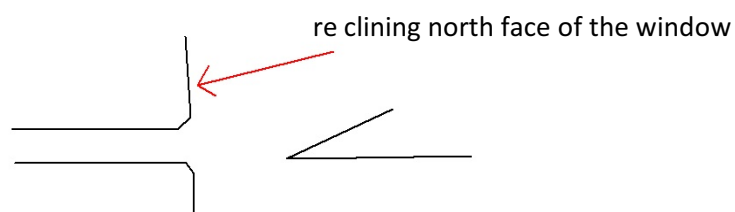
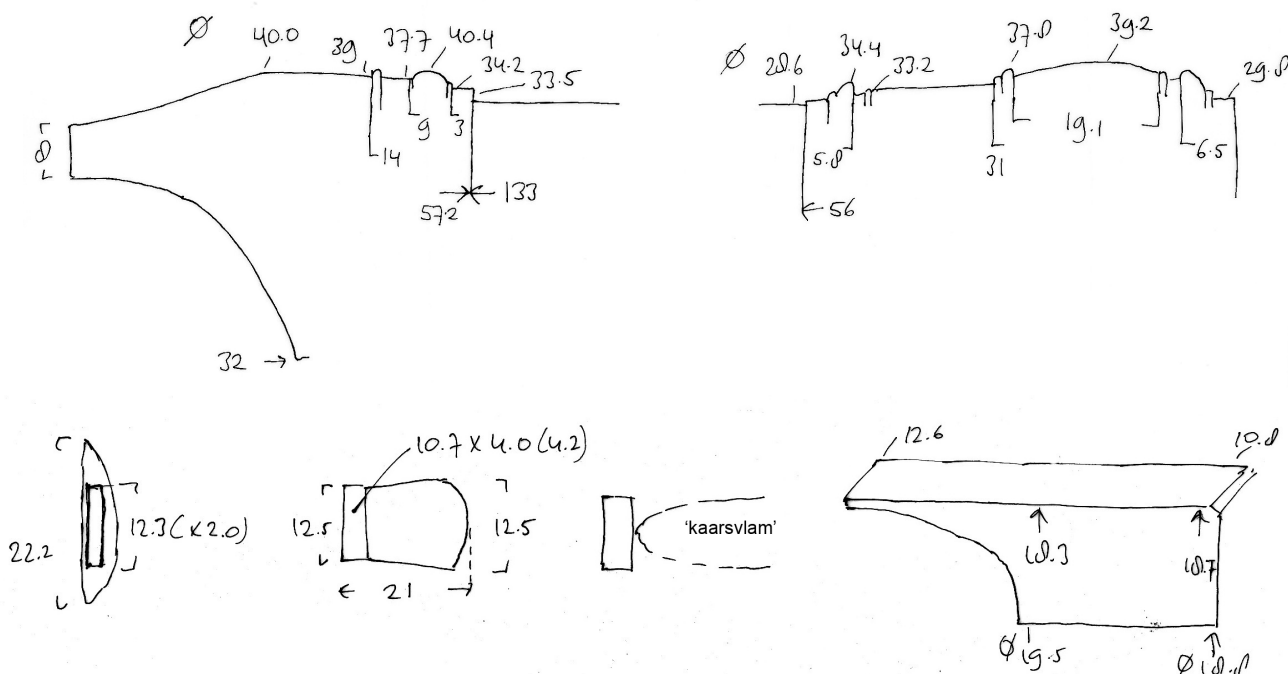


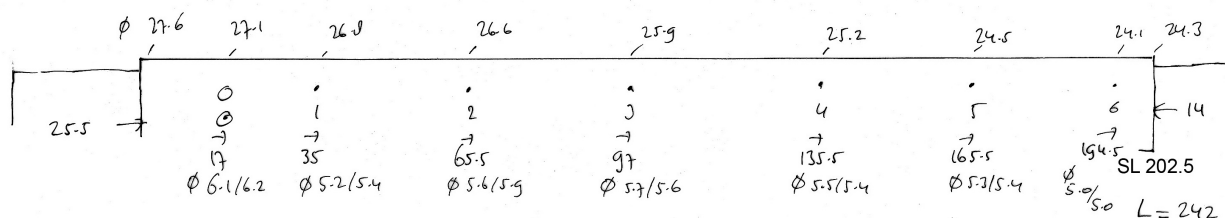
Alto recorder by Robbert Wijne (Nijmegen, 1698-1774)
Bate Collection Oxford, No. 0111 (previous owner Edgar Hunt)

