

BIOGRAPHICAL SKETCHES OF AUSTRIAN 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 Lütendorff, *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (Frankfurt am Main, 6/1922) and the update volume by Thomas Drescher, *Nachtragsband* (Tutzing, 1990). For makers active in Vienna during the 18th century, an important additional resource is Richard Maunder, “Viennese Stringed-Instrument Makers, 1700–1800,” *Galpin Society Journal* 52 (1999): 27–51.

These publications have been supplemented by other resources found on the internet, notably a series of articles by Rudolf Hopfner for the *Österreichisches Musiklexikon Online* (www.musiklexikon.ac.at) as well as Matthias Kohl and Bärbel Pelker’s 2015 article “Mannheims kurpfälzische Hofgeigenbauer Jacob Rauch und Mathias Gülich” (www.hof-musik.de/PDF/Geigenbauer.pdf). Finally, for Jacob Stainer—by far the best-known of all Austrian makers not only for violins and violas but also for viols—the standard work is still Walter Senn and Karl Roy’s book *Jakob Stainer: Leben und Werk des Tiroler Meisters 1617–1683* (published in 1986 but now out of print); a concise introduction by the same authors, in English, appears in the *New Grove Dictionary of Musical Instruments* (2nd ed., 2014), revised from an earlier version in the *New Grove Dictionary of Music and Musicians* (2nd. ed., 2001). Additional information about Stainer’s viols comes from correspondence with the luthier Tilman Muthesius.

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
- Budapest: Magyar Nemzeti Múzeum (= Hungarian National Museum)
- Innsbruck: Tiroler Landesmuseum Ferdinandeum
- Linz: Oberösterreichisches Landesmuseum
- Nuremberg: Germanisches Nationalmuseum
- Salzburg: Salzburger Museum Carolino Augusteum (since 2006 simply “Salzburg Museum”)

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 11/2022)

ALBAN, Johann Michael

The son and pupil of Matthias Alban (see below), he was born in 1677 in the Tyrolean city of Bozen, now known as Bolzano. In 1702 he married Eva Rosina Sagmayr, daughter of the recently-deceased Wolfgang Sagmayr of Graz, whose shop he took over and ran until his own death in 1730. According to Lütendorff, among his relatively numerous surviving instruments there are more cellos than violins, while Hopfner comments that his instruments bear little resemblance to those of his father. A bass viol dated 1706 was the first antique gamba to enter the now extensive Vázquez collection, and a treble-sized instrument made in 1717 that was probably originally a viola d’amore without sympathetic strings is currently being played as a treble viol by a professional Italian gambist.

ALBAN, Matthias

Matthias Alban, the oldest son of a farmer named Johann Alban and his wife Agnes Selva, was born in 1634 (not 1621, as was formerly thought) in Kaltern, just southwest of Bozen (Bolzano). By 1671, when he married Elisabeth Lugg, the daughter of a locksmith, he was already living in Bozen itself; in 1681, a year after her death, he married Rosina Perlat, the daughter of a master builder from Brixen. Although it is not known where Alban received his training, his instruments were highly regarded in the 18th century and remain so today, when he is considered to be the best Tyrolean maker of stringed instruments besides Jacob Stainer. As a result, Lütendorff notes that “his name has often been misused, and placed inside violins that do not even remotely resemble his work.” Alban

evidently also achieved material success in his own time, leaving a significant fortune to his heirs upon his death in 1712. A bass viol by him, renecked for 7 strings in the mid-20th century, is now owned by a professional gambist in Germany. Little information is available about an instrument credited as a treble viol on several early recordings by the Vienna Concentus Musicus, but it is likely to have been originally made as a viola d'amore without sympathetic strings. Alban also made plucked-string instruments: a chitarrone dated 1704 is now in the Nuremberg museum, and a theorbo made in 1696 at the Ueno Gakuen College in Tokyo.

