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CM 61 502**JOHANNES ANDREAS STEIN, AUGSBURG 1786****Replica Chris Maene, Ruiselede 2022**

From the 1780's, Johann Andreas Stein largely determined the success of the piano in Germany and Vienna. He made elegant and slimline instruments, mostly finished in cherry wood. The keyboard was extremely light and had a touch-depth of only 4 to 5 mm. All of this resulted in a transparent sound that sounded articulately over the 5 octaves. The tone was clear and full of overtones. The use of knee levers to lift the dampers, was revolutionary at the time.

Technical data

- Inscription: Chris Maene, Instrumentenmaker, Ruiselede, België
- Compass: FF-f'''
- Keyboard: naturals in ebony, sharps in bone tops
- Pedals: knee lever - damping
- Dimensions: L 216 cm / W 97 cm

**CM 61 503****ANTON WALTER , VIENNE, 1795****Replica Chris Maene 2019**

At the end of the 18th century, Gabriel Anton Walter developed the Stein action into a more advanced "Viennese action". When Vienna became an important pianocentre in Europe, he moved to Vienna to develop his business. Five octave instruments were common in this period, and Walter was considered as the most famous fortepiano maker of his time. Many composers and artists admired his instruments, such as Mozart: he bought a Walter in 1782 and used it until his death in 1791.

Technical data

- Compass: FF-g'''
- Keyboard: naturals in ebony, sharps in bone tops
- Pedals: kneelevers: damping, moderator
- Dimensions: L 219 cm / W 98 cm
- Case: mahogany, hand polished
- Case Cherry satin



CM 31 115

LONGMAN CLEMENTI & CO GRAND, LONDON, 1798

We know that Joseph Haydn, in Vienna, had a fortepiano from the English instrument builder and music publisher Longman & Broderip and also maintained professional relationships with him. Musio Clementi, the young Italian virtuoso who came to England to make a career as a composer and a pianist, also had professional relations with Longman & Broderip. When in 1798, the partners were threatened with bankruptcy as a result of financial problems, it was Clementi who came across with financial support. He took over the company in 1798, under the name of Longman Clementi & Co, and from 1800 under the name of Clementi & Co.

The construction of this English fortepiano was more progressive than the Viennese variant: the English fortepiano innovated with regard to the case, the soundboard, the strings (3 instead of 2 in the Viennese instruments), the compass and the pedals (una corda 3-2-1). This way, a greater dynamic and expressive range was created.



Technical data

- Inscription: New Patent LONGMAN CLEMENTI & COMPn CHEAPSIDE LONDON
- Compass: 5,5 octaves (FF-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift duo, una corda, dampers
- Dimensions: L 227 cm / W 107 cm
- Case: mahogany panelled, handpolished
- Serial number: 229 and 397

CM 31 205**JOHN BROADWOOD GRAND, LONDON, 1812**

John Broadwood & Sons was the most imported piano manufacturer of the late 18th and 19th centuries in England. He had a strong reputation far beyond its borders. He was in contact with all the eminent musicians who came to London. Haydn, Clementi, Handel and contemporaries. His instruments were very innovative, with 3 strings for each note, split bridges for the bass strings, metal bracings, pedals for shifting keyboard (duo or una corda) and split damping. This Broadwood is almost identical to Beethovens grand of 1817.

Technical data

- Inscription: John Broadwood & Sons Makers to His Majesty é The Princesses Great Pulteney street, Golden Square London
- Compass: 6 octaves (CC-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: keyboard shift (duo or una corda) - split damper pedal (left bass, right treble)
- Dimensions: L 247 cm / W 114 cm
- Serial number: 5557
- Case: Mahogany panelled, hand polished

**CM 31 145****THOMAS TOMKISON GRAND, LONDON, 1813**

THOMAS TOMKISON GRAND

Technical data

- Inscription: Thomas Tomkison/ DEAN STREET, SOHO / MAKER TO HIS ROYAL HIGHNESS / THE PRINCE REGENT
- Compass: 6 octaves (CC-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift, dampers
- Dimensions: L 234 cm / W 120 cm
- Case: Rosewood with inlaid brass ornaments
- Serial number: 1152



