

# Harmonium Teofil Kotykiewicz

Wien

No. 7250 – 20th September 1901

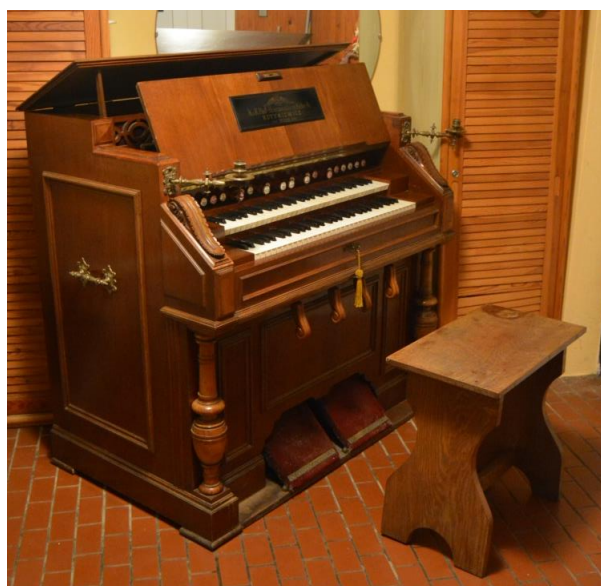
Vincenz (Čeněk) Micko, Prague (Chrast)

## Disposition:

### **F FORTE**

<b>P</b>	PROLONGEMENT – AUTOMAT	(C-e, 17 keys)
<b>P</b>	PROLONGEMENT – DOUX	8' (Sourdine 7)
<b>7</b>	PROLONGEMENT – FORTE	8' (Inner left kneelever)
<b>6</b>	AEOLINE	16'
<b>5</b>	VOIX – CELESTE	8'
<b>4</b>	BASSON	8'
<b>3</b>	CLAIRON	4'
<b>2</b>	BOURDON	16'
<b>1</b>	COR – ANGLAIS PERCUSSION	8'
<b>S</b>	SOURDINE	
<b>C</b>	COPULA	
<b>E</b>	EXPRESSION	
<b>G</b>	GRAND JEUX	(also outer right kneelever)
<b>1</b>	FLUTE PERCUSSION	8'
<b>2</b>	CLARINETTE	16'
<b>3</b>	FIFRE	4'
<b>4</b>	HAUTBOIS	8'
<b>5</b>	VOIX – CELESTE	8'
<b>6</b>	AEOLINE	16'
<b>7</b>	PROLONGEMENT – FORTE	8' (Inner right kneelever)
<b>P</b>	PROLONGEMENT – DOUX	8' (Sourdine 7)
<b>T</b>	TREMBLANT	(only 1 treble, 1 stop not to be pulled)
<b>F</b>	FORTE	

### **SECOND MANUAL**



## State:

Probably after first owner. Keyboards from ivories are in excellent condition, despite slight yellow keys in the middle. Black keys from ebony in original shape and great condition. Movement is smooth and silent, coupler is working also. Original brass handles and candle stands complete and undamaged. Light brown oak wood veneer undamaged. Shellac glossy and shiny in general, although near left treadle is thinned out, chipped or missing. Felts (as well as in percussion mechanism) are not eaten by sun or bugs. Original carpets on treadles are dusty, brittle and damaged in the lower half. All hinges are complete. All stopfaces are made of porcelain and are in excellent condition, letters are complete as well as golden rings on the edge. Harmonium has original back panel, but only stained in matching brown, not coated in shellac.

Every reed of this harmonium seems to be in good condition as well as in tune. Some are just dusty and do not respond in time (cleaning needs to be done). Percussion mechanism is reasonably silent, not much noise is produced by the moving parts. Hammers are like a new and respond in time, fully functional. Prolongement automat has enlarged range from C to e (17 keys), all keys can be locked in place, changing notes is a little bit hard, the cancel kneelever (outer left) is working. Grand jeux stop is to be drawn quite hard and also moves with corresponding kneelever (outer right).

Grosse Prolongement (grand prolongement) is divided in half as the rest of the instrument, controlled from the lower manual, though operating the most rear row of reeds. They could be played with normal wind pressure (Prolong. Forte) producing soft but reedy sound in between 1 and 4 stop, if used Prolong. Doux, the air is restricted and the sound is softer and quieter. All four stopknobs connected to this rank made it speak normally as the lower manual is played. During pressing corresponding inner kneelever pressed keys continue to sound. Another keys could be added whilst holding the kneelever pressed not cancelling the previous ones. For new set of notes, kneelever must be released and pressed again. The outer left kneelever works as cancel for all prolongements. Discant prolongement kneelever (inner right) is noisy and sometimes moves hard due to damaged felt bushing that is to be replaced.

