



Antwerp Vleeshuis Museum Inventory Number	AV.2000.001.074
Common name / Nominal Pitch	English horn in F
Type or system	'Modèle Guidé' (elaborated Triebert system 4)
Maker	Mahillon
Mark, inscriptions	(six-point star) / C. MAHILLON / BRUXELLES / J / (six-point star) – on all three parts; K.V.C.A. – engraved on the back of all three parts; C.M. MAHILLON / 450 Chaussée de Mons. Bruxelles – Inside the case.
Serial number	
Place of origin	Brussels
Date of making	End of the 19th beginning of the 20th century.
Materials	Probably rosewood, with nickel silver keywork.
MEASUREMENTS:	
Body Length	787mm
Top Joint length (body + tenon)	329.0mm + 21.8mm
Middle Joint length (body +tenon)	299.3mm + 23.0mm
Bell length	158.70mm
Acoustic Length	466.6mm
BORE:	
Minimal bore	5.7mm
Reed well diameter	8.0mm
Reed or crook well depth (if cylindrical)	20.9mm
Bore at end of Top Joint	11.9mm
Bore at top of Middle Joint	12.1mm
Bore at end of Middle Joint	17.6mm
Bore at top of Bell	17.7mm

TECHNICAL DESCRIPTION:	'Système Guidé' keywork, meaning a Triebert system 4 instrument with an extra C# for L4; 2 manual octaves; half-hole plateau in 2 parts with the C vent hole underneath (cfr. <i>Système Charles Triebert</i>); C/D trill key for L3; G#-F# connection; right B \flat and C vent with overlap. Plateau for R1 underneath the F# vent hole; perforated plateau for R2, ring key for R3; Simplified forked-F vent mechanism (standard in open position, it closes from E and D, then opens for forked-F). Low B on bell. Very long bell, Triebert style. 3rd hole doubled, with finger cove. Keyhead type: round, flat (very slightly domed). Metal lining: joint ends, tenons, reed well and bell end ring.
Faults	The instrument is in excellent general condition, but the keywork needs an overhaul.
Case	Case with red velvet furnishing. The lit inner side likely underwent refurbishment to another silk fabric with the Mahillon publicity ("Médaille d'or..." etc), clearly added afterwards to the case.
Playing Accessories	Bocal, not sure if original. Reed, not original, for display only.
Usable Pitch	A=c435Hz with present bocal, and played with a reed: total length 50mm / 27mm Chiarugi no.2 staple / tip width 9.5mm.
Performance Characteristics	Instrument is not in good playing condition due to leaking pads. Only a basic scale could be produced.
Specific usage / Antecedents	Ex-Koninklijk Vlaams Conservatorium Antwerpen. Acquired by the Vleeshuis Museum in 2000.
Further information on maker	Haine & Meeus (1986) pp.274-9. Waterhouse (1993) pp.249-50. De Keyser (1996) Verdegem (2015) pp.100-6.
Specific literature Reference about this instrument	
Illustration reference	
General literature (about this type of instrument)	Verdegem (2015) pp.206-8 about the Guidé system.
Comparable instruments	
Remarks	This instrument is very similar to Jacques Albert Instruments. Also, the case with red velvet is similar to those of Jacques Albert. See Verdegem (2015) on Albert, as a possible maker (as a subcontractor) of this instrument. Other elements pointing in this direction: <ul style="list-style-type: none"> • Plateau for R1 with engraved decoration ring is similar to the London RCM 438 Mahillon oboe d'amore, being a J. Albert make. • The typical 3 screws under E \flat are a typical J. Albert feature. • The lit inner side likely had a refurbishing to another silk tissu with the Mahillon publicity ("Médaille d'or..." etc), clearly added afterwards to the case. • This instrument fits perfectly in the case of the Vleeshuis Albert English horn AV 2000.001.073. <p>The "Ch^{ee} De Mons" address label indicates (if the case is originally associated with this instrument) a make after 1902, the year the company moved to this address.</p>
Bibliography	Malou Haine & Nicholas Meeùs, <i>Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles</i> (Liège: Pierre Mardaga 1986). William Waterhouse, <i>The New Langwill Index. A Dictionary of Musical Wind-Instrument Makers and Inventors</i> (London: Tony Bingham 1993).

	<p>De Keyser, Ignace (1996) <i>De geschiedenis van de Brusselse muziekinstrumentenbouwers Mahillon en de rol van Victor-Charles Mahillon in het ontwikkelen van het historisch en organologisch discours omtrent het muziekinstrument</i> (PhD. University of Ghent, 1995–6).</p> <p>Stefaan Verdegem, 'Fétis, Gevaert, Mahillon and the Oboe d'Amore', <i>The Galpin Society Journal</i> LXVIII (2015) pp.75-120.</p>
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Data by Stefaan Verdegem, Koninklijk Conservatorium Brussel, 2015.