Louis Lachenal
"Engineer and Concertina Manufacturer"

( Pt. 1)

STEPHEN CHAMBERS

Preamble: The Sources

Until now there have been only three published sources that provided information about Louis Lachenal (c. 1821-1861), the man who revolutionized concertina making in England in the mid-nineteenth century.

(1) George Jones: The most reliable source is Lachenal's near contemporaneous, George Smith Jones (1832-1919), himself a major concertina maker and author of the invaluable memoir, "Recollections of the English Concertina." His credentials as a witness could hardly have been bettered. 7

7 At eight years of age he was an excellent performer on the French accordeon, 7 which was then becoming a very popular instrument. A friend of his father's, Mr. Austin, 'one of the outdoor workmen at Meters, Wheatstone's', took great interest in him, and frequently sent him with messages to the firm. Soon after, Mr. Skeats (read: Scates), whose many

The full title is "Recollections of the English Concertina from 1844 by George Jones, born February 29th 1832." I have not had access to this original manuscript, but only to a slightly edited (and expanded) version in Neil Wayne's Concertina Book: Final Edit (unpublished 1st edition, 1986, p.3-63). The "Recollections" appear—lightly edited and with commentary by Frank F. Butler and Neil Wayne—as "The Concertina Trade in Victorian Times. An Echo from the Past—Recollections of the English Concertina Trade by George Jones," in Jones: The Concertina Trade 1844-1932 (1932) 14-30. Here, Wayne gives his source for the "Recollections" in the International Concertina Association Newsletter of September 1855 (sic, probably), the date should read September 1855, but I have not been able to verify this. Cf. Jones, see Butler (and James Cole), "Concertinas in the Commercial Road. The Story of George Jones," Concertina & Supertone 30 (Summer 1980): 5-14.

This short biographical sketch that follows is taken from an unsigned article, "Mess We Have Our George Jones," Musical Opinion & Music Trade Review 86 (1 January 1885): 203.

"The statement is better known today as the "Ditinct.""
messages to the firm. Soon after, Mr. Skeats (nee Scales), whose many improvements in the English concertina have made his name well known, commenced manufacturing. Mr. Austin being engaged by him on the establishment, introduced his young friend [Jones] to Mr. Skeats, whose service he entered with a view to apprenticeship, but he was compelled to leave after a few months, in consequence of his father thinking that the business would not be a success. Through the kindness of Mr. Skeats, he had learnt the groundwork of reed-making and tuning... Mr. Austin left Mr. Skeats and started in his own account, when young Jones was articled to him for a term, during which he became a perfect master of all branches of the trade...

We should bear in mind, though, that it was only towards the end of his life that Jones wrote his fascinating and invaluable "Recollections" and that he was writing about events that happened up to seventy years earlier. That his memory may sometimes have been at fault—as was often his spelling or names—can hardly be doubted.

The other two sources are much further removed from the events of the 1840s. 50s that I wish to examine, but nevertheless had close associations with the firm of Lachenal & Co. Moreover, I am glad to have had the privilege of meeting both of them, both through the International Concertina Association and at their workshops.

(2) Harry Crabbe: Henry Joseph ("Harry") Crabbe (d. 1981) was a third-generation concertina maker. Both his grandfather John and his grand uncle Charles worked for Louis Lachenal (see Part II, forthcoming in FRI, vol. 2). Harry told Richard Carlin that his "grandfather's brother [Charles] worked for Lachenal all his life," and that Charles's two daughters—Elizabeth and Louisa—"were there 'til they died, in their seventies, and they were still doing..."

3Joseph Scales, reed-maker and lute, worked for Wheatstone's before starting his own concertina manufacture in 1844.
4This was in 1844, when Jones was only twelve years old; see Jones, "Recollections," [63].
5This must have been in 1850. Jones, who carried on the business after the untimely deaths of Austin at age forty-two in 1857, claimed—in a George Jones & Sons catalogue of circa 1890—that the firm was "Established 1830." [See also Jones's "Directions for Repairs" card (S. Chambers Collection) and numerous advertisements.]
6Wayne, Concertina Book, [65], dubs the "Recollections" "The George Jones 'Memor' of 1913." He offers no evidence for dating the "Recollections" from that year, and other references to them give no specific date. Wayne states that they were "safely preserved for us by his grandson Ernest R. Butler. Sadly, Mr. Butler died on 21 February 1992, and I do not know what has become of the original manuscript.