FICHTL, Martin Mathias (II)

Fichtl was born about 1682 in Vienna, the son and namesake of the violin maker Martin Mathias Fichtl I (one of the founding member of the Viennese luthiers' guild in 1696) and his wife Maria Ursula. In 1724 he was granted citizenship and in 1725 he married Susanna Krieg, the widow of luthier Andreas Beer, with two other violin makers (Antony Posch and Christoph Leidolf) serving as his groomsmen. Susanna died in 1742 and in 1748 Fichtl married Maria Anna Kupasch, the widow of a wood turner. Although she was about 25 years younger than Fichtl and lived until 1791, by 1765 Viennese tax records state that the business was dormant, and Fichtl died in 1768. Lütgendorff has words of praise for his violins, while noting that by the early 20th century they had become hard to find because many had been relabeled as the work of Stainer or Alban and sold to unsuspecting clients in England and America. A tenor viol made by Fichtl in 1740 is now in the Geneva museum; although it has flame-shaped soundholes and its dimensions are unknown to the writer, after seeing it in 1978 Peter Tourin described it as "definitely [a viola] da gamba," so not a candidate for reclassification as viola d'amore.

HAUSER, Anton

This maker was born in 1726 in Reutte am Lech, about 75 miles west of Innsbruck, and died there in 1806. Little more is known about him; a violone supposedly made by him is owned by a prominent European gambist, but the claimed date of 1725 must be either a misreading or an indication that the label is not genuine. In addition, the Innsbruck museum owns a small cello dated 1794.

HEIM (Haim), Michael

Heim was born in 1663 in Bachtal am Weissensee, where his parents Johann and Anna were farmers. From 1676 to 1682 he was a pupil of Johann Heringer in nearby Faulenbach (just west of Füssen), but subsequently relocated to Vienna. The label of his only known viol, a bass made in 1695, identifies him as having by that date achieved the status of "bürgerlicher Lautenmacher zu Wien," or master luthier and citizen of Vienna, and the following year he was one of the founding members of the luthiers' guild there. In 1700, already a widower, he married Barbara Schlager, and is thought to have died about 1715.

JAUCK, Johannes Balthasar

Although the exact date is unknown, Jauck was born in Schönstein, a town in the region then known as Untersteiermark (today's Šoštanj, in Slovenia). In 1732 he married Elisabeth, the daughter of the luthier Johann Michael Alban of Graz who had died a year and a half earlier, so it is assumed that Jauck had been Alban's pupil. In 1736 he was granted citizenship, and the next year a monopoly for violin making in Graz, extended in 1750 to a prohibition on the importation and sale of violins made elsewhere, except at specified seasonal market times. He married his second wife, Eva Schweiger, in 1756 but died two years later, after which his widow married Franz Contesor and continued in business, while her stepson, Johann Georg Jauck, worked independently in Graz.

Jauck's only known viol, a bass dated 1735, has recently come to light and been restored from a cello conversion. Other instruments by him include a viola d'amore from the same year in the Paris museum and lutes in at least five different museums. A violin of 1735 was auctioned in Boston in 2005, and a viola of 1736 by Tarisio in 2010, while a cello dated 1722 appears on several recent recordings.

KHÖGL (Kögl), Hanns

Born in Füssen in 1614, Khögl subsequently relocated to Vienna, where in 1668 he married—probably not for the first time—Maria Lank and the following year was granted citizenship; he died in 1680. Nothing is known about his training, but Lütgendorff surmised that he must have been familiar with Brescian violins, since his own are stylistically similar. During the 1670s he regularly supplied both instruments and strings to Kremsmünster Abbey, about 125 miles west of Vienna, where an inventory taken in 1739 listed 3 violins and 2 violas by him, in addition to a quintet of viols (2 tenors and 3 basses, amusingly identified as "half gambas" and "whole gambas" respectively). Moreover, two of those viols are still there, while the other three were transferred in 1836 to the museum in Linz,

along with many other instruments. Another bass viol, undated, is privately owned, but one in the Hungarian National Museum in Budapest is not his work despite being labeled with his name; in addition, the Berlin museum owns a baryton made in 1679. The definitive study of this maker is Klaus Martius, "Die Violen da gamba von Hans Khögl," *Concerto* 166 (September 2001): 14–18.

KLINGLER, Christoph II

Klingler was born in 1657 in Rattenberg am Inn (30 miles northeast of Innsbruck) as the third son and namesake of luthier Christoph Klingler I and his wife Maria Stöckl. After his father's death in 1677 he worked independently, became a citizen of Rattenberg, and in 1678 married Justina Lampurger from Hall, just outside Innsbruck. In contemporary documents he is referred to variously as a violin maker, instrumentalist, or singer. He died 1702 in Hall, where the record identifies him as a parish musician (Pfarrmusiker). His only known instrument is a bass viol dated 1683 that was rescued from a cello conversion in the mid-20th century and made available to Nikolaus Harmoncourt for his first recording of the Bach gamba sonatas in the mid-1950s.

