussels museum.

#### BOSSART, Rudolf

In a 1615 register of master craftsmen working in Augsburg Bossart appears as a 54-year-old luthier, so he would have been born about 1561; he is also listed in a death register for 1628. The Nuremberg museum owns his only known viol, a cornerless bass made in the year of Bossart's death that evidently remained useful for more than two centuries thereafter, because it also contains Viennese repair labels dated 1716 and 1831. His son Jacob was also a luthier and made a chitarrone dated 1629 now in the Copenhagen museum.

#### BUCHSTETTER, Christof

This maker was born in 1687 in Stadtamhof, near Regensburg. Like his father, Joseph Buchstetter, he was both a musician and citizen (Bürger); according to Lütgendorff, his given names were Christoff Andre, which in Drescher's supplement volume is emended to "Andreas (Christoph Andre)". Three of his sons also became luthiers, of whom Gabriel David (1713-1773) is better known today than his younger brothers Stephan and Andreas Michael, or than his own son Josef. The museum in Stockholm owns a treble-sized instrument whose label states it was made by "Christof Buchstetter ... [in] Stadt am Hoff, 1746," provisionally assumed to be this maker. At some point it was turned into a viola, and may originally have been a viola d'amore rather than a true treble viol.

#### BUSCH, Ernst

In 1622 Busch was granted citizenship in Nuremberg and took over the workshop of the recently-deceased city musician and luthier Friedrich Lang, whose daughter Anna Elisabeth he married the following year. The entry for their marriage in the parish register states that Busch came from “Illsen” (today spelled Uelzen), about 25 miles south of Lüneburg, and was the son of Frantz Busch, a carpenter. Anna must have died by 1646, when Ernst married a second time, only two years before his own death in 1648. Surviving instruments include an unusually large number of viols (3 tenors, 6 basses, and 7 G-violones), to which may be added a pochette in Budapest, a mute violin in Brussels, and a viola in Vermillion, South Dakota.

#### CHRISTA, Joseph Paul

This maker was born in Füssen in 1700, the son of a master carpenter named Johann Michael Christa. At the age of 16 he was apprenticed to his cousin Paul Alletsee in Munich; after completing his training in 1721 he stayed on for seven more years before going to work for various lengths of time with Georg Aman in Augsburg, Stefan Posch in Vienna, and Johann Strobl in Ölmütz. Following Alletsee’s death in 1733 he returned to Munich and three years later married his master’s stepdaughter Maria Margareta. (When Christa died in 1741 she married Alletsee’s son Kaspar, thus keeping the business in the family for another generation.) Focht states that eight instruments by Christa are known, a total that includes three viols: a bass and a tenor dated 1737 and another bass dated 1740.

#### DOPFER, Nikolaus

Dopfer was born in 1714 in Füssen but spent his career in Mainz, where in 1756 received an appointment as violin maker to the electoral court (“Churfürstlicher Maynzischer Hof Lauten und Geigenmacher”), and where he died in 1788. In 1747 he married Maria Barbara Hornung, the widow of Johann Joseph Martin Elsler, whose pupil or employee he may therefore have been. A small 6-stringed instrument in the Geneva museum was probably built as a viola d’amore without sympathetic strings, and certainly has been played on the shoulder in modern times, as revealed by the chin rest seen in a photo of it taken when it was on display nearly 40 years ago. There is also a lute in a museum in Darmstadt, and a viola in the collection of the Conservatorio Luigi Cherubini in Florence.

#### DÖRFFEL, Johann Andreas

Considered to be one of the best makers in Klingenthal, Johann Andreas Dörffel was born there in 1696. His father, Johann Friedrich Dörffel, also a violin maker, must have died when the boy was very young, because his mother remarried in 1701, to another violin maker by the name of Johann Tängel. By 1717, when Dörffel himself was married—to Anna Elisabeth Frank, the daughter of a citizen (Bürger) of nearby Markneukirchen—he had already qualified as a master luthier. Toward the end of his career, he served as head of the local guild of instrument-makers, remaining in Klingenthal until his death in 1781.

Three viols are listed in the accompanying database. One, at the Bach-Haus in Eisenach, is now a viola, and opinions differ as to whether it was originally a treble viol or a viola d’amore; another, of similar size, is at the Royal Northern College of Music in Manchester, whose published catalogue calls it anonymous despite a label. The third is played by Jordi Savall on his second recording of the Bach gamba sonatas (in an arrangement of one of that composer’s organ trios), where it is identified as a “viola de gambe altus.” This suggests it may be a small tenor of some kind, but no further information is presently available. Other reported instruments by Dörffel include violas d’amore in museums in Amsterdam, Berlin, and Leipzig, as well as a theorbo in the Berlin collection.

#### DÖRFFEL, Johann Georg

The Dörffel family produced many violin makers who worked in the area of Markneukirchen and Klingenthal during the 18th and 19th centuries. Johann Georg I came there from Graslitz and was accepted into the local guild in 1678, remaining active until 1716. Two nephews, sons of his brother Sebastian, were also both named Johann Georg, one of whom (usually known as Hans Georg) was accepted into the guild in 1697, the other in 1710. The only known viol, a bass, was lost from the Berlin museum in World War II and its label evidently bore no date

(reading simply “Georg Dörffler in Altenburg”), so it is impossible to say which of these three men might have made it.

#### DÖRING, Christoph

According to the label of a viol formerly in the Leipzig museum, this maker worked in Kassel, but Lütgendorff was unable to find any documentation of his activity in archives there. That instrument, dated 1667, was lost in World War II, but may be the same as one that was privately owned in Nuremberg when seen by Peter Tourin in the late 1970s: both are described as having flame-shaped soundholes with inlaid backs and ribs, and the recorded dimensions match quite closely, although the number of strings differs, which could easily be due to the modern renecking of the latter.

#### DÖRING, Wilhelm

Lütgendorff suggested that this maker, who also worked in Kassel, was probably a grandson of Christoph Döring (above), but once again was unable to find documentation locally. His only known viol, made in 1765, was also in the Leipzig museum, where only its neck and head survived World War II.

#### EBNER, Gotthard

Ebener was 63 years old when he died in 1760, so was born in either 1696 or 1697, in Hallein, about 10 miles south of Salzburg. As a young man he relocated to Regensburg, where he was granted citizenship in 1722 and was also active as a town musician. The following year he was widowed, but later remarried and his second wife survived him by some 16 years. According to Lütgendorff, his violins were equally influenced by Amati and Stainer, and his only known bass viol is also reported to be made in the style of Stainer.

#### EDLINGER, Thomas (I)

Originally from Gross Kirchheim in Carinthia (Austria), by 1656 Edlinger had moved to Augsburg, where five years later he married Elisabeth Hummel, the daughter of the Nuremberg luthier Mathias Hummel. They had three children, including two who also became luthiers: Thomas II moved to Prague about 1690 (the year of his father’s death) and became very prosperous there, succeeded by his own son Josef Joachim Edlinger, while Hans Georg remained in Augsburg but died at the age of 30 in 1696. There are five bass viols by the elder Thomas, all dated either 1672 or 1673; one of them was formerly owned by Karl Neumann, one of the founders of the Viola da Gamba Society of America, and is now at the Smithsonian Institution, while a sixth, unlabeled bass in St. Petersburg has also been attributed to him, and a large violone made in 1686 is privately owned in Canada. Other extant instruments include several pochettes and lutes in various European museums.

#### ELSLER, Johann Joseph [Martin]

Although a native of Kislingswald in Glatz (Silesia), Elsler’s career was spent in Mainz. A label quoted by Lütgendorff implies that he was established there as early as 1717, and at some point he received an appointment as maker of stringed instruments to the electoral court. (The phrase “Churfürstlicher Mayntzischer Hoff- Lauten- und Geigenmacher” appears on a label dated 1746 but on another from the 1730s he called himself simply “Lauten und Geigen Macher in Meyntz”.) In 1725 he married Anna Margareta Krück, the daughter of a blacksmith in that city, with whom he had five children. She seems to have died soon after the birth of the youngest in 1734, because the following year he married Maria Barbara Hornung, the widow of a soldier, with whom he had two more children before his own death in 1747. Five bass viols by Elsler are documented, with dates ranging from 1724 to 1732 (or 1739; the handwritten final digit is unclear), though one of these was lost in World War II. There are also three smaller viols, one dated 1746, which have been variously classified as either small tenors, large trebles, or (most recently) violas d’amore without sympathetic strings. A cello by him was auctioned by Ingles & Hayday in 2013.