8I am indebted to Mr. R.A. (Robin) Phillips for most of my information about Charles Crabbe's family. She is a great-great-granddaughter of Charles Crabbe (1835-1885); her great-great-grandmother was his daughter, Elizabeth Mac (1861-1923), who married a fellow concertina-ist.
action work and things like that." Further, according to Wayne, "on the closure of Lachenals, their last manager, Mr. Sanders, worked for Crabb," while Tommy Williams (see below) recalled that the other partner, Ballinger, "turned over all the Salvation Army orders to Harry Crabb, whose father was dead then, rather than let Wheatstone's have it." Unfortunately, the chronology and dates of Crabb's early years seem to have gone badly adrift, as will presently become apparent.

(3) Tommy Williams: A great character of the concertina world, who played the McCanns' dict by ear. Tommy Williams started working for Lachenal & Co. as a reed maker and tuner after World War I. Such tasks would always be done as "outwork" (see note 23) because, as Tommy said, "they [Lachenals'] didn't have separate rooms [for the tuners], and you'd interfere with another man's tuning." Tommy would no doubt have heard many stories about the history of the firm from his fellow workers: "... they was all pretty old, perhaps been with the firm since it started, around 1829 [sic]," he said. Yet most of what Williams said makes perfect sense, and his evidence is very credible.

The Career of Louis Lachenal

I have chosen to discuss Lachenal's career by first setting out statements about him that appear in our three sources and then comparing these statements with information that I have recently discovered in the course of my research about both Lachenal in particular and the history of the concertina in the nineteenth century in general.  

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10The partners in Lachenal & Co., Sanders and Ballinger, see Wayne, "The Tommy Williams Interview—Part 2," and "The Tommy Williams Story—Part 3," Free Reed: The Concertina Newsletter 5 (May 1972): 7, and (August 1972): 12, respectively (see note 13). Of the two partners, Williams notes that "Sanders had the bigger store: he owned the property."


12The Tommy Williams Interview—Part 2: 7.

13The references to Jones, Crabb, and Williams refer to the items cited in notes 1, 9, and 13. I have occasionally added or altered punctuation—silently—in order to clarify the sense of the passage.
—Masters, Lachenal, Harry & Shailer came over from Switzerland and started screw making.” (Jones, “Recollections,” [63]).

On 29 December 1839, three young Swiss arrived in the Port of London aboard the Harlequin from Bologna. They were Charles Auguste Golay, Elie Golay, and Louis Lachenal. Their Certificate of Arrival lists the occupation of all three as “watchmakers” (see Fig. 1).²⁹

Louis Lachenal would then have been eighteen years old,³⁰ and he perhaps had also been apprenticed as a watchmaker; certainly the Golay brothers were to follow that calling. There are no Directory entries for any of them until the late 1840s, but no doubt they first worked for others before starting their own firms.³¹

London was at this time a center of excellence and innovation in engineering. The workshop of Joseph Clement (1779–1844) in particular was described as “one of the best schools of its time for the training of thoroughly accomplished mechanics”; one of Clement’s “ingenious inventions” was his Planing Machine. . . . For ten years after it was set in motion ([1825]), it was often kept going night and day,—the earnings by the planing machine alone during that time forming the principle income of its inventor. . . . So ten pence for every day’s work of twelve hours.”³²

It is tempting to speculate that young Louis Lachenal perhaps honed his skills in such a workshop, but we will probably never know just what he did.

³⁰Jones can be interpreted in two ways here: either that Harry and Shailer were already Lachenal’s companions when he arrived in England, or that they were simply two fellow-Swiss immigrants who worked with him later. According to Jones, Shailer was a zoologist whom he (Jones) later employed to make the tooling to build “Anglo” concerns (c. 18547). Can it be just coincidence that one of the two servants in the Lachenal household at the time of the 1851 census was named Mary Ann Shailer? Finally, the dictionnaire historique et biographique de la Suisse (Netschel, 1928) includes entries for the former “Herve” and “Schaffer,” which may be the correct (or at least the original) spelling of the names. About Harry I know nothing; perhaps it is in time for Golay (see below). Finally, he should quite obviously not be confused with the French composer-conductor-organ Florimond Reange (1822–1892), who had close connections with London’s Covent Garden and Empire Theatre in the 1850s–1860s and sold “Herme” to his father.

