



Antwerp Vleeshuis Museum Inventory Number	AV.2000.001.073
Common name / Nominal Pitch	English horn in F
Type or system	'Système Guidé' (elaborated Triebert system 4)
Maker	Albert, Jacques
Mark, inscriptions	(sunburst) / JAC ^{ques} ALBERT / BRUXELLES / (sunburst) – on top and middle joint; (sunburst) / JAC ^{ques} ALBERT / (sunburst) – on bell.
Serial number	
Place of origin	Brussels
Date of making	Between 1892-1898.
Materials	Rosewood, with nickel silver keywork.
MEASUREMENTS:	
Body Length	789mm
Top Joint length (body + tenon)	328mm + 23.2mm
Middle Joint length (body +tenon)	298.3mm + 25.2mm
Bell length	161.3mm
Acoustic Length	466.6mm
BORE:	
Minimal bore	c5.5mm
Reed well diameter	8.1mm
Reed or crook well depth (if cylindrical)	20.5mm
Bore at end of Top Joint	12.4mm
Bore at top of Middle Joint	12.3mm
Bore at end of Middle Joint	17.9mm
Bore at top of Bell	18.7mm
TECHNICAL DESCRIPTION:	'Système Guidé' keywork, meaning a Triebert system 4 keywork with an extra C# for L4; two manual octave keys with metal inserts in the tone holes; B/C# or C/D trill key for L3; half-hole plateau in two parts; a kind of <i>Gillet</i> trill key next to the half-hole plateau, which is quite rare on extant J. Albert oboes; B \flat and C vents as one key for R1, on one axle, coupled

	<p>with a ring key for L2, and coupled with the C vent hole, thus making a B\flat/C trill possible. 'Serpent' key for F\sharp/G\sharp trill. Plateau for R1 closing a G vent hole; plateau for R2, also being closed with the low C key, for high D improvement; forked F vent hole, in open position, closing from forked F downwards; ring key for R3 closing the F\sharp vent hole for the forked F; butterfly key and a left C\sharp for L4. Low B key on bell with a 'serpent'-like connection (cfr. Triebert). Long globular bell, (Triebert style), low B key on bell.</p> <p>3rd hole doubled with finger cove.</p> <p>No vent holes on bell.</p> <p>Keyhead type: flat (but slightly domed), round, arrowed.</p> <p>Metal lining: reed well, tenons, sockets, bell end.</p>
Faults	The instrument is in excellent general condition, very little wear and tear.
Case	The original case is present.
Playing Accessories	<p>Bocal, possibly original, engraved "K.V.C.A." (Koninklijk Vlaams Conservatorium Antwerpen) and "M.A." (Muziekschool Antwerpen).</p> <p>Bocal dimensions: total length 93mm, \varnothing 3.1mm x 5.5mm.</p> <p>Bassoon type reed, likely not original and for display only.</p>
Usable Pitch	A=c438Hz with the present bocal, and played with a reed: total length 50mm / staple 27mm Chiarugi no.2 / tip width 9.5mm.
Performance Characteristics	The instrument is not in good playing condition (keywork needs adjustment) but a basic scale could be produced. The general impression is that this is a fine musical instrument.
Specific usage / Antecedents	<p>Ex-MA (pre-1898), and ex-KVCA-collection.</p> <p>This instrument came to the Vleeshuis Museum collection in 2000.</p>
Further information on maker	<p>Haine & Meeus (1986) pp.21-3.</p> <p>Romain (1979).</p> <p>Waterhouse (1993) p.4.</p> <p>Verdegem (2015) pp.100-6.</p>
Specific literature Reference about this instrument	
Illustration reference	
General literature (about this type of instrument)	Verdegem (2015) pp.106-8 about the 'Système Guidé'.
Comparable instruments	
Remarks	<p>The keywork is an example of the 'Système Guidé', produced by (Jacques) Albert and Mahillon, Brussels, and most probably developed by the former.</p> <p>The inscription 'M.A' (until 1898) indicates that this instrument was produced before this date. According to Verdegem (2015) p.102 this specific <i>Jacques Albert</i> mark starts around 1892.</p>
Bibliography	<p>William Waterhouse, <i>The New Langwill Index. A Dictionary of Musical Wind-Instrument Makers and Inventors</i> (London: Tony Bingham 1993).</p> <p>Malou Haine & Nicholas Meeùs, <i>Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles</i> (Liège: Pierre Mardaga 1986).</p> <p>Pierre Romain, <i>Les Albert, facteurs de clarinettes à Bruxelles de 1839 à 1950</i> (Bruxelles, Thesis ULB 1979).</p> <p>Stefaan Verdegem, 'Fétis, Gevaert, Mahillon and the Oboe d'Amore', <i>The Galpin Society Journal</i> LXVIII (2015) pp.75-120.</p>

Data by Stefaan Verdegem, Koninklijk Conservatorium Brussel, 2015.