LEIDOLFF, Johann Christoph

The son and pupil of Nicolaus Leidolff (see below) and his second wife, Maria Magdalena, , Johann Christoph was born in 1689 and was granted Viennese citizenship in his own right in 1715. Starting the next year his name appears alongside that of his father in tax rolls, suggesting that the son was now running the shop. In 1723 he married Maria Elisabeth Aichinger, and two of their sons also became violin makers. He remained active until his death in 1758, evidently very successfully so since in the period 1749–58 he paid a higher tax than any other Viennese luthier, as did his widow in continuing the business until her own death in 1767. It is not clear if he ever made viols: until World War II the Berlin museum owned a treble-size instrument with 5 strings and flame-shaped soundholes that the Sachs catalogue called a treble viol, but this now seems more likely to have been a viola d'amore without sympathetic strings. A bass in the Budapest museum bears his label, but has not been otherwise confirmed as his work. Violin-family instruments are relatively common, however, with more than 20 (bearing dates from 1727 to 1764) having been offered in auctions during the past three decades.

LEIDOLFF, Nicolaus

The record of Leidolff's marriage, in Vienna in 1672, to Johanna, the widow of the luthier Isaak Ott, reveals that he was born in Switzerland, though exactly when and where is not known. Drescher plausibly suggests (and Hopfner agrees) that, in the absence of an established Swiss violin-making tradition, Leidolff is likely to have been trained in Italy, an influence that is in any case apparent in his instruments. In 1673 he was granted Viennese citizenship, and in 1696 he was a founding member of the luthiers' guild of that city. His second wife's name was Maria Magdalena, but information is lacking on both her origins and when they were married. Leidolff appears in tax records from 1695 through 1719, but his older son Johann Christoph may have taken over running the business starting about 1716; in any case, the father was no longer living when his younger son Nicolaus II was married in 1725. Two bass viols made by Nicolaus I in the 1690s remain to this day in Austria, one (converted to a cello) in the Salzburg museum, the other in the Vázquez collection, which also has a cello of his. A third bass is privately owned in the United States, and the Kunsthistorisches Museum in Vienna owns a contrabass.

MAYR, Andreas Ferdinand

Born in Vienna in 1694 as the son of a shopkeeper, Mayr had relocated to Salzburg at least by 1719, when he married Maria Magdalena, the widow of Johann Schorn, whose appointment as violin-maker ("Hof- Lauten- und Geigenmacher") to the archiepiscopal court he thereby inherited and kept to the end of his life in 1764, when he was succeeded by his son Ferdinand. After the death of his first wife in 1730 Mayr married Anna Maria Troger from Tirol, with whom he had a second son, Andreas, who became a violinist in the court orchestra and perhaps also a part-time instrument maker. The father is best known today as the maker of Mozart's childhood violin; Lütgendorff calls him a very talented and careful worker and notes the existence of several lutes as well as two cellos in museum collections. Two very different bass viols attributed to Mayr have come to light in recent years, both now in the hands of professional players in North America; a third, converted to a cello, was lost from the Salzburg museum in World War II. In addition, a number of violins have been auctioned in recent years, the Prague National Museum has a viola d'amore (of the type known as an *Englisches Violett*, with a double set of sympathetic strings), and the Salzburg museum owns an unusually large contrabass made in 1722.

PICHLER, Marcell

Marcell Pichler's origin and training are unknown. He was married in Hallein (just south of Salzburg) in 1662 and remained there until at least 1675. The label in a tenor viol now in the Historisches Museum in Basel reveals that by 1683 he was working in Salzburg itself, where he died in 1694. His legacy also includes a viola d'amore dated 1673 in the Salzburg museum whose sympathetic strings are probably a later addition. According to a repair bill from 1766, Lambach Abbey in Upper Austria owned six of his violins, as well as ten by Jacob Stainer.