³¹Public Record Office HO2 74, Nos. 5687, b. 9 (the final entries for 1839).

³²His Census Returns contradict themselves regarding his age. In 1851 (30–31 March), he is stated to be thirty, but in 1861 (27–8 April), he is listed to being thirty-nine that should have been forty if the 1851 Return is correct. Both Returns agree that he was born in Geneva. The documents are: 1851 Census HO 107/510-480 (p. 27) and 1861 Census RG 9/192 (p. 23).

³³Finally, his Death Certificate (28 December 1860) gives him the age of “40 Years.”

³⁴Branson’s Old Clocks and Watches and their Makers. ²⁶nd ed. (London: Bloomsbury Books, 1990), 458, has the following entries: “GOLAY, Charles A., 1857-75; 356Q1 Davies St., Berkeley sq.; watch maker (died);”, and “GOLAY, F.S., 1849-53; 6 L. Charter st., Northampton sq. 1849; 19 Spencer st. 1851; 23 Spencer st. 1853; watch maker (died).”

³⁵Samuel Smiles, Industrial Biography (London: John Murray, 1863), 240–51, 257. The term “mechanic” is in old-name for an engineer.
between his arrival in England and his starting to work for Wheatsone & Co. Certainly iron plating was later to make money for him also. The only trace of him in the meantime occurs in September 1841, when "Louis Lachenal of Fitchfield [sic] Street, Soho, Mechanic, and Antoine Vieryes, Watchmaker, of Pall Mall," took out a Patent for "machinery for cutting bottle corks."10

In 1844 I commenced working for Mr. Austin, who made the panes complete for Wheatsone, the inventor; all done by hand, indoor."11 Mr. Dowsett made tops,12 bellows frames and cast iron moulds. Mr. Card, who was a great designer and manufacturer, took over the business in 1847, when I was in my 52nd year.

10British Patent No. 9066, 4 September 1841: A Machinery for Cutting Cork. The reference to "Fitchfield Street in the Patent is problematic, since no street by that name existed. It may be a misprint for "Fitchfield" Street (as it was at then spelled) Street—Lachenal was later to live in King Street, which joined with Fitchfield Street—or perhaps Fitchfield Street, but I have not been able to trace Lachenal in either of these streets in the 1841 census. Soho was then a very cosmopolitan area of London, full of craftsmen with their settlements by Huguenot refugees settling in the late seventeenth century. It would have had obvious attractions for French-speaking watchmakers and engineers.

11In other words, as "starnwork," work done away from the shop or workshop.

12This is the traditional name for the ends or framework of the concertina. To judge from the tasks he carried out, Robert Dowsett must have been a "harry cabinet maker." Such work more typically consisted of making tea caddies and "bellows" work boxes, which were usually rosewood veneered on a deal carcass—just like a concertina case. The surviving "Wagons Books" (see below) show that he was paid weekly, usually four or five pounds in 1845-1846 and five, six, or seven pounds in 1848-1849, and that he usually signed for his money.

According to Henry Mayhew's "Street to the Morning Chronicle" 22 August 1850, artisans had grown hard for fancy cabinet makers during the previous twenty years. One of his informants stated: "I've been an ena caddie, 12 inch, with raised tops. The material—rosewood veneers, deal, boxes, bingoes, ash, and polish cost me £1 for the dozen. I must work hard and very long hours, 13 or more a day (seven days a week, with the help of my wife and daughter), to make two dozen a week, and for them I only get, at the warehouse, 2s 9d dozen. That's 16 a week for labour." I am sure that Dowsett must have been employed often to be drawing such large sums each week. There is a London directory entry for him in 1852 (cont.).
below;10 Mr. Jackson, metalwork; Mr. Rock Clidsey 11 and Mr. Dave 12 were finishers; Mr. Saunders 13 and Mr. Scates, turners. Every part was then made by hand: no press tools were then in use. . . About 1847 Mr. Nichols and his sons were engaged to make tools to produce the metalwork, they being machinists (Jones, "Recollections,"[63]).