#### EPP, Mattheus & Johann (Hans) Jacob

Mattheus Epp was born in or near Füssen about 1610; in 1638 he married Rosina Salome Windschlag in Strassburg, where he lived and worked until his death in 1675. Their oldest son, Johann Jacob, was born in 1639 and

became his father's pupil and successor. A bass viol bearing the printed but undated labels of both men was therefore probably made some time between about 1660 and 1675, and is here classified as German because Strassburg was then still a free city of the Holy Roman Empire, prior to its annexation by France in 1681. This was lost during World War II from the Leipzig museum, which still owns two other instruments by Mattheus, a pochette dated 1656 and a lute from 1671 that was converted to a guitar in the early 19th century. A guitar made in 1643 is also known to have survived into the 20th century, and a pochette dated 1663 (or 1667) is in the Paris museum.

#### FICHTL, Mathias

It appears there were at least two makers named Mathias Fichtl, though their relationship is unclear. One, who worked in Augsburg, must have died by 1701, when his widow married the luthier Gregor Ferdinand Wenger (though according to Lütgendorff her previous husband's name was Philipp Jakob Fichtl, not Mathias). The other was born in Mittenwald in 1730, the son of Georg Fichtl and his wife Magdalena Buchberger née Schwarz; in 1756 he married Theresia Schändl but died less than a decade later, in 1765. A tenor viol now in the Geneva museum is credited to a Mathias Fichtl of Augsburg in the year 1740, but this information seems incompatible with the known biographies of either maker, and therefore remains a matter for future research.

#### FISCHER, Johann Ulrich

Fischer was born in Füssen in 1688, the son of Bartholomäus (a miller) and Magdalena Fischer. Nothing is known of his training, but the label in his only extant bass viol reveals that by 1720 he had moved to Landshut (located about as far northeast of Munich as Füssen is southwest), where three children born to him and his wife Maria Barbara Bogenschmid were baptised in 1723, 1724, and 1725. A violin made in 1726 is now in the Leipzig museum, which also owns a Trumscheidt (or tromba marina) dated 1728; other instruments of this type survive in museums in Landshut, Munich, and Vienna. There are also two violas d'amore in the Munich Stadtmuseum, dated 1725 and 1727.

#### FISCHER, Zacharias

Fischer was born (in 1730), worked, and died (in 1812) in Würzburg, where he held an appointment as violin maker to the electoral court ("Hochfürstlicher Lauten und Geigenmacher") at least as early as 1755 and was granted citizenship (Bürgerrecht) in 1787. It is assumed he was the son of Johann Michael Fischer, who is documented as court violin maker during the years 1747 to 1753. The Barcelona conservatory has a treble-size instrument described in their catalogue as originally a viola d'amore (with 7 playing and 7 sympathetic strings) later transformed into a 6-stringed treble viol. A 7-course lute by Fischer is in the Leipzig museum.

#### FLEISCHER, Hans Christoph

This maker was born in Hamburg in 1638 and remained there until his death some time before 1692. His father, Christoff, was also a luthier, whose only surviving instrument is a contrabass made in 1657; two brothers-in-law were likewise instrument makers, Joachim Tielke (husband of Catharina Fleischer) and Lucas Goldt (husband of Anna Fleischer). Hans Christoph is known today for an undated bass viol that has come to light only recently, as well as two highly decorated guitars (dated 1679 and 1684) and an undated angélique (a kind of archlute, also made by Tielke, whose 16 strings were tuned in a diatonic scale). According to Lütgendorff he also made keyboard instruments, but the only known harpsichords by members of the Fleischer family were made by his sons Johann Christoph and Carl Conrad, there being one extant instrument by each brother, respectively dated 1710 and 1720.

#### FRIEDSTADT, Johann Christoph

Friedstadt's labels state that he was instrument maker ("Hoff-Instrumentmacher") to the court at Kassel, where he was born in 1694 and died in 1775. Lütgendorff reports that he could find nothing about him in the archives there, but suggests that he may have been a son of the court painter Johann Wilhelm Friedstadt, and brother of the court musician Johann Heinrich, the city musician Ernst Friedrich, and the painter Johann Martin Friedstadt. Until 1945 the Berlin museum had a 7-string instrument of treble size that Curt Sachs's catalogue classified as a treble viol (despite its body length of 45 cm) but that must surely have been a viola d'amore without sympathetic strings. A similar but smaller instrument belonging to the Braunschweig city museum has consistently been

described as a viola d'amore, although the 1997 catalogue finessed this issue by calling it a "Diskantgambe (Viola d'amore)."

#### GEDLER, Norbert

Norbert Gedler was born in Füssen in 1692, the son of Matthias Gedler, a carpenter and maker of lutes, and his wife Eva Hollmayr. In 1716 Norbert married Clara Weiss, the daughter of a local businessman, and by the early 1720s he was working in Würzburg, where in 1723 he received an appointment as maker of lutes and violins ("Hochfürstlicher Hof-Lauten- und Geigenmacher") at the electoral court. After Clara's death in 1727 he married Anna Regina Hufnagel in 1728, only to die himself in 1729. (His young son Johann Anton thereupon moved back to Füssen, where he was trained as a luthier by his cousin Simpert Niggel.) The Deutsches Museum in Munich owns a small 5-stringed instrument by Gedler that is currently described as a viola d'amore without sympathetic strings; another viola d'amore is in the Museum for Hamburg History, and two barytons survive, one in Paris, the other in Lisbon.

#### GÖBLER, Johann Casper

Göbler was active during the late 18th century in Breslau, then a German city but today known as Wrocław in Poland. Lütgendorff suggests he may have been a pupil of Sebastian Rauch, who worked there in the middle two quarters of the century. Just within the last decade, a bass viol made by him in 1784 has come to light and been restored for use by a professional gambist.

#### GOLDT, Jacob Heinrich

Born in Hamburg in 1699, Jacob was the son of Samuel Goldt (see below) but seems to have begun his career working in the shop of the elderly Joachim Tielke, his great-uncle, continuing there for several years after Tielke's death in 1719 before establishing his own shop by the mid-1720s. About 1722 he married Dorothea Elisabeth Honstede from Lübeck, and died in her native city in 1775. Extant examples of his work include half a dozen bass viols with dates ranging from 1725 to 1768, as well as a viola, two theorbos, and several other instruments either doubtfully attributed or whose current location is unknown.

#### GOLDT, Samuel

Samuel Goldt was the son of Lucas Goldt and Anna Fleischer, the sister of Hans Christoph Fleischer (see above) and sister-in-law of Joachim Tielke. He was born in Hamburg in 1673 and died there in 1740; in 1698 he was granted citizenship and that same year married Elisabeth Viese, with whom he had a son (Jacob Heinrich, see above) and four daughters. Four surviving instruments by him are known today, two bass viols (both in the Copenhagen museum) and two lutes.

#### GOTTMANNSHAUSEN, Hans

Active in Erfurt in the late 17th century, Gottmannshausen was named in Johann Phillip Eisel's treatise *Musicus autodidaktos*, published in that city in 1738, as one of the best makers of viols, along with such better-known makers as Tielke and Hoffmann. (However, Georg Kinsky, in his catalogue of the Heyer collection, called Gottmannshausen a second-rank maker who was only included in this list out of "local patriotism" on Eisel's part.) He is likely to be the same Hans Gottmannshausen whose death in 1687 is recorded in the register of the village of Ingersleben, located about five miles southwest of Erfurt; this document identifies him as "from Tötzelstett," another village about the same distance northwest of central Erfurt and now part of the city. Gottmannshausen's only viol, made in 1670, was lost from the Berlin museum during World War II, and no other instruments by him are known to exist.