CM 61 504

**BEETHOVENS BROADWOOD, LONDON, 1817,
HUNGARIAN NATIONAL MUSEUM IN BUDAPEST
Replica Cheri Maene, Ruiselede, 2013**

The London-based Thomas Broadwood was one of the most productive piano builders in the 19th century. After meeting the celebrated composer Ludwig Van Beethoven in Vienna in August 1817, the piano builder decided to present him with a fortepiano. To select the best instrument possible, he called in the help of five important musicians living in London: Friedrich Kalbrenner, Ferdinand Ries, Johann Baptist Cramer, Jacques-Godefroi Ferrari en Charles Knyvett. Inside the piano, the autograph of these five musicians can be found, as well as the following text: "Hoc Instrumentum est Thomae Broadwood (Londrini) donum propter ingenium illustrissime Beethoven" ("This instrument is a proper gift from Thomas Broadwood of London to the great Beethoven"). When Beethoven died, the instrument was sold to the Viennese music publisher Carl Anton Spina, who gave it to Franz Liszt in 1845. In 1874, Liszt donated the instrument to the Hungarian National Museum in Budapest.

In 2013, when Pianos Maene celebrated its 75th anniversary, Chris Maene and his team built two a replicas of Beethoven's Broadwood.



Technical data

- Inscription: Chris Maene & Sons, Musical Instrument Maker, Industriestraat 42, Ruiselede
- Compass: 73 keys, CC-c''''
- Keyboard: naturals in bony, sharps in ebony
- Pedals: Dua Corda - Una Corda - Split damper pedal: left bable, right trebble
- Dimensions: L 230 cm / W 123 cm
- Case: Mahogany panelled, hand polished

CM 21 184**CONRAD GRAF GRAND, VIENNA, 1823**

Conrad Graf (1782-1851) was one of the first Viennese makers to build pianos in quantity. His workshop was considered the greatest and most renowned in Vienna. Like many makers in Vienna, he offered his instruments simultaneously for a whole period in 6 and 6,5 octaves versions, and also in different finishes.

The case is veneered with walnut, rounded corners on three columnar legs. The front two legs are held together with a stretcher supporting the lyre. Inscribed in graphite on the soundboard Opus 704.

Technical data

- Inscription: Conrad Graf Wieden No 182
- Compass: 6 octaves (FF-f''')
- Keyboard: naturals in bone, sharps in ebony
- Pedals: 5: controlling keyboard shift - bassoon - moderator - dampers and janissary-drum - 3 bells
- Dimensions: L 238 cm / W 118 cm
- Case: walnut, hand polished
- Serial number: 704

**CM 21 360****CONRAD GRAF GRAND, VIENNA, 1835**

Graf's business existed for only one generation and he was at the height of his career in 1835 when he won the golden medal for piano building at the "Gewerb-Produkten-ausstellung" in Austria. During that period he made over 100 pianos a year and exported them to many countries, but mainly to Italy and Germany.

Technical data

- Inscription: CONRAD GRAF, Kiesel: Kön : Hof-Fortepianomacher WIEN, nächst der Carls- Kirche im Mondschein No 102
- Compass: 6,5 octaves (CC-g''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 4: keyboard shift - moderator - double moderator - dampers
- Dimensions: L 245 cm / W 127 cm
- Case: cherry, hand polished
- Serial number: 2006
- Literature: The Colt Clavier Collection



CM 61 255

ENGELHARD STEINWEG SEESEN, 1836

Replica Chris Maene, Ruiselede, 2006

One of the very first Steinway grand pianos was built in 1836, by Heinrich Engelhard Steinweg. This proto model of today's grand pianos was built in a family kitchen in Seesen, near Hannover.

The original fortepiano is located in the Steinway Factory in Long Island, New York.