Jones worked only briefly as a concertina maker at this time (aged twelve), as his father, "thinking the trade would not be any good, refused to apprentice [him] to Scates. . ." There would, therefore, seem to be a gap of some six years before he once again worked in the concertina trade with Austin, circa 1830.

I believe that Jones is here confusing some tool making undertaken by Nickolds circa 1834-1845 with the tool making for "mass production" undertaken by Louis Lachenal circa 1847-1848. Certainly, instruments made in 1843 start to show evidence of new tooling, both in connection with the shoes (reed frames) and the actions (lever mechanisms). They exhibit two features that were to reappear later in instruments built by the Nickolds family.

The first of these appears in the brass nut or reed clamp (the rectangular clamping plate) that holds the reed in place on the shoe. Formally, this nut had two holes drilled through it for the note screws (see above) to pass through, but Wheatsone concertinas of this period have the nut grooved by a nibbling tool at either end to receive the screws.

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10According to Jones, "Recollections,"[64], James Crid later worked for George Cox and Keith, Prowse & Co., as well as for father Austin/Wheatsone. Jones appears in London directories in 1836 as a concertina/jewelry maker at 104, Shaftesbury Street and in 1839 as a concertina maker at 67, Bin Strett (the street is cited in Wayne, Concertina Book, [75]).
11"Black Clidsey is said to have been a nephew of Charles Wheatsone. The work of a "finisher" would have involved the inspection and final assembly of the parts made by the various specialist craftsmen employed by Wheatsone's. Clidsey set up his own business circa 1850, he appears as a "concertina and musical instrument manufacturer & music publisher, 135, High Walkers" in the Post Office London Directory, 1851. In his prospectus for the Great Exhibition of 1851, he claimed to have inspected nearly three-quarters of Wheatsone's production while he worked there.
12William Dave set up his own short-lived business circa 1849, there are London directory entries for him in 1850-1852 (Wayne, Concertina Book, [57]) and the Musical Directory Register & Almanack, 1853, at 20, Poulard Street, Oxford Street.
13A letter from J.A. Black to the Editor of Musical Opinion & Music Trade Review 269 (1 January 1850), 1225, refers to "T.W. Saunders, who, with his father (the first name of the concertina, and the first man to produce a free reed in this country) was in the employ of Sir Charles Wheatstone."
14Jones, "Recollections,"[63].
15We see it, for example, on Wheatsone No. 1006, a forty-eight-key instrument, sold to Mr. Chappel on 22 November 1845 (S. Chappel Collection).
The second innovation, the first real "engineered" improvement in concertina-making, is the lever construction often referred to as "hook action" or, more commonly—because it was used in virtually all Lachenal instruments—as "Lachenal action." Ironically, I believe that this was the one design improvement, used in the later "mass-produced" models, that had nothing to do with Louis Lachenal, as it appeared too early for his involvement. I find it not without significance that the Nickolds family would use a similar (but open-sided) lever mechanism in concertinas of their own manufacture, perhaps reclaiming it for themselves while getting around Wheatstone's 1844 Patent. Shown in Figure 15 of the Patent, it is described as being advantageous in that "the lever can be instantly detached from its bearing to be examined" and—perhaps more significantly?—"the workmanship required is less."

This Patent is otherwise largely an attempt to prolong the life of Wheatstone's original Symphonium Patent of 1829, which covered the principle—but not the specific details—of his yet-to-be-invented English concertina. It was a classic ploy. Such "improvement" Patents provided a "way in which a monopoly in an important invention [could] be kept alive after the patent has[d] come to an end... by patenting large numbers of minor improvements to the original invention..." It was evidently not successful, as most of Wheatstone's employees seem to have set up as concertina makers in their own right during the next fourteen years (the life of the patent), starting, with Joseph Scafs in 1844, the very year in which the patent was taken out."

