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William Milhouse and the English Classical Oboe

CECIL ADKINS

WHEN ERIC HALFPENNY published his study of “The English Two- and Three-Keyed Hautboy”¹ in 1949, he divided the twenty-two instruments surveyed into four groups, suggesting that these represented four distinct periods of insular oboe manufacture. His classification has endured as a useful means of differentiating oboe shapes, appearing more recently as part of Phillip Young’s descriptions in his *4900 Historical Wind Instruments*.²

The features of these four types, as illustrated by Halfpenny, are shown in Figure 1 from left to right.³ The A group, in use until 1734, displays the customary Baroque configuration with elaborate balusters and many architectural motives. Type B, appearing from about 1734 until 1763, was, according to Halfpenny, “a radically simplified and somewhat ugly version in which all of the fine turnery was reduced to a mere function.”⁴ These oboes, he wrote, featured a plain “spheroidal swelling at the top with similar swellings at the two joints”⁵ and a plain bell (fig. 2). Halfpenny pointed out that they were somewhat rare in England, though common in France. The third type, in use from about 1763 to 1787, was unique to England and had an undecorated straight top. While Halfpenny averred that this group’s joint balusters had returned to a more decorated earlier style, they scarcely differ from the Type B specimens (fig. 3). The most prominent feature of Type D,

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1. Eric Halfpenny, “The English Two- and Three-Keyed Hautboy,” *Galpin Society Journal* 2 (1949): 10–26.

2. Phillip T. Young, *4900 Historical Wind Instruments* (London: Tony Bingham, 1993).

3. Halfpenny, op. cit., Plate III B. Type A: Anonymous (Halfpenny); Type B: Charles Schuchart (Glasgow, Glen Collection); Type C: Milhouse, Newark (Christopher Bradshaw); Type D: Goulding (Halfpenny).

4. Halfpenny, op. cit., 15.

5. Ibid., 15.

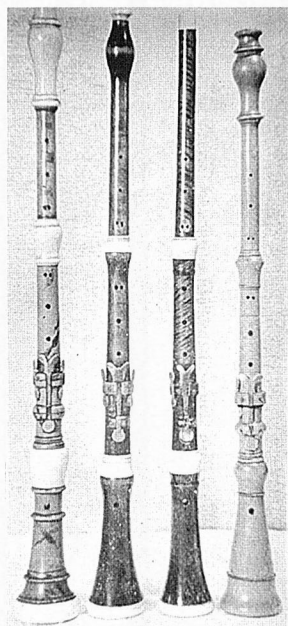


FIGURE 1. Eric Halfpenny's four English types of oboe. Photo courtesy of the *Galpin Society Journal*.

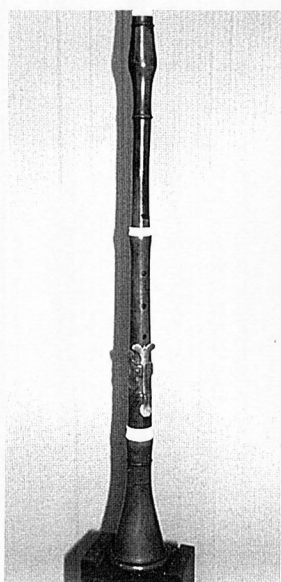


FIGURE 2. French style oboe by Jean Deschamps. Courtesy of Tony Bingham.

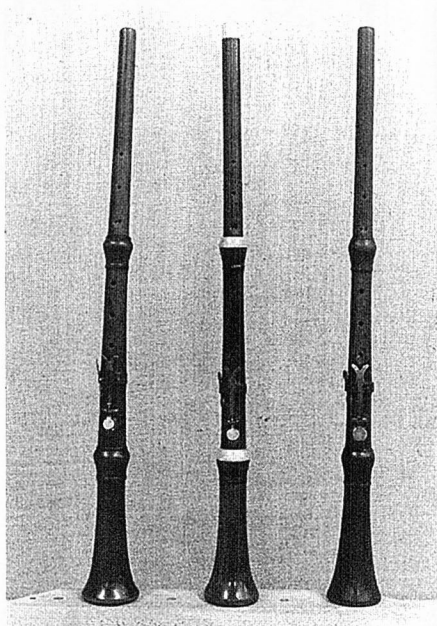


FIGURE 3. Three Milhouse straight-top oboes. Oxford, Bate Collection, nos. 25, 26, and 27.

which lasted until the 1830s, was a return to the bulbous top in a prominent form (fig. 4) that was typified by Adam Carse as “onion-like.”⁶ This last group of Halfpenny’s again exhibited the characteristic ornamental rings and the more deeply cut decorations.