#### HAMMIG, Johann Georg

Hammig was born in 1702 in Neukirchen, where he qualified as a master luthier in 1725 and died in 1754. The museum in Markneukirchen has a treble-size instrument with 5 strings that has been called a treble viol but is more likely a viola d'amore without sympathetic strings, despite having F-holes. A similar instrument, but with

flame-shaped soundholes and 6 strings, is in the Yale Collection of Musical Instruments, which now classifies it as a viola d'amore, and two more were in the Berlin museum until World War II. In his catalogue of the latter collection, Curt Sachs called the one with sympathetic strings a viola d'amore (while claiming it had been originally constructed as a treble viol), but the one without that feature a treble viol, leading to its inclusion in the original version of the accompanying database. Lütgendorff mentions that "eine große Viola" (a term he often uses for a bass viola da gamba, but sometimes instead of "Bratsche" for a viola) belonged to "[Adolf] Sprenger in Stuttgart," but nothing more is known of its current status.

#### HARKENDORF, Hans

Nothing is known about this maker apart from the existence of a tenor viol, now in the Leipzig museum, whose label states it was made by "Hansz Harkendorf / in Flensburg / Anno 1652." Lütgendorff reports that he was unable to find any trace of a person by that name in either the civil or church records of Flensburg, which is located just south of the Danish border, in the state of Schleswig-Holstein.

#### HASSERT, Johann

Several instrument makers named Hassert (sometimes spelled Hasert) were active in 18th-century Germany, the best known being Johann Christian, who lived from 1759 to 1823 and worked in Rudolstadt, about 30 miles south of Weimar. His father, Johannes Georg Christian, was a court trumpeter there who also made violins, and who had moved to Rudolstadt from Eisenach some time before the middle of the century.

A viol in the Caldwell Collection bears the label of "Johann Hasert a Eisenach Anno 1726" (the final digit might also be either 3 or 5), who was presumably the father of J.G.C. Hasert. To have made this instrument by the mid-1720s, Johann must have been born not much later than the turn of the century, a date that fits well with the supposition that he was the grandfather of Johann Christian, born some sixty years later. Surely Johann was also the person Johann Philipp Eisel had in mind when he wrote, in a musical instruction manual of 1738 published in nearby Erfurt, that viols made by "Hasert of Eisenach" were among those then held in great esteem.

Another viol said to be labeled "Johannes Haserth" and also dated 1726 is owned by a professional gambist in Europe; judging from a single photograph, it appears sufficiently similar to the Caldwell instrument to support the assumption that they were made by the same person. However, for lack of any further information it has not yet been entered into the accompanying database. There is also a 7-string viola d'amore made in 1735 (formerly classified as a tenor viol and therefore still included in this database) in the collection of Dean Castle in Kilmarnock, Scotland.

[Adapted from a biographical sketch originally published in *The Caldwell Collection of Viols*, copyright 2012 by Music Word Media Group, Ltd., by permission]

#### HERINGER, Jonas

Heringer was received into the luthiers' guild in Füssen in 1622, four months after marrying Regina Herb from Faulenbach. Recent researchers have proposed two rather different stories of his life; choosing between them, Drescher finds it most plausible that Heringer was born shortly before 1600 in Buching (about six miles northeast of Füssen), the son of an innkeeper, and died in Füssen in 1679, where he is mentioned in various other documents between 1632 and 1674, including a notice of his second marriage to Maria Reiser in 1661. His only known viol is dated 1641; Drescher additionally mentions both a contrabass from the same year in the Bregenz museum and a large viola in the Innsbruck museum, while Lütgendorff gives details about two other violas. Heringer's son Johann (1641–1716) was also a luthier, as were Johann's sons Jonas II and Peter.

#### HILTZ, Paul [Casimir]

Hiltz is first documented in Nuremberg in 1653, when he married Maria Catharina Multz and was described as a former officer in the Polish army and the son of Johann Casimir Hiltz, a court councillor (*Hoffrath*) to the Elector of Brandenburg. Nine of their children were baptised between 1654 and 1664, including a son named Achatius Casimir who became a professional lutenist. The date of Paul's death is unknown, but must have been before 1708, when Maria died a widow. It seems very likely, though undocumented, that he took over the workshop

of Ernst Busch some time after the latter's death in 1648. Extant instruments include two violas, two tenor viols, and two bass viols, as well as a lute (later rebuilt as a guitar) in the Markneukirchen museum.

#### HOFFMANN, Ignaz I & II

Two makers by this name worked during the 18th century in the Silesian town of Wölfelsdorf, now located in Poland (just north of the Czech border) and known as Wilkanów. Two treble viols dated 1736 and 1748—and also a viola d'amore of 1735 in the Berlin museum—are presumably the work of the father, who lived from 1695 to 1769. However, a violone owned by the Jasna Góra Monastery in Czestochowz (Poland) bears the date of 1771 and therefore must be the work of his son and pupil, Ignaz II (1720–1791).

#### HOFFMANN, Johann Christian

The son of Martin Hoffmann (see below), Johann Christian was born in Leipzig in 1683 and became first a pupil of his father, then his assistant, and finally his successor. In 1710 he married Susanna Justina Stein, daughter of Gottfried Stein, a brazier and bell-founder and master of his guild. Five years after her death in 1731 he married Elisabeth Pabst, the widow of a ropemaker named Samuel Freyer, but had no children with either wife. By 1712 Hoffmann had been appointed lute and viol maker to the royal and electoral court at Dresden ("Königlicher Polnischer und Churfürstlicher Sächsischer Hoff Instrument und Lautenmacher"), and a decade later he was granted Leipzig citizenship. During the 1720s and 30s he worked closely with Johann Sebastian Bach, making a string quartet of instruments for each of the main Leipzig churches (from which two violins are still at St. Thomas today), and in 1734 taking on contractual responsibility for maintenance of the city's string instruments, previously a duty of the cantor himself. By the time of Hoffmann's death in 1748 their relationship was such that Hoffmann referred to Bach in his will as a "dear friend" in bequeathing him an instrument of his own manufacture.

More than 40 instruments by J. C. Hoffmann have survived the centuries, with dates ranging from 1708 to 1745, all of which are comprehensively catalogued and discussed in a new book devoted to the output of the Hoffmann family, cited above. These include no fewer than 15 viols (3 trebles, 2 tenors, and 10 basses) as well as 4 violins, 2 violas, 2 cellos, 3 piccolo violoncellos, and a viola d'amore among bowed instruments, plus 10 theorbos and 5 lutes of various sizes. He is considered one of the best German luthiers of his time, having achieved widespread fame and considerable prosperity.

#### HOFFMANN, Martin

Martin Hoffmann was born (in 1654), worked, and died (in 1719) in Leipzig. His father, Veit Hoffmann, was also a luthier, although no instruments by him are known today. Originally from Kammerberg bei Ilmenau (about 30 miles south of Erfurt), Veit had relocated to Leipzig at least by 1652, when he married Anna Maria Hieronymus, and two years later was granted citizenship there. When Veit died in 1673 Martin took over the workshop, and in 1678 was granted citizenship in his own right. In 1676 he married Gertraudte Rosina Sibylla Janson (daughter of an innkeeper in Belgern, about 40 miles east of Leipzig), with whom he had six children, though only two of them survived him. Gertraudte died in 1698, and the following year Martin married Magdalena Morgenstern, daughter of the Leipzig wine merchant Andreas Morgenstern, with whom he had three more children.

Highly respected as a maker during his own lifetime, Martin Hoffmann's modern reputation is based on 9 extant bass viols (bearing dates from 1687 to 1719; 4 others have also been attributed to him), 3 lutes, and a theorbo. He is also known to have made instruments of the violin family, but none of them has survived.