—[There] was difficulty in obtaining nose screws. Lachenal... started screw-making... and was introduced to Wheatstone's... Mr. Lachenal, being a clever tool maker, soon displaced Nickolds and sons, who started to make concertinas in Clerkwell (Jones, "Recollections," [633]).

13British Patent No. 10,041, 8 February 1844: "Improvements in the Concertina and other Musical Instruments, in which the Sounds are Produced by the Action of Wind on Vibrating Springs."
14British Patent No. 5803, 19 June 1829: "A Certain Improvement in Certain Improvements in the Construction of Wind Musical Instruments." Both this patent and the account given in the Quarterly Journal of Science, Literature and Art (April issue, 1843) 97, by Charles Wheatstone's lecture at the Royal Institution, 21 May 1830, give the name of the instrument as Symphonium. However, later sources—including music published for the instrument by Wheatstone & Co.—use the more correct form: Symphonion (italics added).
15See T.A. Blanco White and Robin Jacob, Patents, Trade Marks, Copyright and Industrial Design (London: Sweet and Maxwell, 1979), 70.
16Scouts first appears as "concertina maker" in the 1845 Post Office London Directory, which would have been printed the previous year. It was in 1828 that the Statute of Monopolies established the life of a patent at fourteen years, the term of two apprenticeships.
17There are the small machine screws that clamp the concertina reeds in place on their shoes (reed plates).
We are fortunate that there survive from this period two dark-red leather notebooks that list the weekly payments to Wheatstone staff and outworkers.36 The first is titled "Messrs [sic] Wages," and covers the period 25 January 1845-1 August 1846. The name "Nichold" appears on the very first page, drawing the sum of £10/17/6 (shillings/pence) and various much (low) amounts every following week; the largest sum he is paid for one week's work is £1.16.0 (pounds, shillings, pence) on both 2 and 9 May 1846.

"Mr Lachenal" appears only occasionally, and is paid larger sums: for example, £5.11.0 on 8 February 1845, £6.0.0 on 14 June 1845, and the enormous sum of £33.0.0 on 12 July 1845. However, from 9 August 1845 (£2.6.0), payments to Lachenal become weekly and increasingly larger than those to Nichold, rising to £7.18.0 by the end of the book, a year later. More is revealed on 16 May 1846, when the entry reads "Mr Lachenal for Men's Wages £7.5.0." while "Nichold" receives only £1.4.0. Thus Nichold was still an ordinary employee, while Lachenal was by then employing staff on behalf of Wheatstone & Co.

A very significant entry appears on 20 May 1846: "Carpenter on ar [account] for shop fittings in George [sic] Yd. £1.10.0." It would be another two years before a Directory entry would appear for "Lachenal Louis machine-ist George yard, Princes st., Soho,"37 but this 1846 payment shows that Wheatstone & Co. must have helped Lachenal already set up or improve his workshop there.38

36They are accompanied by production books and sales ledgers, the latter a whole things known as the "Ring Books." They were preserved by the late Harry Smith, who was Wheatstone's Sales Manager at the time of the move to the Bossey & Hawkes factory and the winding down of the business. Housed for a number of years at the former Convocation Museum, Belsey Deafness (under the number C.1055 and C.1056, and cited as such in the literature listed below), they are now at the Horniman Museum, London, where they await cataloguing. On the art of books, see Wayne, "The Wheatstone English Conductor," The Galigni Society Journal 44 (1991): 144-2, Allan W. Atlas, The Wheatstone English Conductor in Victorian England (Oxford: Clarendon Press, 1996); idem, "Who Bought Conductor in the Winter of 185? A Glimpse at the Sales Accounts of Wheatstone & Co.," in Music in Nineteenth-Century Britain: Selected Proceedings of the First Conference, ed. Bennett Zon (Aldershot: Ashgate, 1999), 65 and n. 8.
37Post Office London Directory, 1846. George Yard is now called Denby Place. It was later rebuilt as a result of the considerable demolition required to drive Shaftesbury Avenue through the district (completed 1886). Fitzroy Street is now known as Woburn Street.
38Lachenal's neighbors in George Yard were William Harper, coachmaker, and Michael Trembley, music teacher. Interestingly, there was already a link between Wheatstone and Trembley, since the latter engraved for Wheatstone & Co. some songs by Samuel Godë (c. 1796-6 May 1841), also performed on the Symphonium in 1830. I have two such songs, Mary Lee and They Know He Is Not in my collection.
39Unfortunately, the Wheatstone Rare Books shelf no light on just when Lachenal moved into George Yard, as the volume for "Occupant" is never filled in.
The entries for him in the Post Office London Directory for the period 1850-1853 would change to read "machinist, iron planer, small screw & piano rivet manufacturer," and he would still describe himself as "engineer" on most official documents.90 But the firm's advertised claim from 18569 to be "30 years maker of the English patent concertina" would seem to be quite justified, as Lachenal was evidently already deeply involved with Wheatstone & Co. and concertinas making by 1846. The second of these surviving notebooks, titled "Wagons Etc. 1848," covers the period January 1848-30 June 1849. Weekly payments to "Mr. Lachenal" start at £8.14.8 on the first page and end at £24.0.0 on the last. The entry for 2 June 1849 once again makes it clear that this is money "to pay workmen," it is by far the largest single expenditure each week. There are no more payments to Nickolds in this book, and we know that the Nickolds family started to manufacture concertinas themselves at 5, Woodbridge Street, Clerkenwell, in 1848.91