In 2006, Chris Maene, was granted permission from the Steinway management to build three replicas of this 'kitchen piano' – the instrument was called like this because Steinweg had built it in his kitchen, which he transformed into a piano building workshop.



Technical data

- Inscription: Henri Engelhard STEINWEG, Seesen 1836, Chris Maene Ruiselede 2006
- Compass: 6 octaves (FF-f''')
- Keyboard: naturals in bone, sharps in ebony
- Pedals: 3: controlling keyboard shift - moderator - damping
- Dimensions: L 212 cm / W 121 cm
- Case: cuban mahogany, maple inlay, hand polished

CM 43 247

ERARD CONCERT GRAND, PARIS, 1836

Throughout the 19th century, Erard dominated piano production in France, and its instruments were stiff competition for piano makers abroad as well. This grand piano by Erard "piano en forme de clavecin" with its metal frame and "double repetition" was the most innovative instrument to be found at the time.

Technical data

- Inscription: par brevet d'invention Erard à Paris
- Compass: 6,5 octaves (CC-g''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: una corda - forte
- Dimensions: L 240 cm / W 130 cm
- Case: mahogany and banded case, hand polished
- Serial number: 13533



CM43 214**ERARD CONCERT GRAND, PARIS, 1840**

In 1839 Erard innovated his 'piano en forme de clavecin' and he immediately used the term 'piano à queue'. The case was given a new shape that survived for almost 100 years. The tuning block was reinforced with iron and the treble was improved with the 'barre harmonique'. Serial number 14564 was brought to Franz Liszt in Paris on May 22nd 1840. This instrument is identical to the Erard (1840) from the Chris Maene Collection.

Technical data

- Inscription: par brevet d'invention Erard Paris
- Compass: 6,5 octaves (CC-g''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2 - una corda, forte
- Dimensions: L 240 cm / W 130 cm
- Case: mahogany double banded, hand polished
- Serial number: 15182

**CM 43 230****CONCERT GRAND IGNACE PLEYEL, PARIS, 1843**

Although Erard was the biggest piano manufacturer in Paris, it were the instruments of Ignace Pleyel that had the preference of Frédéric Chopin.

To compete with the concert grands from Erard, Ignace Pleyel built two concert grands with seven octaves in December 1842. The oldest remaining instrument is the piano with number 9872, dated from 1843. This instrument is classified as 'Monument Historique' in France.

In 2007 Chris Maene was able to buy an identical instrument, but finished as an Art Case, for the Chris Maene Collection. The purchased instrument has the number 9861, also dating from 1843.

Technical data

- Inscription: Ignace PLEYEL & Compie
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift, damping
- Dimensions: L 250 cm / W 136 cm
- Case: rosewood Art-Case, hand polished
- Serial number: 9861



CM 63 505**PLEYEL CONCERT GRAND, PARIS, 1843****Replica Chris Maene, Ruiselede, 2010**

Although Erard was the biggest piano manufacturer in Paris, it were the instruments of Ignace Pleyel that had the preference of Frédéric Chopin.

In December 1842, Ignace Pleyel built for the first time two concert grands with seven octaves. The oldest remaining instrument is the piano with number 9872, dated from 1843. This instrument is classified as 'Monument Historique' in France.

In 2007 Chris Maene was able to buy an identical instrument for the Chris Maene Collection. The purchased instrument has the number 9861, also dating from 1843. For the Chopin Year in 2010, Chris Maene decided to make this exact copy of the instrument, also called 'the Chopin Piano'.

Technical data

- Inscription: CHRIS MAENE Ruiselede België Replica 2010 Ignace Pleyel & Compie Paris 1843
- Compass : (AAA – a''''')
- Keyboard: naturals in bone, sharps in ebony
- Pedals: 2, controlling keyboard, shift damping
- Case: mahogany panelled, hand polished

**CM 43 247****OHN BROADWOOD CONCERT GRAND, LONDON, 1847**

A 'Chopin' Broadwood grand piano in a rosewood case with 'pie crust' edging and carved cheeks on carved and faceted supports. Frame with decorated metal bars and metal hitch-plate. This piano is of the same design as the Broadwood grand no. 17047 which Chopin used on his London 1848 tour.