The second-era shift to the Type B instruments was perhaps not unexpected, given the large number of foreign musicians who flocked to Britain’s shores in the eighteenth century. Aside from the more famous immigrants—Geminiani, Castrucci, Handel, J. C. Bach, Carl Friedrich Abel, and oboist J. C. Fischer—England’s orchestras also included large numbers of able French and Italian performers. In addition to eighteen English oboists known by name, existing records mention eleven French, eleven Italian, and two German oboists (including Fischer).⁷ The French

6. Quoted by Halfpenny, *op. cit.*, 16, from Adam Carse, *Musical Wind Instruments* (London: Macmillan, 1939), 131.

7. David Lasocki, “The French Hautboy in England, 1673–1730,” *Early Music* 16, no. 3 (1988): 339–57. Lasocki lists only two Italian oboists during this period; the remainder are known to have published oboe works in England during the eighteenth century; see Bruce Haynes, *Music for Oboe, 1650–1800* (Berkeley: Fallen Leaf Press, 1992).



FIGURE 4. Top joint baluster of a Milhouse Classical oboe. Oxford, Jeremy Montagu Collection, no. 188.

oboists are less prominent after 1750, but their pupils, possibly preferring instruments in the French style, may have created enough demand to cause a shift toward instruments of the B group. Although this was not expressed by Halfpenny, he may have had it in mind, given the large number of prominent French makers who purveyed this style of instrument in the eighteenth century.⁸

Early on it seemed that the oboes of the Milhouse family could be assigned to Halfpenny's third and fourth groups, and indeed he characterizes the Milhouse output in this way. His suggestion that the second style was most likely French influenced is plausible, even though there are only two known oboes of this type by English makers,⁹ but his assertion of a shift from this category of instrument to the straight-top oboes of Type C as a reaction to the ugliness of the French style is questionable. And yet, if Halfpenny's assumption was incorrect, what then was the origin of the rather ungraceful Type C instruments? Was it because there were not enough Type B instruments to meet the

8. Jean-Jacques Rippert (fl. 1696–1716), Charles Bizet (fl. 1716–52), Thomas Lot (1708–87), Martin Lot (1718–85), Giles Lot (1721–75), Paul Villars (fl. 1741–76), and [Jean?] Deschamps (fl. 1755–82).

9. Thomas Stanesby Jr. (1692–1754), Oxford, Bate Collection, no. 29; and Charles Schuchart (1720–65), Glasgow, Glen Collection.

demand? Would musicians willingly have moved from one “ugly” design to another even more ungrateful? The answer, it appears, can be found in the circumstances of the Milhouse family, whose professional lives and oboe production point to a different conclusion regarding the evolution of the eighteenth-century instrument from that advanced by Halfpenny.

The Milhouse Family

Richard (1),¹⁰ the sire of this branch of the Milhouse family was christened in Newark-on-Trent, 105 miles north of London in Nottinghamshire, on 4 March 1724 (fig. 5).¹¹ A turner by trade, he married in 1753,¹² and the fourth and fifth of his ten children followed him in the profession of wind-instrument making, though he was not to be their tutor. Richard’s will, made a month before his death in September 1775, directed that the business was to be sold to someone who would take the elder son, also named Richard (6) and sixteen at the time, as an apprentice.¹³ Richard’s (1) signature together with that of his son William (7), who was a witness, are reproduced in Figure 6 from the original will, which was drawn on 3 August 1775.¹⁴ The terms of the will must

10. The parenthetical numbers placed after the names of Milhouse family members refer to the Milhouse genealogical table in Figure 5.

11. “Rich. Son of Rich: Milhouse, Carpenter,” baptismal records of St. Mary’s parish, Newark, 4 March 1724, fiche 13 4/5.

12. 13 November 1753: “Richard Milhouse of Newark, turner, 29, bachelor, to Hannah Hollitt, 24, Fledborough,” *Nottingham Marriage Licenses*, Parish Rec. Sec., vol. 60: 193, ii, p. 544.

13. Richard’s (1) will, executed 3 August 1775, appointed Joseph Hollitt, a linen draper of London and his brother-in-law, and James Wallis, a stone mason of Newark, executors of the part of his will dealing with the disposition of the business. Upon her husband’s decease and the successful execution of the will, Richard’s wife Hannah (2) and their son William (7) were to be given ten and five pounds per year respectively for the remainder of their lives. In the event that a partner could not be found for her son Richard (6), Hannah was to receive the proceeds from the sale of the business together with all of the other properties.