#### HOPF, Caspar

This maker was born in 1650 in Graslitz (now known as Kraslice and located in the Czech Republic), but spent the majority of his career in nearby Klingenthal, where he was the first known master violin maker and served several terms as head of the luthiers' guild, of which he had been a founding member in 1677. He died in 1711 and is regarded as the first of a long line of luthiers by this name that includes as many as 42 members spread across eight generations, until the early 20th century. However, the Smithsonian's Online Encyclopedia notes that "The Hopf name is stamped on a vast number of undistinguished violins, an inestimable quantity of which are unauthentic. Any violin so marked should be viewed skeptically until confirmed by a recognized expert." The only known viol by Caspar Hopf is a tenor in the Geneva museum.

### HÖSS, Rudolph

Höss worked in Munich between about 1673 and 1710, notably as instrument maker (“Churfürstlicher Hof-Lautenmacher”) to the Bavarian court of Elector Maximilian II Emanuel. In his 1682 application for citizenship Höss stated that he had studied instrument making in Italy (Rome, Venice, Bologna, and elsewhere) and had been working for Lorenz Hollmayr in Munich for the past nine years, likely meaning until the latter’s death in 1681. Höss himself probably died about 1710, because in that year Paul Alletsee was appointed court instrument maker, presumably as his successor; Höss’s wife Maria Barbara died in 1728. It is unclear what his relationship might be to another maker by the same name who died in Linz in 1679: perhaps son and namesake?

Focht reports that 28 instruments by Höss are either extant, documented, or attributed, including “multiple treble and bass viols”; but in fact there is only one known bass (dated 1701, now in the Deutsches Museum in Munich), along with possibly as many as ten treble-range instruments, all with flame-shaped soundholes and most with 5 strings, which some people today would prefer to classify as violas d’amore without sympathetic strings. However, one of these has a problematic reported date (1723), and one (dated 1708) was lost from the Berlin museum during World War II. That collection does still contain an instrument by Höß, described in the current catalogue as a rebuilt viola d’amore; currently it has only 5 strings but once had more, including a set of sympathetic strings. In view of its early date of 1670, it is likely that this was originally made without that feature, and thus as a sister to the other ten. As for other types of instruments, the Berlin museum also owns an undated violino piccolo, Lütgendorff mentions a pochette in Würzburg and a bass lute in Munich (the latter also with a problematic date of 1739), while more recent writers refer to a tenor violin from 1699 in St. Petersburg and a privately-owned viola.

### HUMMEL, Matthias

The son and namesake of a violin maker in Augsburg, Hummel relocated to Nuremberg some time before 1678, when he married Felicitas, daughter of the late gold- and silversmith Andreas Strauben, in that city. She must have died relatively soon thereafter, because in 1687 Hummel was married again, to Anna Maria, daughter of Wolf Jacob Walther. The next year he was granted citizenship and continued to work in Nuremberg until his death in 1716. Because he had no children from either marriage, his successor was Sebastian Schelle, a former pupil and assistant who was himself granted citizenship in 1712 in a document that specifically mentions his willingness to continue Hummel’s workshop as a factor favoring approval of his application. Surviving instruments include eight bass viols, with dates ranging from 1688 to 1714. Also extant are 3 violins (one dated 1681, another 1712), 2 undated violas, and a cello, as well as a pochette dated 1698, a viola d’amore made in 1709, and a 1691 guitar.

### JAIS, Andreas

Andreas was born in 1685 in Mittenwald, the son of Georg and Katharina Jais. The first pupil of Mathias Klotz, he had already qualified as a maker by 1707, and about 1713 established himself in Tölz, southwest of Munich. There he married Anna Lerch in 1711, and after she died in childbirth he married Elisabeth Leer of nearby Wolfrathshausen. According to Lütgendorff he had six sons, one of whom (Johannes, 1715–1765) also became a luthier; numerous other members of the family, who remained in Mittenwald, also continued to practice that craft throughout the 18th and into the 19th century. According to Focht, Andreas Jais died in 1753.

About a third of his 30 known instruments are viols, evenly divided between basses and trebles (though the latter may actually be violas d’amore without sympathetic strings), with dates ranging from 1716 to 1745. Drescher lists examples of a variety of other types, including violas d’amore, a violoncello piccolo, a contrabass, and a mandora, while a recent book lists five lutes by him in various European museums.

### JAIS, Johannes

According to Lütgendorff, the Johannes Jais who worked in Tölz was born in 1715 as the son of luthier Andreas Jais (see above) and died there in 1765. Most other references to a person by this name concern a later maker (1752–1806) who was active in Mittenwald as part of a different Jais family, including his father Franz and brother Anton. For present purposes the only potentially relevant instrument is a treble-sized one in the St. Petersburg museum whose 5 strings and flame-shaped soundholes suggest it was made as a viola d’amore—and which may not even be by this maker, because the date on its label has been read as 1767, two years after Jais’s death.

#### KAISER (Keiser), Matthias & Augustinus

These brothers were presumably born in Venice before their luthier father, Martin, moved to Düsseldorf some time soon after 1685. Their surviving joint work includes two bass viols, one of which bears a label dated 1703 that identifies them (in Latin) as instrument makers to the Elector Palatine; Drescher suggests it may have been made under the influence of the virtuoso gambist Johann Schenk, who also held an appointment at his court. Mathias and his wife Sibylla Webers had two sons, born in 1701 and 1703; meanwhile, Augustinus married Sibylla's sister Elisabeth in 1702. When the court moved to Heidelberg in 1716, following the death of Elector Johann Wilhelm II, both families chose to stay in Düsseldorf, and a lute made in 1737 and likewise bearing the joint label of the brothers reveals that they remained active there for at least another 20 years. A viola d'amore by Matthias, also dated 1737, was lost from the Berlin museum during World War II.

#### KÄMBL, Johann Andreas

Although Kämbel's date of birth, origin, and training are not documented, he probably was a pupil, or at least an employee, of Paul Alletsee in Munich, because six months after Alletsee's death in 1733 Kämbel married his older daughter, Maria Anna, and took over the business. In 1738 he was appointed Alletsee's successor as instrument maker to the Bavarian electoral court ("Churfürstlicher Hof Lauten und Geigenmacher"), after an unsuccessful first attempt four years earlier; apparently his mother-in-law did not think very highly of his ability and made her opinion known to the authorities. Kämbel died in 1781, survived until at least 1785 by his second wife, Franziska. Focht mentions nine instruments as extant or documentable, an oeuvre that includes two of treble size that may originally have been violas d'amore without sympathetic strings, albeit with 6 rather than 5 bowed strings. There is also a lute in the Berlin museum, and a baryton in the Bavarian National Museum that once belonged to Elector Maximilian III Joseph (1727–77), himself a gambist.

#### KARPP, Gregor

Annette Otterstedt began her article on this maker (cited at the top of this document) with the statement that "Biographically, nothing is known about Gregorius Karpp." However, his labeled instruments (using this latinized version of his given name) give Königsberg as the place where he worked, and there is general agreement that this must mean the city of that name located in East Prussia (now known as Kaliningrad, Russia), even though Lütgendorff reported he was unable to find any documentary evidence about Karpp's activity in the archives of that city or state.

Surviving instruments include 3 tenor viols (one, much smaller than the other two, possibly intended as a viola d'amore without sympathetic strings) and 7 or 8 basses, in addition to 2 pochettes, a violin, and a viola; Lütgendorff also mentions a lute in the Hammer collection in Stockholm, now dispersed. Only some of these have labels, but nearly all that do were made in the 1690s, except for bass viols supposedly dated 1683 and 1713. In the accompanying database these are listed separately (under current and previous owners) but may yet turn out to be one and the same instrument with an especially illegible label. Interestingly, three of the bass viols were originally built with 7 strings, indicating that at least some of Karpp's (presumably German) clients were interested in playing the newly-fashionable French solo repertoire requiring that setup. Also noteworthy is that the tables of his bass viols are usually three-piece and very thin, suggesting influence from the English school of viol making, perhaps through the documented presence of numerous English gambists in mid-17th-century Germany. An additional and locally distinctive feature is the use of birch rather than maple for the ribs and backs.