Technical data

- Inscription: John Broadwood and Sons Manufacturers to Her Majesty, 33 Great Pulteney Street Golden Square London.
- Compass: 6 octaves and seven note keyboard (CC-g''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: una corda - forte
- Dimensions: L 246 cm / W 132 cm
- Serial number: 16910



CM 63 226**VOGELSANGS GRAND, BRUSSELS, 1850**

The Dutch piano builder Vogelsangs came to Brussels in 1830 and founded a modest workshop. In the following years he became a renowned piano builder due to his instruments of high quality. In the forties of the 19th century he became a supplier of the court and received important awards at all the industrial expositions. At the National exposition of 1847 he wins a golden medal for a grand piano, strongly based on the grand pianos that Erard produced at the same moment in time.

Technical data

- Inscription: j.F. VOGELSANG / Fbt. de (armoiries de la Belgique) la Cour/BRUXELLES. médaillon: 1RE/MEDAILLE/D'OR - médaillon EXPOSITION/1847
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: una corda - forte
- Dimensions: L 236 cm / W 136 cm
- Case: rosewood veneer - guilloche moldings, hand polished

**CM 13 223****BECHSTEIN CONCERT GRAND, BERLIN, 1860**

The first Bechstein concert grand with serial number. 100 was made in 1856. Carl Bechstein delivered a grand piano with serial number 576 to Frans Liszt on March 17th 1862. This rare concert grand from the Chris Maene Collection with serial number 373 is from 1860 and is one of the first concert grand pianos that Bechstein made.

Technical data

- Inscription: C. BECHSTEIN. Hof-Lieferant Sr. Maj. des König's BERLIN
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 248 cm / W 138 cm
- Case: rosewood hand polished.
- Serial number: 373



CM 43 292**ERARD CONCERT GRAND, PARIS, 1868**

From the 2nd half of the 18th century, the Conservatoire National Supérieur de Musique de Paris had almost exclusively Erard grand pianos at its disposal. This meant that Parisian composers, pianists and musicians grew up almost exclusively with the sound of Erard pianos for about forty years. Erard was successful in many other countries as well.

Technical data

- Inscription: ERARD
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 248 cm / W 143 cm
- Serial number: 38273
- Case: Rosewood, hand polished

**CM 13 274****BECHSTEIN CONCERT GRAND, BERLIN, 1869**

In the 2nd half of the 19th century, Carl Bechstein newly developed concert grand pianos. Very quickly he gained the highest esteem. The musicians Franz Liszt, Hans von Bülow, Richard Wagner were amongst his most loyal fans and strongly appreciated his instruments.

Technical data

- Inscription: C. BECHSTEIN. Hof-Lieferant Sr. Maj. des König's BERLIN
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 240 cm / W 143 cm
- Case: rosewood hand polished
- Serial number: 3696



CM 33 292**ERARD CONCERT GRAND, LONDON, 1870**

This Art Cased concert grand piano was made by Erard London. During the French revolution Sebastien Erard opened a second factory in London in 1792. The neo Renaissance case was made by the famous architect and furniture designer Gillows & Co in London. The carved case is made of solid rosewood.

Technical data

- Inscription: Patent Erard London
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 246 cm / W 142 cm
- Case: solid rosewood antcase, hand polished

**CM 23 246****J.B. STREICHER & SOHN CONCERT GRAND, WIEN, 1872**

Johann Baptiste Streicher was the son of Nanette Stein and Johann Andreas Streicher. Brahms received a grand piano from the Streicher company, which he used for the rest of his life. The instrument featured parallel stringing, Viennese single-escapement action and leather covered hammers.