14. Waterhouse suggests in “Millhouse (Milhouse), Richard,” *New Langwill Index* (London: Tony Bingham, 1993), 264, that instruments marked *MILLHOUSE / NEWARK* were made by Richard (1) before 1775, those marked *MILHOUSE / NEWARK* are from the Newark shop operated by Richard (6) and/or William (7) between 1775 and ca. 1787, and those marked *MILHOUSE / LONDON* (without initial) are attributable to the younger Richard’s (6) London sojourn (ca. 1790–1805). Of the forty known Newark instruments, three—two four-keyed bassoons (ca. 1760) and a vox humana—are stamped with the spelling “Millhouse,” and it seems inaccurate to circumscribe the elder Richard’s activity on the basis of these few early instruments or a spelling that is found nowhere else in connection with the family.

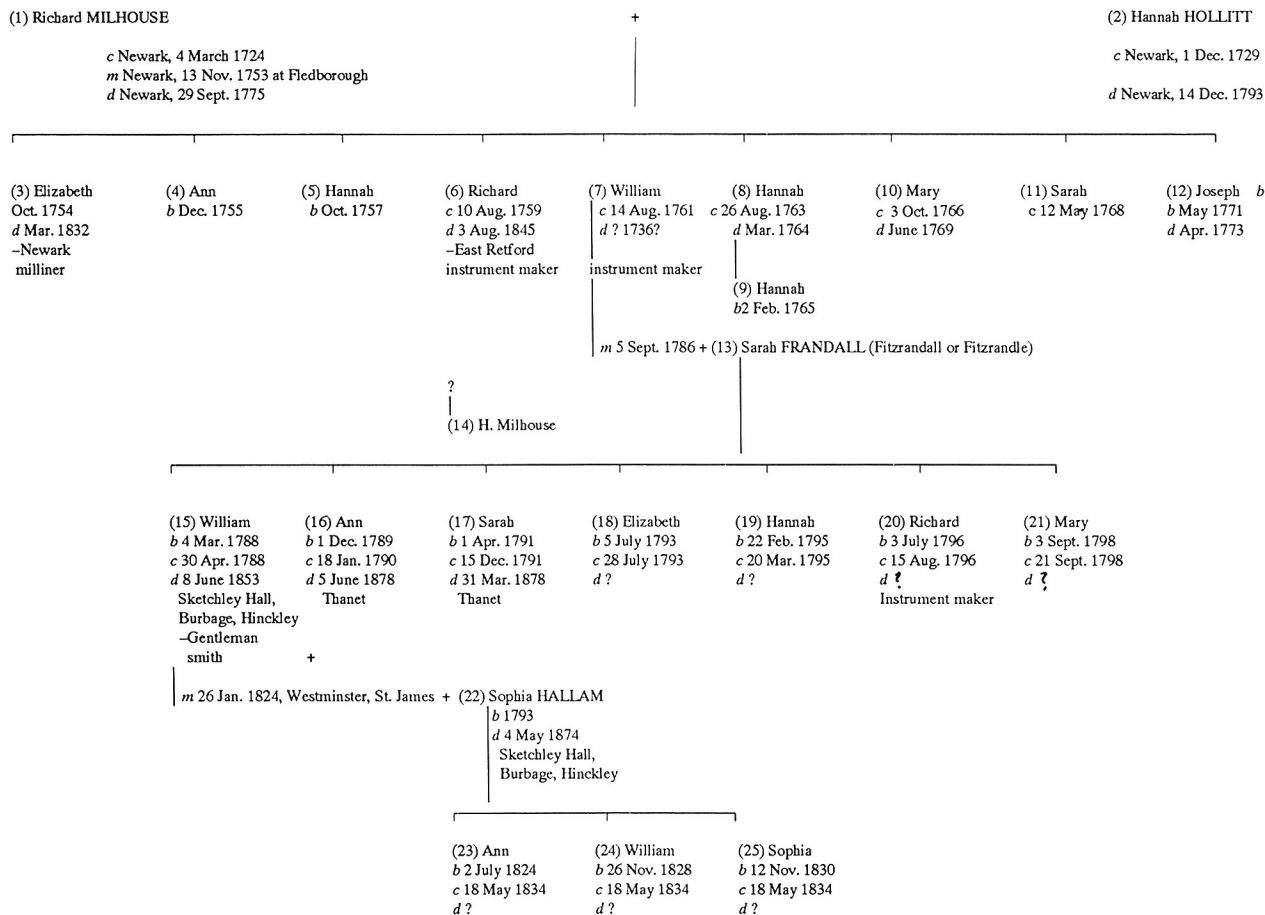


FIGURE 5. Genealogical table of the Milhouse family.