POSCH, Antony

Posch was born in 1677 in Vils (near Füssen), the son of Georg Posch and Christina Willner. In 1701, in Vienna, he married Christina, the widow of Mathias Fux, who had died the previous year and for whom he had probably worked as a journeyman. In 1702 he was named Fux's successor as luthier to the imperial court ("Kayserliche Hoff Lauthen Macher"), and in 1707 he became a citizen; in 1716, recently widowed, he was married a second time, to Maria Anna Sonnleitner. He died in 1742 and was succeeded by his son and pupil Anton Stephan, who himself died only seven years later at the age of 48. The Kunsthistorisches Museum in Vienna owns a 7-string bass viol dated 1736 that is kept in playing condition (used for a concert as recently as May 2017) and displayed alongside a quintet of violin-family instruments by Posch, while the Hungarian National Museum in Budapest has a tenor viol attributed to him. A viola d'amore was auctioned at Sotheby's in 2002, and two similar instruments without sympathetic strings that are currently being played as treble viols are included in the accompanying database. Several contrabass-size instruments are also known, notably one with five strings, dated 1729 and bearing the label of "Antony Stefan Posch" (and thus perhaps made by the son) that has been played in the Vienna Concentus Musicus virtually since its inception. More recently, a cello purchased by the Esterházy family in 1728 and still owned by the Esterházy Foundation has been restored and featured in a recording by Michal Stahel.

PRECHEISEN, Jacob

This maker is known only for a festoon-shaped bass viol, made in 1670, that in the mid-19th century belonged to Herzogenburg Monastery in Lower Austria, and in the mid-20th century was acquired, restored, and played by Nikolaus Harnoncourt. Precheisen worked as a journeyman for Magnus Feldtle, succeeding his master as official luthier ("Hoflautenmacher") to the Viennese court in 1667 and holding that position until his own death in 1677, at which time he left a widow and four small children.

RAUCH, Jakob

Rauch was born c. 1680 in Trauchgau near Füssen and in 1706 entered the service of Duke Karl Philipp in Innsbruck, where he remained until 1717. He and his wife, Katharina Mielick, had five children baptised there between 1708 and 1715; in 1712–13 he supplied four violins and a viola to the court orchestra. When the Duke succeeded his older brother as Elector Palatine in 1716, moving his court first to Düsseldorf and then to Mannheim, Rauch also relocated as part of the ducal entourage, holding the title of violin-maker ("Hoff- Lauten- und Geigenmacher") to the electoral court from at least 1723 until his death about 1765. The Salzburg museum owns an instrument, made in Innsbruck in 1715 but later crudely converted to a violin, that may originally have been a treble viol but more likely a viola d'amore without sympathetic strings. Other instruments made before his move to Mannheim are a privately-owned violin as well as a viola d'amore (subsequently converted to a viola) and a contrabass in the Innsbruck museum; later documented examples of his work include a violin, viola, and cello plus two violas d'amore with sympathetic strings.

REGENSPURGER, Matthias

Regenspurger was born in Vienna about 1659, where in 1681 he married Maria, the widow of the luthier Johann Kögl (presumably his employer and perhaps also his teacher), and became a citizen. In 1696 he was a founding member of the Viennese luthiers' guild. Maria died in 1708, whereupon Matthias married Anna Elizabeth Gänser; by 1711 she also must have died, for in that year he married another widow, Maria Köller. After her death in 1724 he married Theresia Köpf, who survived him. A bass viol dated 1682, later converted to a cello, is in the Nuremberg museum; Lütgendorff mentions a 1690 viola in Prague, and a recent writer references instruments dated as late as 1731, the year of his death.

SCHORN, Johann

This maker was born in 1658 or 1659 in Fridolfing (Bavaria), about 20 miles northwest of Salzburg; by 1680 he was working in the city itself, where in 1681 he married Christina Bleisin and where his sons Johann Paul and Johann Joseph were born in 1682 and 1684. As adults they played violin and cello, respectively, in the court

orchestra (of which their father had also been a member) and engaged in instrument making as a sideline. In 1709, as a widower, Schorn married Maria Magdalena Mayr, the daughter of a shoemaker; in 1713 he was appointed court violin maker (“Hof- Lauten- und Geigenmacher”), but died five years later, whereupon his widow married the young luthier Andreas Ferdinand Mayr, who continued the business and succeeded to the court position. Surviving instruments include a bass viol dated 1694 in the Nuremberg museum and another dated 1709 recently acquired by a professional European gambist; violas d’amore in museums in Vienna, Salzburg, Nuremberg, and Klagenfurt; contrabasses with dates ranging from 1692 to 1717; and several kinds of plucked-string instruments (mandore, cister, cithrinchen, colascione).