#### KEMPTER, Andreas

Andreas was born in 1701 in Lechbruck, the son of Matthäus and Sabina Kempter. It is assumed that he learned violin-making in nearby Füssen before establishing himself in Dillingen in 1725, where seven years later he married Anna Maria Bair and obtained citizenship. Shortly after celebrating his golden wedding anniversary in 1782 he retired to Denklingen (located only about 20 miles north of his native town), where his son was a pastor, and where he died in 1786.

The only known bass viol by Kempter, dated either 1750 or 1760, has been privately owned in Germany for the past 40 years; another instrument in the Stearns Collection in Michigan is more likely to be some kind of bassetto or cello, despite having unpointed body corners. Drescher also lists instruments of other types in museum

collections: a violin in Dillingen, a viola in Nuremberg, violas d'amore in Hamburg and New Haven, and lutes in Vienna and The Hague; another lute is in Frankfurt am Main.

#### KLOTZ, Aegidius [Sebastian]

Among the two dozen makers in this family of luthiers who worked in Mittenwald over a span of eight generations there may have been two named Aegidius, one active in the second half of the 17th century and another who lived from 1733 to 1805. However, some authorities question whether the first of these even existed, suggesting that the numerous Tyrolean-school violins bearing this name and dates between 1675 and 1711 are fakes. A bass viol formerly in a museum in Hamburg, whose current location is unknown, supposedly had a printed label reading "Egidius Kloz in Mittenwald an der Iser 1721," but because this date does not fit with available biographical information for either Aegidius I or II it may be completely erroneous and have nothing to do with the maker of this instrument.

#### KLOTZ, Joseph [Thomas]

The Klotz family in Mittenwald produced many luthiers during the 17th, 18th, and 19th centuries, including three named Joseph. The first, Joseph Thomas, was born in 1743, the son of Sebastian Klotz and his wife Maria Rosina Mayr (making him a grandson of Mathias Klotz, founder of the dynasty) and died in 1829; Lütgendorff calls him one of the best makers in the family, "a true artist." In 1773 he married Anna Kriner, and their son, Josef II, also became a violin maker, living from 1784 to 1863. Meanwhile, Aegidius Sebastian Klotz, a brother of Joseph Thomas Klotz, had a son named Joseph Anton, who lived from 1761 to 1842.

A single bass viol (with a fake Stainer label) has been attributed to "Josef Klotz, Mittenwald, about 1800," a dating that allows for the possibility of it having been made by either Joseph Thomas or his nephew Joseph Anton. In favor of the former maker is that he is reported to be the only member of this large family from whose hands multiple cellos survive, which increases the likelihood he would also have made a bass viol.

#### KLOTZ, Mathias

Mathias Klotz was the founder of a dynasty of luthiers based in Mittenwald, where he was born in 1653, the oldest son of Urban Klotz (a tailor) and his wife Sophia. After presumably completing an apprenticeship in his home town, from 1672 to 1678 he worked in Padua as a journeyman with Pietro Railich, who made lutes but not violins. By 1686 he had returned to Mittenwald and there married Maria Seiz, the daughter of a weaver; during the ensuing decade they had six children, two of whom (Georg and Sebastian) became makers of stringed instruments like their father, followed by Sebastian's sons Aegidius and Joseph. Maria died in 1704, and the next year Klotz married Ursula Schändl (née Schlaucher), the widow of a butcher named Matthias Schändl, with whom he had three more children; she died in 1735, and he in 1743. (Two other makers named Mathias Klotz were respectively a grandson and a great-grandson of this *pater familias*.)

Charles Beare, writing about Mathias Klotz in the *New Grove Dictionary of Music and Musicians*, observes that "So little is known of his life and work that much has been invented." According to the latest research, available on the website of the Geigenbau-Museum in Mittenwald, it seems likely that in the early part of his career he spent many years crafting lutes and instruments of the viol family, before beginning to make violins. Fewer than a dozen instruments bearing a genuine Mathias Klotz label are known today, the earliest of which is a viola dated 1704. This may be because from a business standpoint he found it easier to sell his output through wholesalers, who in turn would have preferred unsigned instruments so that customers could not identify and deal directly with the maker. Although built in accordance with Cremonese technique (using a form or mold and with a neck separate from the top block), his violins are stylistically quite different from those actually made in Cremona.

The accompanying database contains entries for two instruments attributed to Mathias Klotz that may or may not actually be by him; they are dated 1713 and 1726 and presently classified as treble viols, although the latter had been converted into a viola prior to its loss in World War II and the former may be a viola d'amore of the type without sympathetic strings. There is also a probably-genuine large bass-size instrument with a label dated 1715 whose current set-up with 6 strings on a modern neck is hypothetical, as therefore is also its classification as a viola da gamba: with a string length of slightly more than 80 cm, it is unusually large for a D-bass yet practically too small to function as a G-violone. Other known instruments include a violin and a viola in the Mittenwald museum, another example of each in other collections, and two violas d'amore, all with dates between 1712 and 1727.

#### KOLDITZ, Matthias Joannes

According to Focht, Kolditz came from Prague to Munich, where he was active between 1733 and 1760, when he was succeeded by his son-in-law, Sebastian Wolfrum. Vannes says “some pretty viols of his are known” without specifying any sizes or dates; perhaps he was thinking more of violas d’amore than da gamba, because Focht reports that of nine extant or documented instruments, two are violas d’amore made in 1734 (one now in the Munich city museum, the other privately owned). Another small instrument with 5 strings, dated 1746, is classified by its owner as a treble viol but is likely to have started out as a viola d’amore without sympathetic strings. Lütgendorff mentions a festoon-shaped viola with a carved pegbox (perhaps also originally a viola d’amore, considering its body outline) and a violin from 1750, while quoting a label from an unspecified instrument dated 1739. At the time of writing, in July 2017, a violin dated 1760 was being offered on eBay by a seller in Cologne.

#### LANG, Friedrich

The son of Lorenz and Anna Lang, he was born in Nuremberg in 1552, married Anna Endres in 1595, and died there in 1622. Most documentary references call him a musician, not an instrument maker, but a 1609 inventory of Frauenkirche lists two violins and two violas by him, and a dozen years earlier he had given the town council a pair of violins. In 1619 he cut his finger so badly he feared being unable to continue working, and therefore petitioned the council for financial support, which was granted. His only surviving instrument is a heavily reworked tenor viol in the Nuremberg museum, which is undated but must have been made toward the end of his life, since dendrochronological testing shows that the wood from which its table is made was still growing in 1603.

#### MALDONER, Johann Stephan

A maker by this name was born in Füssen in 1739, the son of the saddle-maker and town councilman Johann Michael Maldoner. In 1770 he married Maria Anna Kropf, the daughter of a merchant; starting in 1774 he is documented as a maker of string instruments, and he died in 1809. A treble viol now in Japan has a printed label that is reported to read “Joannes Stephanus Maldoner / fecit Fußen, 1702,” but either the second digit of its date has been mistranscribed, or else there may have been two such people, perhaps grandfather and grandson. (Another violin maker in Füssen named Michael Maldoner, who lived from c. 1697 to 1774, could have represented the middle generation.) The latter hypothesis seems more likely, since hardly any extant smaller-size viols (trebles or tenors) were made in Germany after the 1730s; alternatively, though, the label may simply not belong to the instrument.

#### MAUSSIELL, Leonhard

A life-long resident of Nuremberg, Maussiell was born in 1685 as the son of Andreas (a master carpenter) and grandson of Matthias (a beer brewer), and died in 1760. It is unknown from whom he learned the craft of violin-making, though Klaus Martius suggests his teacher may have been Matthias Hummel. In 1708 he married Helene Margarethe Andreas, the daughter of a confectioner and spice dealer, with whom he had five children, only two of whom survived infancy. For many years he served as luthier for the city and its churches, probably receiving an official appointment as successor to Sebastian Schelle after the latter’s death in 1744. Maussiell’s extant instruments of the violin family are fairly numerous and bear dates ranging from 1706 to 1757. He also made 2 bass viols (one dated 1710 and the other some time in that same decade, though the final digit is now illegible), and 8 treble-range instruments with flame-shaped sound holes. The latter currently have either 5 or 6 strings and may have originally been made as violas d’amore without sympathetic strings. (There are also several violas d’amore of the later and more familiar type with sympathetic strings.) The collection of the Germanisches Nationalmuseum, in Maussiell’s home town of Nuremberg, includes an assortment of eight instruments made by him.