Signed sealed published and declared by
 the Testator Richard Milhouse as and for -
 his last Will and Testament In the presence
 of us who In his presence and at his -
 request have Accorded to subscribed our -
 names as witnesses to the same.

Sam^r Allen
 William Milhousey

R. Milhouse




FIGURE 6. Signatures of Richard (1) and William (7) Milhouse. Will of Richard Milhouse. Nottinghamshire County Record Office, Nottingham.

have been in some way successfully executed, for Richard (6) and his younger brother William (7) both became instrument makers. They carried on the business in Newark at least until 1787, when William, already married,¹⁵ removed to London to establish his own firm. William's sixth child, yet another Richard (20), was born in 1796 and joined his father as partner about 1822.

William met with success in London. After ten years at 100 Wardour Street in the Soho district, he moved his family and shop a short distance to more prestigious quarters at 337 Oxford Street, where they were to dwell for almost four decades.¹⁶ Figure 7 from Richard Horwood's 1792 map of London shows the location of these two residences.¹⁷ Although

15. To Sarah Fitzrandle (Frاندall, Fitzrandell) on 5 September 1786, *Nottinghamshire Parish Register Marriages*, vol. 15 (Nottingham: Phillimore, 1910).

16. More visible perhaps, for the Wardour Street address could hardly have been less prestigious with such neighbors as furniture designer Thomas Sheraton, who occupied no. 106 from 1793 to 1795. The Wardour-Oxford Street area was a popular location for musical tradesmen, possibly because of its proximity to the Oxford Street Timber Yard, located between Poland and Berwick Streets. According to trade cards, Tallis's drawings of the streets, and contemporary maps, many instrument makers were working in the area around the turn of the century. Among those so listed were Christopher Ganer (pianoforte and harp), Houlken (pianoforte), Valentin Metzler (woodwinds and pianoforte), H. Milhouse, R. Milhouse (woodwinds), Schrader (pianoforte maker to the Queen), A. Bland, and Bland and Weller at 23 Oxford Street (musical instruments and music), all of whose tenure paralleled that of the Milhouses.

17. Richard Horwood, *Plan of the Cities of London and Westminster*, 3d ed. (London, 1813; also reprinted as *The A to Z of Regency London* [Kent: Harry Margary, 1985]), 12.