Brown stained boxwood, the foot is a replacement for a lost original, made by Robert Goble. Tangential face of the wood is visible at the front of head and middle part. General condition is good, but the block was maybe lowered and the labium is unstable, curving downwards after some playing. In combination with the block that does the opposite, the playing time is very restricted, the recorder needing time to recover. This information comes from Peter Holtslag, who played the instrument in 2012 for the cd 'Awakening Princesses' (Aeolus AE-10186) and said that the recorder has 'a magical sound'. The instrument was also played by Frans Brüggen in 1972, for the famous album where he played 17 original recorders (Telefunken).

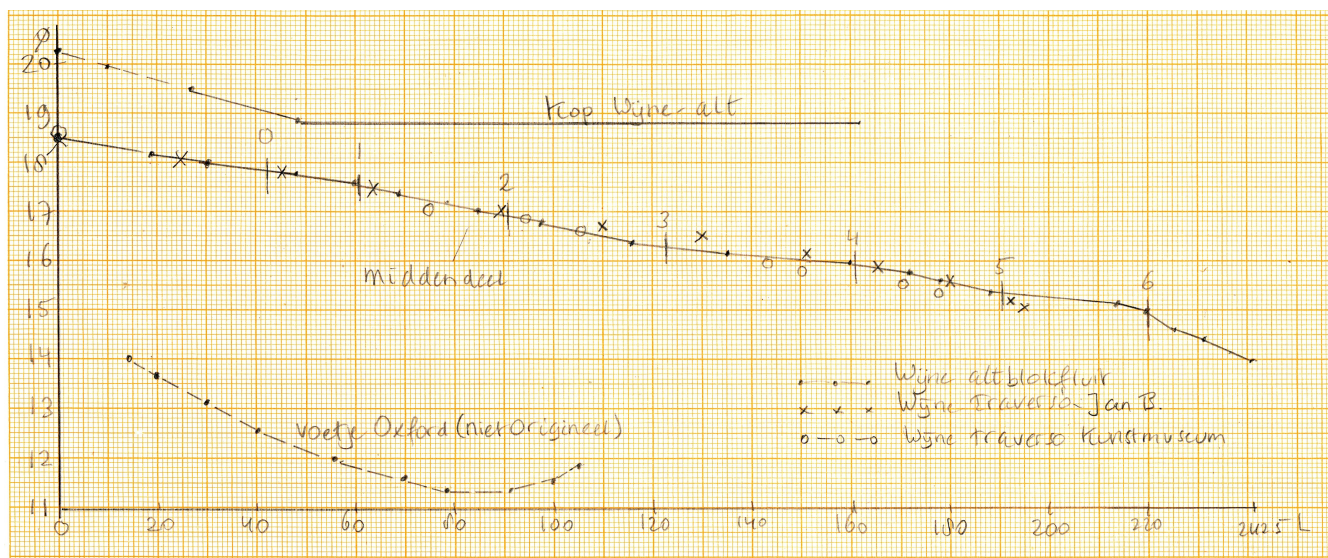




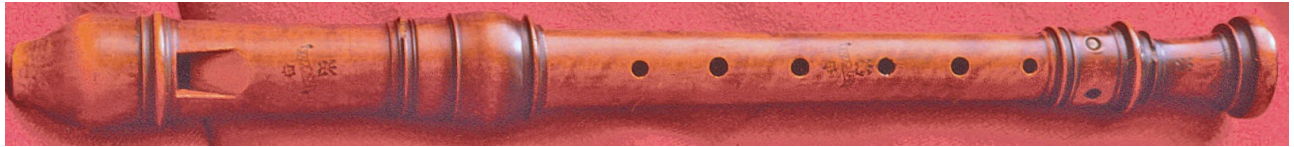
The windway is slightly rising, but I have no information about the 'step', the effective height of the windway. The finishing of the windway and labium is excellent, the top chamfer is about 1.5 mm (under a reclining north face, by c. 1 mm), the block is on cross section almost flat, its chamfer is a bit irregular. The underlabium (candle flame, in Dutch: 'kaarsvlam') is nicely cut, the top reaching the rim of the labium.



