PRICE LIST
of
"WHEATSTONE"
ENGLISH CONCERTINAS

AND
ÆOLAS,
MANUFACTURED BY
C. WHEATSTONE & Co.,
(ESTABLISHED 1790)
Inventors and Patentees,
15 WEST STREET, CHARING CROSS ROAD,
LONDON, W.C.2.

Telegraphic Address: "CLEF, WESTCENT, LONDON." Telephone No. GERRARD 6529.
Publishers of Music for the Concertina and the Æola.

(For English Duet and Chromatic Anglo Concertinas, see separate Lists).
PRICE LIST

ENGLISH CONCERTINAS

AND

AOLAS

C. WHEATSTONE & CO.

15 WEST STREET, CHARING CROSS ROAD,
LONDON, W.C.2.

Manufactured by

Inventors and Patents.

Telephone: "CLEF," WESTMINSTER.

Publishers of the Concertina and Allied Instruments.

For English,subscription and Chromatic Accordions, see separate List.

HIGHTEST AWARD.

1866.

Patent No. 18,322.

1871.

Patented by Sir Charles Wheatstone

1892-1929

CENTENARY of the English Concertina.

Diagram of Keyboard of the Concertina and Aola.

Showing the position of the Keys in relation to the Music Stave.

(actual size)
CONCERTINAS.

"WHEATSTONE."
Registered Trade Mark No. 44067.

TREBLES.

No. 4. Rosewood, French polish, round top keys, steel vibrators, bushed throughout, morocco five-fold bellows. Price 12 0 0

5. Rosewood, superior materials and finish, French polish, bushed throughout, spherical end silver keys, steel vibrators, giving pure tone and rapid articulation, morocco five-fold bellows. Price 14 0 0

5a. Ebony, superior materials and finish, spherical end silver keys, steel vibrators, morocco five-fold bellows. Price 16 0 0

6. Ebony, Raised Ends, very finest finish, spherical end silver keys, best steel vibrators, giving the purest and best tone that can be produced, dark morocco five-fold bellows, the finest selected materials throughout. Price 19 0 0

EXTENDED COMPASS.

Four Octaves.

Fifty-Six Keys.

Scale of No. 5.

Scale of Nos. 7 and 11.

8. Same materials and finish as No. 6, but with fifty-six keys. Price 22 0 0

8a. Same materials and finish as No. 6, but with sixty keys to A. Price 25 0 0

TENOR-TREBLES.

7. Ebony black ends, round top silver keys, steel vibrators, bushed throughout, morocco six-fold bellows, forty-five keys, from Tenor C to C. Price 19 0 0

11. Same materials and finish as No. 6, fifty-six keys, from Tenor C to C, six-fold bellows. Price 24 0 0

12. Same materials and finish as No. 6, sixty-four keys, from Tenor C to G, six-fold bellows. Price 27 0 0

Nickel-plated ends to No. 7, 25/- extra. Ditto, raised to Nos. 11 and 12, 30/- extra.

BARITONES.

Three Octaves and Three Notes. Forty-Eight Keys.

From G on the first line of the Bass Clef.

9a. Rosewood, French polish, round top silver keys, bushed throughout, morocco six-fold bellows, steel vibrators, fine tone, rapid articulation. Price 14 10 0

10. Same materials and finish as No. 5, very mellow and organ-like tone, six-fold bellows. Price 17 5 0

10a. Same materials and finish as No. 6, extremely rich and pure in tone, six-fold bellows. Price 20 10 0

10b. Same materials and finish as No. 5, but with fifty-six keys, from G on the first line of the Bass Clef to fourth G above, six-fold bellows. Price 25 0 0

Nickel-plated metal ends to Nos. 9a and 10, 25/- extra. Ditto, raised to Nos. 10a and 10b, 30/- extra.

The disposition of the keys of the above being the same as the Treble Concertinas, but sounding an octave lower, those who are already acquainted with the latter can play the Baritone.

Basses and Concertinas of any Compass made to Order.

Concertinas in No. 6 quality can be made in Amboyna Wood, with Gold-plated fittings at £2 extra.

Any Instrument, from No. 4, can be fitted with Special Non-Corrosive Metal Reeds for Damp and Tropical Climates, without extra charge.

C. W. & Co's Improved Square Cases for Treble Concertinas, 12/-, 15/-, 18/-, 24/- & 30/-; Ditto, Ditto, for Baritone Concertina, 21/-, 32/- & 40/-.

Cord and Attachments for supporting the Concertina when playing standing (detachable) 1/6 each.