#### MAYR, Adam

This maker worked in Au, then a suburb of Munich but now a district within the city, during the first third of the 18th century. Several children were baptised in the dozen years between 1707 and 1719, and he was a widower by the time of his death in 1736. Two bass viols are extant, one made in the second decade of the century (the final digit of its date is missing or illegible) and the other whose label date lacks both the third and fourth digits.

#### MAYR, Sebastian

Lütgendorff speculates that Sebastian may have been a son of Adam (above), and Focht says he probably was, but this seems questionable because, although he worked in Munich, Drescher reports he was born before 1700 and died in 1731, suggesting he is more likely to have been a member of the same generation as Adam. In 1717 he married Maria Theresia Solus, and their son Michael was baptised the following year. Known instruments include a very small (probably cut-down) 5-string treble in the Berlin museum, a larger treble (converted to a viola) in the Rijksmuseum in Amsterdam, and a bass at the Smithsonian Institution in Washington, D.C.

#### MEINERTZEN, Jacob

Meinertzen worked in Berlin in the decades either side of 1700, where he held an appointment at the Prussian court, and is considered the earliest luthier of that city from whom any instruments survive today. (His title, “Königlicher Hoff- Violdegamb- und Lautenmacher,” is unusual for explicitly mentioning the viola da gamba; most other such positions use the term “Lauten- und Geigenmacher,” or Lute and Violin Maker,” to cover all kinds of stringed instruments.) His output includes at least four bass viols, only two of which have dated labels, respectively from 1701 and 1710; a fifth example was lost from the Berlin museum during World War II. In a recent exhibition catalogue the 1701 bass was described as displaying craftsmanship of a high level, as well as French influence in the dimensions and proportions of its body. A viola dated 1698 is currently being played by a Danish professional musician, and an undated violin was sold by Sotheby’s in 1998. Additionally, Lütgendorff mentioned a cello that may have been dated either 1693 or 1712, since those are the dates he gives as boundaries for the period during which Meinertzen was active.

#### MEYER, Magnus Andreas

This maker worked in Hamburg during the second quarter of the 18th century, where he was granted citizenship in 1733. Lütgendorff knew two cellos by him, whose style reminded him of Tielke’s work. As of 1962, a bass viol dated 1751 was privately owned in Switzerland, and viola made in 1726 was sold at Sotheby’s in 1997.

#### NIGGELL, Sympert

Described in his obituary as “very famous” (*celeberrimus*) and by a modern writer as the most important luthier active during the 18th century in the violin-making center of Füssen, Niggell was born in nearby Schwangau in 1710, the son of Matthäus and Regina. In 1740 he married Maria Regina Ott, the daughter of Johannes Ott, a luthier in Füssen; she died in 1784, followed by Sympert himself the next year. Surviving instruments include two viols, an undated tenor in the Leipzig museum (which also has a cello made in 1750) and a 1770 bass at Yale University. There is a lute dated 1747 in a museum in Füssen and another from 1754 in the Nuremberg museum; a viola d’amore was lost from the Berlin museum in World War II. A violin made in 1783 was auctioned by Tarisio in 2015, and in that same year a viola d’amore dated 1759 was being offered for sale in Philadelphia.

#### PAPPE, Johann Nicolaus

No information has been found about a maker by this name; he is represented only by a small viol whose label evidently states it was made in Erfurt in 1711. Its owner calls it a tenor, but also reports that it had been converted to a viola before being restored as a viol, which suggests that it might better be classified as a treble. Repeated efforts over a period of more than a decade to obtain further information about this instrument have been unsuccessful, so for now it remains a mystery.

#### PERGETTE, Hans

This maker is known today only for an instrument dated 1599 that may originally have been either a bass viol or a bass violin, perhaps with 5 strings rather than 6 or 4. He is mentioned as a luthier in a list of craftsmen active in Munich during the reigns of Albrecht V, Wilhelm V, and Maximilian I (Dukes of Bavaria from 1550 to 1623), and a 1609 inventory of instruments at the Frauenkirche lists “sechs große Violn” (of three different sizes) by Pergette.

#### RICHTER, Christoph Adam

Richter is known for a single extant bass viol, dated 1712. Four years earlier he had petitioned to be accepted into the Markneukirchen luthiers' guild as a master despite not being the son of a member or having spent the usual two years as a traveling journeyman. Lütgendorff suggests that he is probably the same person as a Christian Adam Richter named in guild records as early as 1705 and also listed as a master in nearby Klingenthal in 1724.

#### RUPPERT, Johann Heinrich

Ruppert was born in Walschleben, just northwest of Erfurt, and was granted citizenship in the latter city in 1704. Though information is lacking on his training or first marriage, he is known to have contracted a second marriage in 1741, to Anna Regina Rausch, with whom he had a son, Johann Conrad. An inventory of the Cöthen court chapel made in 1773 lists three instruments by Ruppert, two violins (one dated 1736) and a 5-string "violoncello piccolo," which is dated 1724 and was thus acquired after J.S. Bach left his position there to move to Leipzig in 1723. While the subsequent fate of these is unknown, another violin, made in 1719, is now at the Bach-Haus in Eisenach. Four bass viols by him are also extant, two with labels dated 1719 and 1729 and all of them privately owned by European players.

#### SCHMID, Johann Gottfried

Schmid was a pupil of Martin Hoffmann in Leipzig, where he was born in 1672 and died in 1720. In 1712 he married, but must have been widowed a few years later, because in 1717 he married again, his second wife being Johanna Wintzer from Auerbach, some 75 miles south of Leipzig. Also in 1712, after completing his apprenticeship and several years as an assistant to Hoffmann, he opened his own shop, thereby competing—albeit for less than a decade, as fate would have it—not only with his own teacher but also with Hoffmann's son and intended successor, Johann Christian Hoffmann. A city directory published in 1714 lists him with a different given name (Christian), and other records spell his surname as Schmied, contrary to the printed labels in his surviving instruments. These are a lute made in 1709 and a bass viol dated 1713, both of which are said to closely resemble the style of Martin Hoffmann.

#### SCHÖDLER, Simon

Schödler worked in Passau starting at least as early as 1761, and died in that city in 1793. On his labels he called himself luthier to the princely court there ("Hochfürstlicher Hof Lauten- und Geigenmacher zu Passau"), but Lütgendorff could find no archival documentation of his appointment. Extant instruments include two bass viols (dated 1765 and 1766) and two barytons (dated 1782 and 1785), as well as a 1762 lute in the Copenhagen museum. In the summer of 2017 an undated violin was for sale at a dealer near Washington, D.C., and the violinist Annegret Siedel has recorded the Vivaldi viola d'amore concerto on an instrument attributed to Schödler.

#### STADLER, Caspar

According to Focht, Stadler was born about 1662 and lived at least until 1735; he came to Munich not from Füssen (as Lütgendorff and others since him have assumed) but rather from Dachau. There are four extant instruments: a viola dated 1702, a viola d'amore (with sympathetic strings, in the Nuremberg museum) and a cello from 1714, and a "treble viol or viola d'amore" with 5 strings made in 1727, the latter of which is included in the accompanying database.

#### STEINBERG, Jakob

This maker is known today only for a single bass viol, made in Weimar in 1674 and now at the Bach-Haus museum in Eisenach. However, it appears that only the back of this instrument may be original, with the table and ribs being replacements made in the 18th century. Steinberg appears twice in the vital records of Weimar, first for his marriage in 1654 to Maria Ludewig and then for his death in 1698.