Alle fingerholes are undercut.



Bore profiles of the alto recorder by Wijne, the foot is not original. The bore profile of the middle joint is up to about the fifth fingerhole closely identical to the profiles of the left hand joints of some traversos by Wijne.



Two other recorders by Robbert Wijne survived: a soprano in the Brügger collection and (to the right) a third flute in the Kunstmuseum in The Hague (formerly: Haags Gemeentemuseum).

		Bouterse	Edwards	
f1 -	0 1 2 3 4 5 6 7	-25	-20	
f2 -	0 . 2	-15	-10	
f3 -	0h 1 . . 4 5	-30	-30/-20	
g1 -	0 1 2 3 4 5 6	-35	-35 ('burbles')	
g2 -	. . 2	-5	0/+5	
a1 -	0 1 2 3 4 5	-20	-20	
a2 -	0h 1 2 3 4 5	-15/-10	-15	
bes1 -	0 1 2 3 4 . 6	-10	0	
bes1 -	0 1 2 3 4 . 6 7	-20	-20	be s = b-flat
bes2 -	0h 1 2 3 4 . . 7	-5	+5	
bes2 -	0h 1 2 3 4 . 6	-30/-25	-40	
b1 -	0 1 2 3 . 5 6	0	+10	
b1 -	0 1 2 3 . 5 6 7	nm	-40	
b2 -	0h 1 2 3 . 5	0	0	
b2	0h 1 2 3 . 5 6h	nm	-20	
c2 -	0 1 2 3	0	-20	
c3 -	0h 1 2 3	0	-5	
c#2 -	0 1 2 . 4 5 6h	-15	nm	
c#2 -	0 1 2 . 4 5	nm	+ 10	
c#3 -	0h 1 2 . 4	-30	-30	
d2 -	0 1 2	-10	-30	
d3 -	0h 1 2	-10/-5	-20	
es2 -	0 1 . 3 4	-15	nm	e s = e-flat
es2 -	0 1 . 3 4 . 6 .	nm	-30	
es -	0h 1 2 . 4 5 6 7h	-20	-24	
e2 -	0 1	-15	-35/-40	
e3 -	0h 1 2 . 4 5	-30	-40	

Pitch measurements by Jan Bouterse (1989) en Edwards (before 1989), tuner set at a-415 Hz, deviations in Cents; nm = not measured.

Frans Brügger and Peter Holtslag played the recorder at a higher pitch, at a-415 Hz, and that appeared also to be the pitch when I made a copy of this instrument.

Additional measurements of the alto recorder of Robbert Wijne

Head: L 190.2, SL 133; socket: L max 27.3, Ømax 24.5; window (WxL):10.7 x 4.0/4.2;

Labium L 21, Wmax 12.5, Ø-U 33.5;windway L 57.2, W 12.6 - 10.8, almost flat.

bore (Ø- Lmax, from upper end): 19.0- 30, 18.8- 57 to end

Middle joint: L 242, SL 202.5; upper tenon: L 25.5; lower tenon: L 14; Ø-U shoulders: 27.6 and 24.3

bore (Ø- Lmax,from upper end):18.4- 0; 18.2- 19; 18.0- 3; 17.8- 48; 17.6- 59; 17.4- 69; 17.2- 77; 17.0- 85; 16.8- 98; 16.6- 106; 16.4- 118; 16.0- 160; 15.8- 172; 15.6- 177; 15.4- 188; 15.0- 218; 14.8- 220; 14.6- 225; 14.4- 232; 16.2- 137; 15.2- 212; 14.0- end

Foot (not original): L 108.7; hole 7 at: L 22, Ø 4.8

bore (Ø- Lmax from upper end): 14.0- 14; 13.8- 19; 13.0- 31; 12.6- 41; 12.2- 52; 11.6- 96; 11.4- 76; 11.3- 80/90; 11.6- 100; 11.8- 108.

For my copy, I made the foot 3 mm shorter, with about the same bore profile.