SEELOS, Georg and Johann (or Johannes)

Numerous members of the Seelos family were active as makers of stringed instruments during the seventeenth century, both in Italy and in Austria. The best known among them, working in Venice from the sixteenths until about 1650, were the brothers Matteo and Giorgio—probably baptised as Mattias and Georg—whose surviving output includes numerous varieties of lutes and guitars, but no bowed instruments.

Meanwhile, another Georg Seelos, a first cousin of Matteo and Giorgio, had established himself in Innsbruck, where in 1647 Archduke Ferdinand Karl granted him a monopoly for making stringed instruments. This Georg was the son of Magno (or Mang?) Seelos from the village of Rieden, a few miles north of Füssen, which in turn is located some 60 miles northwest of Innsbruck. In the same year he married Anatolia Saurwein, the daughter of a clockmaker, who after Georg’s death about 1668 continued the business with the help of her two sons until 1681, when the elder, Johann Georg (born c. 1650), officially took it over. His younger brother Johann (or Johannes, born in 1654) moved to Linz in 1679, where in 1696 he was awarded a similar regional monopoly that remained in this branch of the family for at least the next half-century, long past his own death in 1715.

The only extant viols associated with the name Georg Seelos of Innsbruck are a tenor dated 1660 at the Gemeentemuseum in The Hague and an undated bass in the Caldwell Collection in the USA. The former must have been made by the elder Georg, since his namesake was only about ten years old in that year, but the bass could have been made by either the father or the son. Johann Seelos, working in Linz, is credited with a single bass viol, made in 1691, as well as two barytons (both dated 1684), two lutes (1699 and 1710), and a viola d’amore (1712). Additionally, violin-family instruments survive from all three workshops.

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

STADLMANN, Daniel Achatius

The founder of a family of instrument makers, he was born in 1680 in Goisern, about 40 miles southeast of Salzburg, as the son of a woodworker named Michael Stadlmann and his wife Susanna Barbara Kirsch. It is not known where he received his training, but in 1707 he took the oath of citizenship in Vienna and married Maria Elisabeth Kramer, a daughter of the violin maker Heinrich Kramer, who therefore may have been his teacher. Together with Anton Posch, Stadlmann is considered the best Viennese maker of his generation, working in a style clearly influenced by that of Jacob Stainer. He died in 1744 and was succeeded by his son Johann Joseph (see below). The Berlin museum owns a bass viol made in 1720 and until World War II also had a baryton dated 1736. Two other barytons still exist: one, dated 1715, is in the Leipzig museum, while the other, dated 1732 and formerly owned by the composer Franz Joseph Haydn, belongs to the Gesellschaft der Musikfreunde in Vienna. A century ago, Lütgendorff reported that Stadlmann’s violins could be found in many collections and orchestras, and at least two lutes are known, dated 1720 and 1729.

STADLMANN, Johann Joseph

Johann Joseph, born in 1720, was the son and pupil of Daniel Achatius Stadlmann (see above). In 1745, the year after his father’s death, he was granted citizenship in his own right and married Maria Anna Hinterkirchner. Four years later he was appointed instrument maker to the imperial court (“Kayserliche-Königliche Hof Lauten und Geigenmacher”) as successor to Antony Stephan Posch, likewise a second-generation luthier, and after Stadlmann’s death in 1781 his widow continued the business until she herself died in 1786, when it was taken over by their son Michael Ignaz. Starting in 1765 he regularly supplied strings to, and made repairs to instruments owned by, the musical ensemble maintained by Prince Nikolaus Esterházy in Eisenstadt; a baryton made by him in 1750 (now in the Hungarian National Museum in Budapest) was in fact owned and played by the prince himself. A Stadlmann bass viol made as late as 1778 is now in a museum in Schwerin, while other surviving instruments include a second baryton dated 1767 (now in Prague) and a viola d’amore from 1751 in the Nuremberg museum; until World War II the Berlin museum owned another viola d’amore dated five years later. A similar instrument made in 1776, once but

no longer equipped with sympathetic strings, was until recently part of the Lachmann Collection at UCLA and is included in the accompanying database as a questionable treble viol.