#### STOSS, Hermann Joseph

The founder of a four-generation dynasty of violin makers, Stoss was born about 1681 in Bernbeuren and worked in Füssen at least until 1741. He married his first wife, Maria Stadler, in 1705 (the same year he was granted citizenship), and his second wife, Magdalena Miller, in 1716. From 1728 he was a member of the city council, and apparently became very prosperous, dying in 1765. The only extant instrument associated with his name, now in a museum near Lucerne, has 5 strings and flame-shaped soundholes, with an unusually short neck for its body size. Although the museum's catalogues have referred to it as a tenor viol, it was probably made as a viola d'amore without sympathetic strings—and it may not even be by Stoss, because its label says it was made in Augsburg and may therefore be a fake.

#### STRAUB, Simon

Born in 1662 or 1663 in Friedenweiler, in the Black Forest region, Simon Straub was a fourth-generation violin maker, the son of Franz Straub and Catharina Esser, and is considered one of the most significant members of the Alemannic school, whose instruments were sold not only throughout Germany but also in Holland and Hungary. In 1682 he married Agatha Meyer from nearby Schwärzenbach; in 1690 they moved to nearby Langenordnach and in 1709 to Rudenberg (both places now part of Titisee-Neustadt), but on his labels he continued to identify himself as from Friedensweiler. After Agatha died in 1718, Simon married Maria Raufer; the record of his death in 1730 calls him a *famosissimus Chelififer* (very famous violin-maker). A small instrument was lost from the Berlin museum in World War II; Sachs's catalogue called it a treble viol (converted to a viola), but it is more likely to have been a viola d'amore without sympathetic strings—even though Lütgendorff, and also Snoeck as the prior owner, referred to it as a viola bastarda, suggesting it may have had them. Additional instruments in museum collections include a violin in Geneva and a contrabass in Basel.

#### THUMHARDT, Johann Stephan

This member of a large family of luthiers, born in 1750, was a fourth-generation violin-maker, the son of Georg Anton, grandson of Johann Martin, and great-grandson of Wolfgang Thumhardt, all of whom worked in Stamsried, located about 35 miles northeast of Regensburg. However, as a young man Johann Stephan moved to Straubing, an equal distance due south from Stamsried, where in 1770 he was granted citizenship and three years later married Catharina Holzer, daughter of a gardener; they had 14 children, 9 of whom died young. Two of the survivors continued the dynasty, with Johann Stephan III establishing himself in Munich while his younger brother Gottlieb Alois remained in Straubing and inherited the workshop after their father's death in 1817. Another son, Peter, became a military musician and later made wind instruments.

Various documents reveal that Johann Stephan Thumhardt enjoyed a good reputation during his lifetime. In the viol world today he is represented by a single bass made in 1784, but various instruments of the violin family are also known to exist, either in museums (a viola, cello, and contrabass in Regensburg, a viola d'amore in Stuttgart) or from having appeared in auctions in recent years (two violins at Tarisio, another at Skinner's, and a cello at Christie's).

#### TIELKE, Joachim

Perhaps the best known and most highly esteemed today of all German viol makers, Joachim Tielke was born in 1641 in the East Prussian city of Königsberg (now known as Kaliningrad, Russia), the second son of Gottfried Tielke, a judge, and his wife Regina Kolmentz. Nothing is known of Joachim's early years, but by 1663 he was enrolled at the University of Leiden (in the Netherlands) as a student of medicine, and the following year as a student of philosophy. Subsequently he moved to Hamburg, where in 1667 he married Catharina Fleischer, a daughter of the instrument maker Christoff Fleischer, and two years later was granted citizenship. The eldest of the couple's seven children, Gottfried III, became a professional gambist, who in 1699 was appointed successor to August Kühnel at the court of Kassel. In 1719 they celebrated their golden wedding anniversary, and two years later Joachim died. Effectively, his successor was Jacob Heinrich Goldt, a grandson of Mrs. Tielke's younger sister Anna, who probably ran the family business for several years both before and after Tielke's death, eventually opening his own shop in or before 1725.

There is no record of Tielke ever having trained as a luthier, and his most recent biographers, Friedemann and Barbara Hellwig, have proposed that his role was mainly as a merchant and entrepreneur rather than a craftsman who personally fabricated the instruments bearing his name. The Tielke shop built a wide variety of both plucked and bowed string instruments, of which no fewer than 173 are known to survive today, slightly more than half of

them being bass viols bearing dates from 1669 to 1719. This is by far the largest number of extant viols by any maker working before the 20th century. He also made eight smaller instruments that, according to the Hellwigs and others, are examples of an early form of the viola d'amore having (usually) only 5 bowed and no sympathetic strings. These seem to have been a North German specialty during the late 17th century; despite having unpointed body corners, flat backs, and usually flame-shaped soundholes (although Tielke's are C- or crescent-shaped), they differ from treble viols in having relatively shallow ribs and violin-style necks, and would have been played on the shoulder, without frets.

Tielke made relatively few instruments of the violin family (survivors include 4 pochettes, 5 violins, and a cello), but many kinds of lutes, guitars, and citterns, of which more than 50 are extant. All instruments from the Tielke workshop display a high level of craftsmanship, and the great majority are further distinguished by being profusely decorated in marquetry and carved appliquéés of various kinds. No doubt this extraordinary visual appeal is partly responsible for the continued existence of so many examples of his work.

#### VOGEL, Hans

Hans Vogel was active during the second half of the 16th century in Nuremberg, where in 1545 he had married Helena Hess, the daughter of a compass-maker. In 1572–73 he worked as an organ repairer at two different churches in that city, and during the 1580s he regularly supplied strings and instruments to the Württemberg court chapel in Stuttgart, including a “doppelter Baß” listed in a 1589 inventory as well as a clavichord. The former is likely to have resembled his only surviving instrument, a violone with a festooned body outline made in 1563 that is now in the Nuremberg museum and counts as the earliest datable German viol of any size—although one researcher maintains that only the table is that old (as confirmed by dendrochronological testing), while the back is newer and the neck and (6-string) pegbox do not belong to the body. Documents from 1583 describing a Hans Vogel as a roughneck and drunkard on whom a two-year ban on entering any tavern in the city or surrounding area was imposed are likely to refer to him, but other references dated 1597 and 1600, as well as a death notice from 1619, must refer to a younger man of the same name, probably a son.

#### VOIGT, Martin

This maker's only known instrument (of any kind) is a bass viol in the Victoria and Albert Museum, whose label reads “Martin Voigt in Hamburg me fecit, 1726.” It is unusual in that its back and ribs are made of narrow ebony strips (25 on the back, 9 on the ribs), separated by thin lines of ivory inlay, while the neck heel, scroll, fingerboard, tailpiece, and hookbar are inlaid with mother of pearl. However, an instrument with a very similar body, presently of unknown authorship, is now at the Rijksmuseum in Amsterdam (having formerly been on loan to the Gemeentemuseum in The Hague) and may have some connection to Voigt's viol, either as a second example of his own work or as a later copy.

#### WACHTER, Joseph Anthony

A bass viol (converted to a cello) in the State Museum in St. Petersburg has an inscription stating it was built (or perhaps only repaired, or transformed) by “Joseph Anthony Wachter, Lauten und Violinmacher, in St. Petersbourg, anno 1793.” Apart from a newspaper advertisement in 1798 for his work as a violin maker, nothing else is known about this maker, who may be a member of the same south-German family of luthiers that produced Anton and Lorenz Wachter (see below), and is therefore included here, there being no other known viols of Russian origin.

#### WACHTER, Lorenz

Lorenz Wachter was born in 1744 in Füssen, the son of a luthier named Anton Wachter (1713/14–1789 or 1793) and his wife (Maria) Anna Kockher (or Klocher). According to the label in his 1775 bass viol, Lorenz held an appointment to the electoral court in Bonn (“Kurfürstlicher Hof Lauten- und Geigenbauer”), though Lütgendorff, who knew a violin and a cello by him, was unable to find any documentation of his activity in that city. Another bass viol was apparently once at the Stadtmuseum in Munich but is not there now; a viola made in 1740 was recently sold at Sotheby's and Drescher mentions another from 1776 that at the time was privately owned in Switzerland.