Technical data

- Inscription: J.B. Streicher & Sohn in Wien - K.K. Hof & Kammer pianoforte fabrikant
- Compass: 7 octaves (AAA-a''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 237 cm / W 136 cm
- Case: walnut, the interior of the fallboard bright ebonised
- Serial number: 7258



CM 53 151**STEINWAY & SONS CONCERT GRAND, NEW YORK, 1875**

Steinway was established in 1853 and they have built without a doubt some of the finest pianos in history. For the Philadelphia Centennial Exhibition in 1876 the Steinway that was presented was the most elaborate Steinway built up to that date. This identical instrument from 1875 comes from the Bloemendaal Castle in Beernem (BE), purchased in 1983.

Technical data

- Inscription: Steinway & Sons Patent Grand New York
- Compass: 7 octaves and 3 notes (AAA-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 3: controlling keyboard shift - sostenuto - dampers
- Dimensions: L 260 cm / W 148 cm
- Case: rosewood case with fredded music desk on carved sabre style legs
- Serial number: 32500

**CM 53 501****STEINWAY & SONS CONCERT GRAND, NEW YORK, 1881**

This rare concert grand is designed by C.F. Theodore Steinway. It has one of the earliest bent-rim cases, overstrung full cupola plate, 17 note bass section, curved bass bridge, return bridge (notes 18-23) and front duplex. Steinway & Sons nr. 44477 corresponds in the Steinway records to a "Centennial Grand" model D Rosewood with pillar legs, completed on February 10th 1881, shipped for an exhibition to Frankfurt am Main on March 9th 1881 to C.F. Theodore Steinway on December 31 1881.

Technical data

- Inscription: Steinway & Sons Patent Grand New York
- Compass: 7 ¼ octavs (AAA-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 3, controlling keyboard shift, sostenuto, dampers
- Dimensions: L 272 cm / W 148 cm
- Case: Rosewood, hand polished
- Serial number: 44477



CM 23 153**BÖSENDORFER CONCERT GRAND, VIENNA, 1884**

A rare 280 Bösendorfer Concert grand in a French polished ebonised case with carved cheek brackets, with fretted music desk and raised on three turned octagonal legs. The lid with brass stringing and interior boxwood paneled. the instrument has 92 keys and an unusual English action.

Technical data

- Inscription: Bösendorfer
- Compass: 7,5 octaves (FFF-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 280 cm / W 157 cm
- Case: French polished ebonised case

**CM 43 254****ERARD CONCERT GRAND, PARIS, 1898**

From the fourth quarter of the 19th century, just about all piano builders adopted the cross-string system invented by Steinway & Sons in 1859-1860. Only Erard in Paris and Broadwood in London stayed true to the straight strung concept. Erard went on the offensive with this type "Nouveau modèle, extra-grand de concert" with a length of 260 cm and a keyboard of 90 keys.

Technical data

- Inscription: ERARD
- Compass: 7,5 octaves (GGG-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 260 cm / W 155 cm
- Case: Rosewood, hand polished
- Serial number: 78477



CM 63 319**GÜNTHER CONCERT GRAND, BRUSSELS, 1902**

Jacques-Nicolas Günther belonged to the third generation of the Günther family of piano builders in Germany. He moved to Brussels in 1845. Very soon he became well-known as a progressive piano builder. At the World Exhibition in Paris in 1867 he won a gold medal for two grand pianos with crossed strings. But also at international exhibitions in Chile, Sydney, Amsterdam, Vienna, Brussels etc. Günther won major awards. By also building concert grand pianos, the brand grew to become the most important piano supplier in Belgium..

Technical data

- Inscription: J. GÜNTHER
- Compass: 7 octaves and 3 notes (AAA-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: keyboard shift - controlling dampers
- Dimensions: L 272 cm / W 150 cm
- Case: Ebonised, hand polished
- Serial number: 13356

**CM 43 113****GAVEAU CONCERT GRAND, PARIS, 1908**

Gaveau was one of the first in France to adapt the cast iron cross-string frame. In 1903 the new concert grand was a direct competitor of Pleyel and Erard. The instrument with its superb 'Art Nouveau' style frame with vegetal decoration, is a representative of the best period of Gaveau's concert grands.