STAINER, Jacob

This most famous of all Austrian makers of bowed stringed instruments was born probably in 1619 (not in 1617 or 1621, as some sources state) in Absam, about 10 miles northeast of Innsbruck, as the son of a salt miner named Hans Stainer and his wife Barbara Pomberger. Little is known about his early education, but it has been suggested that he may have been a choirboy in the nearby town of Hall, perhaps also attending a Latin school there. Thereafter, it is plausible that he was trained by a luthier of German origin working in Italy, such as a member of the Seelos family in Venice, not only because his working procedures are perceptibly influenced by Italian techniques but also because Stainer's correspondence reveals he was fluent in Italian. Alternatively, some writers have suggested that he studied with Nicolò Amati, due to the strong similarity of their work, but there is no documentary evidence for such a relationship.

Stainer's earliest extant instrument is dated 1641 in Absam, but for the following decade he was primarily a peripatetic violin maker, working for monasteries, churches, and courts as repairman and supplier of new instruments, spending varying amounts of time in Salzburg, Munich, Venice, and Merano, among other places. In 1648 he married Margarete Holzhammer, the daughter of a mine inspector in Hall, and by 1656 he had bought a house in his home town and effectively settled down there. Soon after this he was awarded the title of Archducal Servant (a lesser status than court violin maker), followed in 1669 by a similar appointment to the imperial court in Vienna. In subsequent years his growing reputation led to commissions from Spain and Italy as well as German-speaking cities such as Salzburg, Olmütz, Nuremberg, and Munich.

In 1668–69 Stainer was briefly imprisoned on charges of heresy, based on his possession of allegedly Lutheran writings. Starting in the mid-1670s he had what in hindsight appear to be episodes of manic depression, which from 1680 onward kept him from working for extended periods of time, in turn leading to financial distress by the time of his death in 1683. Somewhat unusually for that milieu, he had no known students and thus no successor.

Stainer's violins were considered ideal until the end of the 18th century, prized for their silvery tone and played in important court and church ensembles and by famous composer-violinists including Bach, Biber, Corelli, Geminiani, Locatelli, Tartini, and Veracini. He also made large and small violas, gambas, and two sizes of contrabasses, but there is disagreement as to whether he ever made any cellos. His work exerted a tremendous influence on later makers, not only in nearby German-speaking lands but across Europe, and beginning in the 18th century he came to be one of the most copied and faked of all classical masters.

Stainer himself said he based his gambas on an excellent English instrument; perhaps this was one belonging to the virtuoso gambist William Young, who was employed at the archducal court in Innsbruck during the 1650s. However, they also have cello-like elements, and one writer has characterized them as combining English proportions with a South-German-style body. Among more than 200 surviving instruments of all kinds, there are as many as 19 belonging to the viol family, all of them basses except for one G-violone, with dates ranging from 1652 to 1679. One more bass was lost from the Berlin museum during World War II, and two others cannot be verified, since their current locations are unknown. Various other viols have been wishfully attributed to him, as well as to a slightly younger (and much less prolific and skilled) maker named Marcus Stainer, who was not Jacob's brother or any other kind of relative but did actually exist, contrary to the suggestion of some writers that his was an fictitious name invented for fraudulent purposes.

TANHAGER, Paul

The only evidence for this maker's life or work is the label in a tenor viol, now in the Linz museum, which reads "Paul Tanhager, Geigenmacher zu Freydenstein unweit Oberwalsee, 1755." (Freudenstein and Oberwalsee are two small towns located about 15 miles northwest of Linz.)

WEISS, Jakob

Weiss was born in 1672 in the Bohemian town of Brüx (now known by its Czech name of Most). By 1710 he had moved to Salzburg, where in that year he married Ursula Mayr, the sister-in-law of Johann Schorn, and where he died in 1742. Among the surviving instruments attributed to him are five listed in the accompanying database, of which the most recent addition is a bass viol dated 1733 owned by a professional gambist in Germany. Another bass in a Munich museum bears his label but is probably not by him, while a larger instrument in the Nuremberg museum is probably a cut-down contrabass. There are also two treble-sized instruments, both probably made originally as violas d'amore: one was played as a treble viol on several early recordings by the Vienna Concentus Musicus, while the other is owned by the Bach-Haus in Eisenach and has seven strings. There is also a

viola d'amore dated 1725 in the Innsbruck museum and at least two lutes, one made in 1714 at Kremsmünster Abbey and another dated 1726 in the Linz museum.