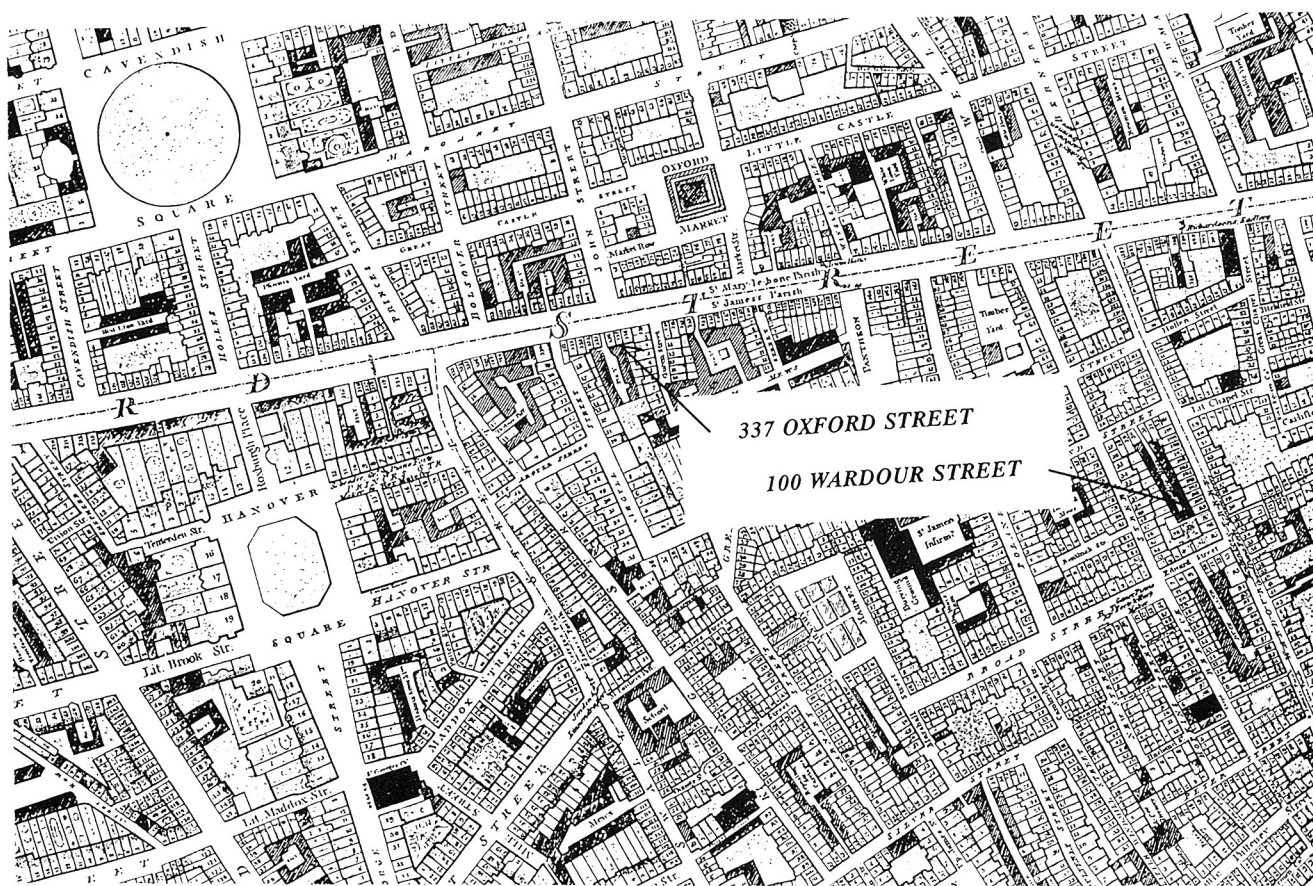


FIGURE 7. Map of St. James Parish, Piccadilly, showing the location of William Milhouse's residences on Wardour and Oxford Streets. Reprinted from Richard Horwood, *Plan of the Cities of London and Westminster*, 3d ed. (London, 1813).

337 Oxford Street was demolished early in this century, sketches of it and 100 Wardour Street were included in John Tallis's *London Street Views* (fig. 8).¹⁸

Little else remains to inform us of the daily circumstances of instrument making in London, but the successes of William can be seen in such references as the testimonial from the Framton Volunteers' bandmaster John Pearce, who wrote to a colleague in 1798: "I have from the best been told that . . . wheresoever you procure them, Cramer and Milhouse clarinets are said to be superior to all others."¹⁹ William's business card from 1803 lists the firm as "musical instrument maker to His Royal Highness the Duke of Kent," and later versions also included the Duke of Cumberland as a patron (fig. 9).²⁰ The proliferation of directory listings and advertisements through the first decades of the century testify to the growth of the business.²¹ The article "Bassoon" in the *British Encyclopedia* of 1809 commended the intonation of his bassoons with the observation: "It is a great pity that very few bassoons are perfectly in tune; those made by Barker [*sic*, read Parker], Wood, Millhouse [*sic*], and Cramer are generally preferred." According to Charles Nicholson, his flutes were patronized and recommended by the fashionable London flutist Andrew Ashe.²² In 1830 an article in the *Harmonicon* noted in reference to the oboe that "great improvements have been made on this instrument by Milhouse, the only maker in England of any celebrity."²³

While William (7) settled into a successful business life in London, his older brother Richard (6) approached the trade peripatetically. Aside from a 1778 entry in the register of the Baslow Church for payment to

18. John Tallis, *London Street Views 1838–1840*, rev. ed. (London, 1847; reprint, London: Natali & Maurice, 1969), part 36. One hundred Wardour Street was still recognizable, though renumbered, in 1960, when it was described in F. H. W. Sheppard, *Survey of London*, 31: *The Parish of Westminster* (London: Athlone Press, 1963), 130d.

19. J. R. S. Whiting, "The Framton Volunteers," *Journal of the Society for Army Historical Research* 48 (1970): 14–28.

20. Banks Collection, 88.67, 88.68, London, British Library.

21. Appendix A outlines the business careers of the family as they were chronicled by the various trade publications and directories.

22. Charles Nicholson, *Nicholson's Complete Preceptor for the German Flute* (London, 1816), Preface. Andrew Ashe was a renowned English flutist of Irish descent, prominent in London from 1791 until 1822 as a performer and concert manager.

23. I. P., "On the Oboe and Bassoon," *Harmonicon* (1830): 192.



FIGURE 8. The façades of William Milhouse's London residences at 100 Wardour Street and 337 Oxford Street. Reprinted from John Tallis, *London Street Views 1838–1840*.