Technical data

- Inscription: Gaveau Paris
- Compass: 7 octaves and 3 notes (AAA-c'''''-
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift, dampers
- Dimensions: L 274 cm / W 153 cm
- Case: Ebonised, hand polished
- Serial number: 44430



CM 13 221**BECHSTEIN CONCERT GRAND, BERLIN, 1920**

A 270 cm Bechstein Concert Grand Model E in a French polishing ebonised case on turned octagonal legs. This model E from Bechstein was designed at the end of the 19th century.

Technical data

- Inscription: C. Bechstein
- Compass: 7 octaves and 3 notes (AAA-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 270 cm / W 157 cm
- Case: Ebonised, hand polsihed
- Serial number: 119220

**CM 43 229****PLEYEL CONCERT GRAND, PARIS, 1920**

After the golden years of the Chopin period, Pleyel gradually lost its high reputation toward the end of the 19th century. In 1905 this changed with the new model N1 Modèle extra grand de concert with a lenth of 278 cm. The new model rightly enjoyed a strong reputation for its beautiful and specific sound. Even today Pleyel concert grands in good condition are very popular.

Technical data

- Inscription: Pleyel Paris
- Compass: 7 octaves and 3 notes (AAA-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Pedals: 2: controlling keyboard shift - dampers
- Dimensions: L 278 cm / W 159 cm
- Case: ebonised, hand polished



CM 88 636

PLEYEL HARPSICHORD, PARIS, 1948

The piano company Pleyel also successfully presented a harpsichord at the Paris Exposition of 1889. Around the turn of the century, the Polish pianist and Bach specialist Wanda Landowska settled in Paris. Just as Chopin was used by Pleyel as a reference for the piano, Wanda Landowska served as a poster child for the harpsichord. She advised Pleyel to make a new type of large harpsichord in 1912, namely the Pleyel Grand Modèle de concert. In 1923, in accordance with the piano, Pleyel added a metal frame to promote a stable pitch.

Technical data

- Inscription: on the nameboard : Erard Paris / Inside: Le jeu grave (dit pour les Anciens) -de 16 pieds- fut introduit dans Les Clavecins Pleyel à partir de l'année 1912 sur la demande & les suggestions de Wanda Landowska
- Compass: two 5 octave keyboards (FF-f''')
- Keyboard: naturals in ivory , sharps in ebony
- Registers: lower manual 16', 8', 4' / upper manual 8' or 8' nazard, lute to 8' and luth to 8' nazard
- Dimensions: L 248 cm / W 107 cm
- Case: mahogany
- Serial number: 88636



CM 48 102**ALEXANDRE PERE ET FILS, PARIS, 1870**

In the 2nd half of the 19th century, in addition to the piano, the harmonium gained more and more popularity.

In France Alexandre Père et Fils along with Debain and Mustel were the prominent builders.

Several prominent composers have written music especially for harmonium: Frans Liszt, Antonin Dvorak, George Bizet, César Franck, Leos Janacek etc.

Registers

- Sourdine ou Lointain
- 0 Forté 3 et 4
- 4 Basson 8'
- 3 Clairon 4'
- 2 Bourdon 16'
- 1 Cor Anglais 8'
- G Grand jeu
- E expression
- 1 Flute 8'
- 2 Clarinette 16'
- 3 Fife 4'
- 4 Hautbois 8'
- 0 Forté 3 et 4

**Technical data**

- Inscription: ALEXANDER PÈRE ET FILS 39 rue Meslay 39 Paris
- Compass: 5 octaves (C-c''''')
- Keyboard: naturals in ivory, sharps in ebony
- Registers: see text
- Dimensions: W 118 cm / D 65 cm / H 100 cm
- Case: rosewood hand polished