#### WENGER, Gregor Ferdinand

Wenger was born some time before 1680, and in 1701 married Theresia Fichtl, the widow of an otherwise-unknown luthier named Mathias Fichtl. For some reason the wedding took place in Vienna, but in the relevant documentation both Wenger and Fichtl are clearly identified as “Augsburger Lautenmacher.” (Perhaps Herr Fichtl’s first name was incorrectly recorded; numerous other luthiers with this surname are known, though most of them worked in either Füssen or Mittenwald and had not died by 1701. One candidate is Philipp Jacob Fichtl of Augsburg, who did indeed die in that year, but his widow’s name was evidently Maria rather than Theresia.) In 1728 Wenger, presumably by then a widower, married Maria Elisabeth Kucher in Augsburg, where he remained until his death in 1767.

His extant viols include a bass made in 1751 and a treble-sized instrument dated 1712 which is currently thought to be a remodeled viola d’amore. Two other small instruments have been reported, but one of these may be an unwitting duplicate, and not enough is known about either one to determine its original nature. However, information is readily available about half a dozen violins with dates ranging from 1739 to 1755, as well as a 1762 viola and a 1706 cello that was recently restored by the Viennese luthier Martin Rainer, who has documented the process on his website. A pochette dated 1706 is in the Musée de la Musique in Paris, and the expanded second edition of a book called *The Lute in Europe* lists no fewer than 18 known lutes by Wenger made between 1705 and 1757, including one at the Metropolitan Museum of Art in New York.

#### WIDHALM, Leopold

Considered one of the best German luthiers of his day, Leopold Widhalm was born near Vienna in 1722, the son of a mason named Jacob Widhalm. By 1745 he had moved to Nuremberg to work in the shop of Sebastian Schelle, which was being run by his daughter Barbara Sibylla following Schelle’s death the previous year. In 1746 Widhalm married Fräulein Schelle and over the next 30 years they grew the business into a large and notably successful firm, initially in the face of stiff legal opposition from their older competitor Leonhard Maussiell. The shop was continued after Widhalm’s death in 1776 by their sons Martin Leopold and Gallus Ignatius, and eventually by the latter’s son Johann Martin Leopold Widhalm, all of whom continued to use Leopold’s label, essentially identifying the business itself rather than its current proprietor or an individual craftsman. This probably explains why the only known Widhalm bass viol has a label reading “Leopoldus Widhalm / Norimbergae, 1789,” more than a dozen years after Leopold’s death. There is also an undated 5-string treble viol attributed to him in the Geneva museum. In addition, many instruments of the violin family still exist, some of them in regular use, in both period and modern setups. The Germanisches Nationalmuseum in Nuremberg has a representative selection of a dozen, half of them attributed to Leopold himself and half to his sons, plus a lute made in 1755 of which several modern makers offer copies.

#### WÖRLE, Georg

A bass viol owned by the late Konrad Ruhland has a label reading “Georg Woerlin Lauten- und Geigenmacher in Dillingen Anno 1680.” Allowing for variable spelling of his surname, this is probably the same person as the Georg Wörle who made several pochettes now owned by museums in both Europe and the United States that are signed Wörle, Worlle, or Vörle. However, that maker is documented as having lived in Augsburg from at least 1647 (when he married Catharina Negler there and was described as being from Vils, about five miles southwest of Füssen) until 1674, so perhaps this viol is evidence for his having moved some 35 miles northwest to Dillingen toward the end of his life. His relationship to Mathias Wörle, who also came from Vils to work in Augsburg a generation later, is unknown.

#### WÜRFFEL, Jeremias I and II

The Royal College of Music in London owns a unique bass viol whose neck unscrews and can be stored inside the body, via a hinged door in the lower bass rib. On that door is a label reading [in translation], “Viola da gamba, the first of this kind, invented and also made by a 60-year-old man in Greifswald, Jeremias Würffel, city and university instrumental musician, in the year 1710.” From this we can conclude that Würffel was born in 1650, and from other sources we know he died in 1726.

Würffel is likely also the maker of an unsigned bass viol in the Geneva museum with an identical, extremely narrow body outline, though that one has only 6 rather than 7 strings and lacks the detachable neck

feature. However, he is probably too young to have made another bass of more conventional design and appearance, now in The Hague, whose label reads “[Jere]mias Würffel, Musicus Instrum[entalis] in Greiffswald A[nn]o 1663.” This date suggests that it was made by an ancestor with the same name, and in fact an earlier Jeremias Würffel was a Swedish court musician who served King Gustav Adolph prior to the king’s battlefield death in 1632 and is subsequently documented in Greiffswald. Lütgendorff posits the existence of a Johannes Würffel as the son of Jeremias I and father of Jeremias II, but this is based on a faulty reading of the (admittedly damaged) 1663 label. It is more likely that Jeremias I was born during the first decade of the 17th century, was a court musician in his 20s, and fathered a son (Jeremias II, maker of the bass viols in London and Geneva) in his 40s.

However, that scenario leaves open the question of who made a festoon-shaped treble viol in the Berlin museum whose label reads simply “J Würffel Musicus I[nstrumentali]s” as well as another treble in the Copenhagen museum that, although unsigned, appears to be practically identical to the one in Berlin. Because the two basses by Jeremias II also have body outlines that, while quite different from these trebles, can also be described as festoon-shaped, it is here suggested that all four were made by the son and that only the bass in The Hague is the work of the father.

Today, the younger Jeremias Würffel is also known for being the father of the noted organist and theologian Johann Ludwig Würffel (1678–1719), whose mother Elisabeth was the daughter and sister of theologians both named Jacob Henning. By the time she married the elder Jeremias Würffel, presumably in 1677, she was also the widow of a Greiffswald city musician named Henning Bolte, who died in 1676.

#### ZACHER, Anton

The son and pupil of Franz Zacher (see below), Anton was born in Ingolstadt some time after 1680 and died there in 1761. Rather than work alongside, or compete with, his father, he spent the first part of his career elsewhere, first in military service, then working during the 1710s and 1720s for a noble patron in Eichstätt, about 20 miles northwest of Ingolstadt. In 1706 he married Sibylla Vogel in Rennertshofen (a similar distance due west of Ingolstadt), and in 1722, as a widower, married Margarethe Pfister, also in Rennertshofen. Over the years he several times supplied instruments to Dollingen (30 miles west of Rennertshofen) and even applied for citizenship there, but unsuccessfully. After his father’s death in 1734 he returned to Ingolstadt and took over the family workshop, remaining there for the rest of his life. Only a few instruments by him are known, including a small 5-string viol dated 1726 that was lost from the Berlin museum in World War II and is more likely to have been a viola d’amore than a treble viola da gamba. There is also a viola d’amore with sympathetic strings in the Stockholm museum, and another dated 1716 was shown in the 1904 Loan Exhibition in London; in addition, Drescher quotes the label from a privately-owned cello made in 1748.

#### ZACHER, Franz

Franz Zacher was born about 1650 in Ingolstadt and died there in 1734. In 1677 he married Maria Stoll, and in 1686 he bought a house and was granted citizenship; in 1711 he was married again, to Anna Maria Fridlmayer. Two sons, Anton and Maximilian, also became violin makers, working in Eichstätt and Breslau, respectively. A tenor viol with C-holes and a printed label dated 1697 survives in poor condition as a study object in private ownership, but so far unidentified by modern researchers is an instrument mentioned by Lütgendorff and Vannes, in both cases as having a handwritten label dated 1700: the former describes it as a large, highly-arched viol with Stainer-like F-holes, while the latter calls it “a pretty viol”. The Deutsches Museum in Munich owns a very large contrabass dated 1695, and the Herzogliches Georgianum, a theological seminary in Munich, has a viola made in 1686 that may well have been in their collection since it was new.