Tuning Forks, of the standard pitches, accurately tuned and tested, 2/6 each.

It is always best to let the Piano Tuner have one of our tested Forks, being preferable to taking the pitch from the Concertina.

The three recognised pitches in use are:—Condominal C 517:3 Vibrations; New Philharmonic C 522; and Old Philharmonic C 540.

Portable Folding Music Stands for Concertina Players, from 5/-; Metronomes, from 15/-;
THE "ÆOLA." New Octagonal Model.

No. 17. Forty-eight keys, Ebony, very finest finish and best materials throughout, Eight Sides and Raised Ends, C. W. & Co's spherical top silver keys and fittings to match, finest special grade new steel vibrators (large scale), dark morocco six-fold bellows, latest approved eccentric action and very short touch, giving extremely rapid articulation. Powerful and rich tone. Price £ 8 0
18. Same materials and finish, but with fifty-six keys, to top Violin G 25 0
18a. Same materials and finish, but with sixty keys to A above 27 0
18b. Same materials and finish, but with sixty-four keys to D 30 0

TENOR-TREBLES.
19. Same materials and finish, with fifty-six keys, four octaves, from Tenor C to C ... 27 0
19a. Same materials and finish, with sixty-four keys, four-and-a-half octaves, from Tenor C to top G ... 29 10

BARITONE-TREBLES.
14. Same materials and finish as No. 17, fifty-six keys from G on the bottom line of Bass stave and up to G on fourth line above Treble stave, eight-fold bellows. 28 5
15. Same as No. 14, but with sixty-two keys, up to C above fifth line, eight-fold bellows 31 0
16. Same as No. 15, but with sixty-four keys, down to F below bottom line of Bass stave, eight-fold bellows. 32 0

BARITONES.
Three Octaves and Three Notes, From G on the First Line in the Bass Clef.
20. Same materials and finish, but with forty-eight keys, seven-fold bellows ... 23 0
20a. Same materials and finish, but with fifty-six keys, to extend the compass to four octaves, from G on first line in the Bass Clef to the fourth G above, seven-fold bellows ... 27 10

Æolus can be fitted with Raised Nickel-plated metal ends, if desired, at 2 L 10s. extra, or with Ambrosia Wood ends and gold-plated fittings, £2 extra.

PLATED METAL END CONCERTINAS.
"WHEATSTONE."
Forty-Eight Keys.
TREBLES. Fifty-Six Keys.

No. 21.
21. Nickel-plated ends, silver keys, steel vibrators, morocco five-fold bellows, keys & tops bushed throughout Price 12 15
21a. Nickel-plated ends, superior materials and finish, silver keys, steel reeds, morocco five-fold bellows 16 10
22. Best nickel-plated Raised Ends, spherical end silver keys, best steel vibrators, morocco five-fold bellows, keys and tops bushed, new improved action, soft touch and rapid articulation. Powerful tone 19 10
24. Same materials and finish as No. 22, but with fifty-six keys, G to G ... 23 0

Warren's Complete Instructions for the Concertina is the best and easiest book to teach and learn from. Price 6s. Nett.
A New Catalogue of Concertina Music may be had post free for 2d. Stamp.

Money Orders to be made payable at G.P.O., London, and crossed. Cheques to be crossed "Westminster Bank, Ltd."
THE "WHEATSTONE" CONCERTINA.

The "Wheatstone" Concertina was invented about the year 1827 by Sir Charles Wheatstone (the inventor of the Electric Telegraph), and having been improved from time to time by Messrs. C. Wheatstone & Co., has now become one of the most perfect, durable, and cheapest of musical instruments.

The "Wheatstone" Concertina has a complete chromatic scale, and possesses qualities which have never hitherto been combined in a single musical instrument. It is equally adapted to the most expressive performances and the most rapid execution, whether confined to the succession of single notes, as most other 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 sustained, it is very easily learnt. An instrument which can play the two complete parts of a difficult violin duet, with very little special study, cannot be other than easy to acquire; and as it cannot be sounded out of tune, the most perfect crescendos and diminuendos may be obtained without the large amount of practice which is requisite on other instruments. The fingering being the same on the Treble, Tenor, Baritone and Bass Concertinas, enables players to take any part in Trios, Quartets, Orchestral, or other concerted music, which would be impossible in the case of string or other wind instruments. For example, a violin player cannot play Viola, 'Cello or Bass without knowledge of each instrument, whereas a Treble Concertina player can play the Tenor or Bass with equal facility. These comparisons apply also to the wind instruments, such as Flutes, Clarinets, Bassoons, Oboes, Piccolos, etc.