FIGURE 9. William Milhouse's trade card, 1803. London, British Library, Banks Collection. Courtesy of the Guildhall Library, London.

a Mr. Milhouse, presumably Richard, for repair of the bassoon,²⁴ nothing is confirmed until 1805.²⁵ For that year Holden's *London Directory* contains the entry: "Milhouse, Richd. musical instrument maker, 17 Prince's st. Soho,"—only a couple of blocks from 337 Oxford Street; this entry is not found in the 1809 edition.²⁶ The date of Richard's move to London is unknown, but it may have been within a few years of William's 1787 departure from Newark, for in 1791 and 1792 William was advertising his services there as an instrument manufacturer and repairman (fig. 10).²⁷ It is possible that William was in competition with his brother,

24. "1778 Paid to Mr Milhouse for repair of bassoon £1-7-0," Churchwarden's accounts, St. Anne's, Baslow.

25. An entry for Richard as "Mus. inst. Mkr. at Market Place, Newark" was purportedly found in White's Directory, pre-1804, and reported to William Waterhouse by the Nottingham District Librarian in a letter of 19 April 1974. No copy of White's directory for this or earlier years has been found.

26. Holden, *London Directory*, 1805–7, 1808.

27. This advertisement, appearing on p. 3 of the *Newark Herald* (23 May 1792), bears an address corrected from the 200 Wardour Street that appeared in the earlier editions of 5 October 1791, 14 October 1791, and 28 December 1791.

WILLIAM MILHOUSE,
MUSICAL INSTRUMENT MAKER,
No. 100,
Wardour Street, LONDON;

RESPECTFULLY offers his grateful Acknowledgments to the Public, for the great and liberal Support he has already received; and wishes to inform his Friends in NEWARK, and its Vicinity, that they may be supplied with ALL KINDS OF INSTRUMENTS, of his making, by applying to MR. HOLT, the Printer of this Paper, who is the only Person by whom they are sold in NEWARK; and who has always ready for Sale, a very valuable and extensive Assortment of the Best Instruments.

Instruments taken to MR. HOLT, will be forwarded to London immediately, and expeditiously repaired.

FIGURE 10. William Milhouse's advertisement from the *Newark Herald*, 23 May 1792.

but it is more likely that Newark was without an instrument maker or repairman during these years and that William was seeking to expand his opportunities.

In later years Richard was listed as "Musical instrument maker at Kirk gate, Newark," in 1822 and in Market Place, Newark, in 1826; as a "Gentleman" at Middle gate, Newark, in 1829; as a "Musician" there in 1829; and from 1832 to 1836 again as a musical instrument maker at Middle gate.²⁸ After 1836 nothing more is known of Richard until his

28. During these years two of Richard's (6) sisters, Elizabeth (3) and Hannah (5), supported themselves as milliners. Holden, in the *Newark Directory* of 1805–7, cites "Milhouse, Elizabeth, milliner, Market Place"; and in 1820 Richard Shilton, in *The History of the Town of Newark Upon Trent* (Newark, 1820), 499, listed both sisters as occupants of Market Place: "Chain-lane, Millhouse Misses [occupation] Milliners [proprietor] Newcastle, Duke of." Several years later they lived between the Queen's Head and the passage to the tenements; one of them was also cited as sub-librarian of the "Stock Library" (Vernon Rolf, *Newark Before Victoria 1827–37* [Newark: Newark District Council, 1984], 214).

death on 3 August 1845. The death certificate, filed at West Retford on 6 August 1845, listed him as a brother of Trinity Hospital. No marriage certificate or will was ever recorded.

In 1822 William began advertising his business as “Milhouse & Son, Musical-instrument makers.” His son Richard (20), at that time twenty-six, probably apprenticed in his father’s shop with the idea of taking over the business. The last of these dual notices appeared in 1835, the same year that the firm was first advertised solely under Richard’s name. During the years 1836 to 1839 Richard styled his entries in *Pigot’s Directory* as “Milhouse, Richard, 337 Oxford Street, French Horn-, Bugle-, Trumpet-maker.” The last year that the company advertised was 1839; it was also the last year that the rates were paid on 337 Oxford Street by the Milhouses.²⁹

29. The poor rate for 1839 was paid by Richard Milhouse (20). The assessment is dated 20 April, and all of the quarterly amounts were written in at that time; the actual date of payment is unknown (Poor Rate Collector’s Book, Great Marlborough ward, St. James Parish, Westminster, 1839, MS D166, fol. 52). For 1840 there is no name listed for 337 Oxford Street in the Poor Rate book. A notation under remarks reads:

John Sparkman fr x’s 39 [from Christmas 1839]

Wing Thos fin m^s 40 [from Michaelmas 1840]

Determination of the date of Richard Milhouse’s departure from 337 Oxford Street is complicated by the double numbering of some of the buildings in that block during the decades around 1840. The *Post Office London Directory* (1842) is the earliest that listed the occupants’ names as well as their addresses. Page 303 shows the following residents:

.....Here Argyle street intersects.....