## History:

According to the book of instruments in Technical museum of Vienna, instrument was ordered by Jan Vincenz Micko (born 23rd March 1834 in Český Krumlov, died 15th April 1913 in Prague), who was owner of piano (and harmonium?) store in Prague, Michalská street 432, Nové 10. This assures the decal on back of reed pan, which is still clean and visible. Micko also had a piano institute of which he seated as headmaster as well as teacher, was one of leading organisers of musical events in Prague of late 19th century. Micko also was transcribing music for harmonium, but for the reed organ (suction instrument) and published Album for Estey Cottage organs, which is now available on IMSLP.

This particular instrument is not copying any of standard dispositions from Kotykiewicz harmonium list. That, with existence of enlarged non-standard Prolongement Automat range and the Grosse Prolongement with two possible dynamics, leads us to conclusion, that this instrument was custom made for somebody, who wanted to experiment with music and had really big budget. The address in the book disproves that this harmonium was ordered to a store as stock instrument or as personal order for Micko himself. There is written Chrast, which is name of village near the Nasavrky town, where it was purchased recently. That assure us that the first owner was already known in time of exporting the instrument. It is possible that Micko was only the middleman, who (also licenced as court piano exporter for Czech countries) had contacts with Teofil Kotykiewicz, the court harmonium builder.

We do not have records about its life until present days. Harmonium was located in town of Nasavrky near Chrudim. Small town (1700 citizens) is not connected to railway system and surely it was not in 1901. Nearest existing station is (and was existing in that time) in Chrast (!) a village 14 km close. According to that we assume, the harmonium weighting 250 kg was transported from Vienna to Prague by train, there a paper decal with Micko piano store was added inside, then transported by train to Chrast where it was moved last 14km probably by horses to Nasavrky. Harmonium was purchased from once luxury villa build in 1879 on a slope near to church of St Gilles. It was located in the mansarda room on 2nd floor. This room was probably its original place, because it is really hard to move (there are no coasters). Together with piano of same age (builder not known, at the date of our arrivals was already dismantled, incomplete and ready to be discarded, due to Viennese hammer action. Also

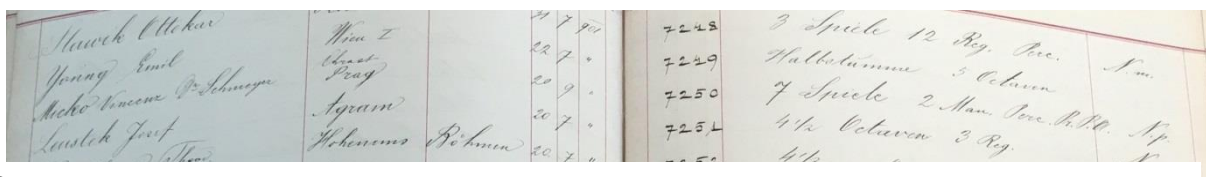
some piano tuner picked up some parts he needed.) they were creating the home salon in its typical layout from 1900s, prepared for favourite harmonium-piano duos and transcibed music, which was probably dissapeared many years before our arrival. In the near town Chrudim was founded in 1909 small philharmony consisting of professional and amateur players, it is likely that our not known owner played with them.

The house itself was according to a book about Nasavrky from 1915 the house was build in 1879 and was owned by the municipality to year 1903, after this year we know owners: František Zástěra and his wife Františka, then in 1911 Anna Lancmannová and in 1912 František Vondrážka and his wife Marie. The last mentioned familiy kept this instrumen as well as the villa, the last owner was mr. Jiří Vodrážka, teacher. After his death the devastated villa was sold, splited in two flats and new owners wanted space in their big room to create living room here.(Lid of the piano was even used as decoration on walls of corner with sofa, remembering the past of former music room...)

Harmonium was purchased and transported on 24th November 2019. New home founded in Třebíč, small town with surprisingly rich history and UNESCO sites. It is planned to be used during small concerts, most likely in basilica of st. Procopious or the Old Synagogue (both UNESCO sites) in Třebíč. Both places have special status and really nice and warm acoustics, which probably will polish the sound of this harmonium even more. It is probable that the instrument will be played and heard in acoustics for the first time after 118 years from leaving the factory in Vienna...



1 Label from Vincenz Micko, Prague



3 Book of instruments

Číslo 68. R. 1879 patřil obci nasavrcké, r. 1903 Františku a Františce Zástěrovým, r. 1911 Anně Lancmanové, r. 1912 Františku a Marii Vondrážkovým.

2 Owners of the villa (and harmonium?)