90Including the birth certificates for his children and his 1853 Census Return: "Master Engineer."
92John Nickolds (1787-1862) is listed as a "tool maker" in the 1846 Post Office London Directory, but it is probably significant that he moved to new premises, at 5, Woodbridge Street, Clerkenwell, that year. His directory entry would continue to read "machinist" for the next few years (but see also Louis Lachenal's) until the entry changes to "Nickolds Bros. concertina manufactory" at the same address in 1854. F.C. Nickolds (son of the above, 1826-1902) & Son advertised as the Concertina's Guide (London: Howard [1883]) as "Established 1848," while an advertisement for Nickolds in The Musical Directory, Register & Almanack, 1875, indicates that the firm is "established 26 years." A very tantalizing "trade card" has survived for a sometime partnership of Nickolds, Crab & Co. (probably dates from the period 1860-1864); it reads:

NICKOLDS, CRABB & CO.
MANUFACTURERS OF THE
Improved English Concertina
AND INVENTORS OF THE ANGLO-GERMAN
ESTABLISHED 1848
(Late of Messrs. Wheatstone & Co.)
5, WOODBRIDGE STREET, CLERKENWELL,
LONDON

INSTRUMENTS MADE TO ORDER AND TUNED TO ANY PITCH
Concertinas, Pianinas, Accordion & Tuned & Repaired
ALL KINDS OF MUSICAL INSTRUMENTS SUPPLIED ON THE
LOWEST TERMS

Merchants and Shippers Supplied

The discarding is reproduced (very indistinctly) in Wayne, The Concertina Museum: An Illustrated Checklist and Historical Introduction (Belper: Frie Reed Press, 1996), 70.
It would seem reasonable to speculate that Lachental's increasing in¬
volvement with the firm of Wheatstone & Co., together with other engineering
work he would still have been carrying out (as witnessed by his Directory
entries), gave him the financial security and confidence to marry. He must
have journeyed home to Switzerland in 1847, for on 10 November of that year
he returned to England through the Port of Folkestone "with his wife."54 His
maiden name was Jeanne (or Françoise55) Marie Elisabeth Irión, and she came
from Ferney Voltaire, just across the French border from Geneva.

I have found no trace of their marriage in England, and it no doubt took
place either in Ferney Voltaire or Geneva before their trip to London. She was
to be known in England as Elizabeth Lachental. The first of their eight children,
Maurice, was born at home on 13 August 1848. The address on the Birth
Certificate is 26, King Street,60 so we know that Lachental was then living in
the row of houses behind which lay George Yard and his workshop.

1848 was also to witness the birth of a new model of concertina, with
"important improvements" at "a very considerable reduction in price," as
announced in the following Wheatstone price list of that year:

By Her Majesty’s Royal Letters Patent.