336 Nutting Mrs. B. straw hat maker

337 Flint T. hosier, glover & outfitter

337 Lewis Miss C. mourning milliner

338 Syret George, biscuit baker

339 Scolari J. importer of fancy goods

337 Urquhart Joh, timber merchant

336 *Feathers*, Henry Summersby

337 Wing, Thomas, glover

337 Allen Miss A. E. milliner & dress ma

338 Bell John & Co. chemists, &c.

..... Here Queen street intersects

This does not agree with the numbering given by John Tallis in *London Street Views 1838–1840*, which shows numbers for only nine buildings (instead of ten), beginning at Argyle Street: 336, 337, 338, 339, 336, 337, 338, 343, 344. Horwood’s 1813 map (fig. 7) shows nine buildings with a passageway between the fifth and sixth; they are numbered consecutively 331–339. The correct location of Milhouse’s 337 (as depicted by Tallis) is corroborated by the location of John Bell, who was identified in the *Post Office Directory* of 1830 as located next to Milhouse. The photo of Bell’s establishment printed in Sheppard’s *Survey of London*, 31: *The Parish of Westminster*, 267 and plate 137b, and the poor rate listing for Thomas Wing corroborate Tallis’s depiction.

At this point the family disappears from the parish records of St. James Piccadilly. No further trace of William (7), his wife Sarah (13), or young Richard (20) has been found. William may have died between 1834 and 1837, but if so, it was in another London parish, of which there were more than forty.³⁰ A more plausible scenario would have William, well provided for, retire to the country to pass his last years, perhaps close to his eldest son William (15), who had been a smith in London, yet who is described on his death certificate as a “gentleman,” and whose wife Sophia (22) was cited as the widow of a “landed proprietor.”³¹ The younger William lived at Sketchley Hall, Burbage, in the district of Hinckley, which is twenty-eight miles southwest of Nottingham. Other corroboration of such a prosperous state of the elder William is found in the description of his second and third children, spinster daughters Ann (16) and Sarah (17), who were listed as “Fundholders” when they died at Thanet, near Canterbury in Kent.³² Deaths occurring in England after 1837 were ostensibly recorded in the *National Register of Deaths*, but it is possible that William, resident outside London, died in the early years of the registration and was passed over.

The Milhouse Oboes

The high regard in which William’s instruments were held in the nineteenth century is not surprising in light of the quality and inventive vision of the later Milhouse oeuvre. All together information on fifty Milhouse oboes was gathered for this study.³³ As is usually the case with

30. In recent years many of the records have been collected into central offices, but the registers of each church must be read a day at a time.

31. William’s (15) death certificate, filed 21 June 1853, gives 8 June 1853 as the date of death and his age as sixty-five. Sophia (22) died on 4 May 1874 at the age of eighty-one. The certificate was filed on 6 May.

32. Sarah (17) died 31 March 1878 at the age of eighty-seven, and Ann (16) died at ninety, only two months later, on 5 June. The death certificates were filed on 3 April and 6 June at Margate in the county of Kent. Margate is on the Isle of Thanet, a district of Kent.

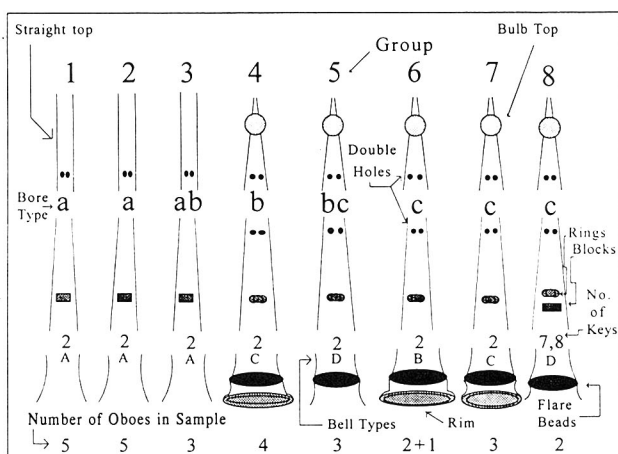
33. Young, 4900, 158, 161–62, lists forty-one, of which several are either missing, included from older exhibitions in hopes they may turn up again, or destroyed. Thanks are due to him for sharing information with me concerning these oboes and to William Waterhouse, who was most generous with Milhouse material that he had gathered for his article in the *New Grove Dictionary of Music and Musicians* (vol. 12: 310) some years ago. His help greatly eased the beginning of my work on the family’s biography in the summer of 1992.

such researches, there was no paucity of spotty data, and the analysis was finally limited to a sample of thirty instruments—fourteen straight-top oboes (Halfpenny's Type C) and sixteen with bulb tops (his Type D)—for which there was sufficient information. For the most part these instruments are complete, and all are stamped with the Milhouse name.