The Concertina, when played as Obbligato or any other form of accompaniment with the voice, produces a most charming effect; for the Concertina, as an aid to the voice, cannot be equalled by any other instrument.

The performances of Madame Amy Rowbotham, Miss Edith Drake, Miss Eva Taylor, The Payre Four, Messrs. Harry Morton, Charles Rutterford, J. Arley, Colin J. Campbell, Ernest Rutterford, C. & T. Campbell (N.Z.), G. Matuszewich (U.S.A.), the late Signor Guglio Regondi, Messrs. Richard Blagrove, John C. Ward, George Roe, and others, at many concerts during the past and present years, have frequently enabled the musical public to judge of the effects and capabilities of the Concertina. An inspection of the music published will show that, either for solos or accompaniments, it is equal, if not more effective than any other instrument in present use; whilst, in its peculiar effects, and particularly in those of its harmonies, it is univalued. The Concertina is capable of performing music written for the Violin, Flute, or any other Orchestral Instruments, besides which many players of the highest artistic merit have been expressly composed for the Violin, Flute, or any other Orchestral Instruments, besides which many players of the highest artistic merit have been expressly composed for the Violin, Flute, or any other Orchestral Instruments, besides which many players of the highest artistic merit have been expressly composed for the Violin, Flute, or any other Orchestral Instruments.

Messrs. C. W. & Co., may here mention that all their Concertinas are tuned on the equal temperament system, which is the only recognized method that is used for the pianoforte and all other instruments.

Steel vibrators were first introduced by Messrs. C. W. & Co. in the year 1862, for the use of Signor Gugliol Regondi and Mr. Richard Blagrove, and have since then stood the severest tests.

All their Concertinas are accurately tuned to the standard pitch, so that sets can be brought together without any trouble to the players. They can also be tuned to any other pitch to suit special requirements. All Messrs. C. W. & Co.'s Concertinas are double action and all their parts are made entirely upon their own premises under personal supervision.

THE "ÆOLA."

This charming little instrument, now attracting such favourable notice in the musical world, has been placed before the public by Messrs. C. Wheatstone & Co. (the inventors and sole makers) for several years past.

It is universally admitted to be the finest toned musical instrument of the present day, possessing as it does, in so large a degree, the grand qualities of the tone proper to a Stradivarius violin, together with a marked resemblance to the human voice.

The recent performances of Madam Amy Rowbotham, Miss Edith Drake, The Payre Four, Mr. John C. Ward, Mr. Richard Blagrove, Mr. Charles Rutterford, Mr. G. Matuszewich, Mr. Ernest Rutterford and other leading Professors have demonstrated the capabilities of the Æola to be far in advance of those of any other portable instrument, and have conclusively proved that whilst it possesses an individuality of tone that is inimitable, it is thoroughly capable of producing and sustaining most of the effects peculiar to stringed instruments, as well as other effects that cannot be produced save by a combination of two or more instruments of other kinds, or by the voice.

The solos and concerted pieces of the great masters written for the Violin, Flute, etc., can be rendered upon the Æola with greater effect and precision than is ordinarily possible upon their proper instruments, whilst, as the keyboard of the Æola is identical with that of Wheatstone's English Concertina, the whole of the important repertoire of the latter is of course available to the player.

The resonant character, and the extreme mellowness and purity of the tone of the Æola together with its delicate and expressive touch combine to recommend the instrument at once to the musical connoisseur as a really sympathetic and legitimate member of the wind instrument family, and one calculated to well repay the trouble of taking up; more especially as at the outset it presents to the student incomparably fewer difficulties to overcome than does any other kind of instrument that can be named. For so simple is the arrangement of the keyboard, and so easy the fingering, that with but slight knowledge of music a beginner, who can devote no more than a half-hour a day, may become able to perform fairly well on the Æola in a few weeks—an achievement utterly impossible with the Violin, Flute, etc.

The Æola is also invaluable to vocal students when practising, as well as for the rendering by themselves obbligato accompaniments to their own performances of songs, a feature in which the instrument is unapproachable save by Wheatstone's Concertina.

The Æola is made with compass either of three and a half, four, or four and a quarter octaves, and only in one quality, namely, the very best. All Æolas are fitted with Messrs. C. W. & Co.'s latest (Concertina and Æola) improvements, including their perfected duplex screwed notes, spherical keys, and new steel reeds. They are tuned to any pitch required, and with ordinary care remain in tune many years.