THE

CONCERTINA

A NEW MUSICAL INSTRUMENT.
MANUFACTURED BY THE PATENTEES,
MESSRS. WHEATSTONE & Co.
20, CONDUIT STREET, REGENT STREET, LONDON

THE CONCERTINA possesses qualities which have never hitherto been
combined in a single Musical Instrument. It is equally adapted to the most
expressive performance, and the most rapid execution; whether confined to the
succession of single notes, as most other wind instruments are, or in
harmony of two, three, or four parts. From the remarkable simplicity of its
fingering, and the great facility with which its tones are produced and sus-
tained, it is very easily learnt; and as it cannot be sounded out of tune, the most
perfect crescendos and diminuendos may be obtained, without the practice
requisite on other instruments. To these advantages may be added the peculiar
beauty of its tones, and its extreme portability.

The performances of Signor Giulio Regondi, Mr. George Case, Mr.
Richard Dagrove, and others, at the principal Concerts during the past and

54Certificate of Arrival. Public Record Office, HO 163, nos. 166849.
55She was to change her first name from "Jeanne" to "Françoise" on the birth certificate of
their children.
56Now part of Shaftesbury Avenue.
present years, have frequently enabled the Musical Public to judge of the effects and capabilities of this Instrument. An inspection of the usual published will shew that, either for solos or accompaniments, 'tis not quite efficient than the instruments in present use; whilst in its peculiar effects, and particularly in those of its harmonies, it is unrivalled. The Concertina is capable of performing music written for the Flute or Violin, besides music expressly composed or arranged for the instrument.

All the instruments in the following list have, besides a complete chromatic scale, additional notes for the purpose of making the chords in different keys more perfect and harmonious than they can be on the Organ or Pianoforte, and for rendering the fingering of the scales in different keys equally easy.

In the single-action Concertinas, the tones are produced only when the bellows is moved in one direction; and it is necessary to attend to the same rules, with respect to the management of the [air] valve, as those regarding the management of the breath in singing, or in performing on wind instruments.

In the double-action instruments, the tones are produced whichever way the bellows is moved, and its management is that much easier, and resembles that of the bow of the Violin and Violoncello. The double-action Concertina is more easy to learn; but, with more practice, equally good effects may be obtained with the single-action instrument.

N.B. No instruments, except those manufactured by Messrs. WHEATSTONE and Co. are constructed with the improvements for which a second Patent was obtained by them in February, 1844, and which all other parties are prohibited from employing. This notice is rendered necessary by the fact, that, since the expiration of the original Patent, instruments have been imported from abroad, as well as made in England, with very inferior workmanship, which can give but a very imperfect idea of the capabilities of the improved Concertina. Notwithstanding these important improvements, a very considerable reduction in price of the various descriptions of the Concertina has been recently effected, as the subjoined list will show.

*This refers to the "measured" tuning in which the concertina had fourteen notes per octave, with separate buttons for D sharp/E flat and for G sharp/A flat, and with the F flat and A flat sounding higher than the D sharp and G sharp, respectively.*
### COMPASS OF INSTRUMENTS

<table>
<thead>
<tr>
<th>Scale from b to d&quot;&quot;</th>
<th>Two octaves and Two Notes, 32 Keys</th>
<th>Single Action (Plain)</th>
<th>Double Action (Plain)</th>
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<td>£ 5 15 6</td>
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<th>Two octaves Seven Notes, 40 Keys</th>
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<td>£ 11 0 0</td>
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<tr>
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<td>£ 8 0 0</td>
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#### TENOR CONCERTINA

*Scale, Three Octaves, from c to c""* 16 Guineas.

#### BASS CONCERTINA

*Scale, Three Octaves, from C to c""* 16 Guineas.

The Tenor Concertina is a little larger than the Treble Instrument. The fingering is the same, but the sounds produced are an octave lower.

The Bass concertina is nearly double the size of the Treble Instrument; it has a single action, the fingering is the same, but the sounds produced are two octaves below those of the Treble Instrument.

The above Instruments are also made in sets, accurately tuned together, according to the standard pitch, for the performance of Trios, Quartets, &c.

*A Case is provided with each Instrument.*

*(Part II of this article will appear in FREE-REED JOURNAL, Vol. II.)*

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46 Besides naming the pitches, the document notates them on the staff. I use the following octave indications: C, c, c', c"", c""", c"""", in which c' = "middle c."