Study of the features of an instrument, beyond a perfunctory visual comparison, is difficult because of the massive amount of material that must be kept at hand and compared, but the results are often informative. A comprehensive analysis of all aspects of these thirty oboes resulted in their classification into eight groups arranged from the simplest to the most complex. Figure 11 summarizes the characteristics that create notable differences from one instrument to another.

The first and most prominent feature is, of course, the division into straight-top and bulb-top instruments. It will be noticed that the straight-top oboes double only hole 3, while those with bulb tops have both 3 and 4 doubled. Groups 1 through 7, except for one oboe in group 4 and one in 7 (OBC 27, KCCM 49/50), originally had only two keys, though some do have keys that were added later, e.g., LVA 45-1884 and SPSC 2W2-C-03 (figs. 12a and b). The added keys are mounted in metal saddles or let into the balusters or the existing rings. All of the original keys on the straight-top instruments are flat brass and have narrow touches on the C keys (fig. 13); the others are of cast silver, with wider engraved touches (fig. 14). The silver keys are found only on the bulb-top instruments in groups 5–8. William apparently began making them after he moved to Oxford Street in 1797. Many of his instruments from this era bear keys that are stamped with his initials in capital letters (fig. 15),³⁴ and one instrument in group 4 has an original C# engraved with

34. The silver keys made by William Milhouse (7) are very much like those made and used by Thomas Collier and his successors, John Hale and James Wood. Keys bearing Hale's initials have been identified on the instruments of Astor, Cahusac, Collier, Kusder, George Miller, and Proser (Maurice Byrne, "The Church Band at Swalcliffe," *Galpin Society Journal* 17 [February 1964]: 94–5; and 24 [1971]: 103). Ardal Powell, demonstrating his point with the flute key shown in Figure 14, has suggested that Milhouse's keys can be discerned from those of the Collier-Hale shop because he was careless with such details of the keywork as the removal of burrs from the undersides of the keys and in the swaging of the rivet heads on the springs. However, the keys of the Schubert Club oboe (SPSC 2W2-c-03) do not demonstrate these failings, as the undersides are nicely cleaned and the rivets neat. Young, *4900*, 164, also mentions a bassoon in the collection of Richard Abel (2–279) that has eight original brass keys stamped with the letter G.



Number	Stamp	Group	Body Type	Double Holes	Bore	Key Mounts	Bell Type	Keys
OBC 293	Milhouse, Newark	1*	straight top	3	a	1/2 ring/block	A	2
AOT	Milhouse, Newark	1	straight top	3	a	1/2 ring/block	A	2
VSM 2503	Milhouse, Newark	1	straight top	3	a	1/2 ring/block	A	2
OBC 25	Milhouse, Newark	1a	straight top	3	a	1/2 ring/block	A	2
Christopher Bradshaw	Milhouse, Newark	1a	straight top	3	a	1/2 ring/block	A	2
OBC 26	Milhouse, Newark	1a	straight top	3	a	1/2 ring/block	A	2
Harry Vas Dias	Milhouse, Newark	2	straight top	3	a	1/2 ring/block	A	2
BSHM SNO/MC/29	Milhouse, Newark	2	straight top	3	a	1/2 ring/block	A	2
TJD	Milhouse, Newark	2	straight top	3	a	1/2 ring/block	A	2
Valerie Darke	Milhouse, Newark	2	straight top	3	a	1/2 ring/block	A	2
Sorheby, Lot 123, 6 Oct. 1981	Milhouse, W., London	2	straight top	3	a	1/2 ring/block	A	2
Sorheby, Lot 52, 7 Apr. 1982	Milhouse, W., London	3	straight top	3	ab	1/2 ring/block	A	2
Sorheby, 3 May 1979	Milhouse, W., London	3	straight top	3	b	1/2 ring/block	A	2
LHM Mus. M62-1983	Milhouse, W., London	4	bulb top	3	b	1/2 ring/block	C	2
Claire Shanks	Milhouse, W., London	4	bulb top	3, 4	b	rings	C	2
BMFA 17.1909	Milhouse, W., London	4	bulb top	3, 4	b	rings	C	2
OBC 27	Milhouse, W., London	4	bulb top	3, 4	b	rings	C	2
ECHMI 2003	Milhouse, W., London	4	bulb top	3, 4	b	rings	C	2
VUV 1976-14	Milhouse, W., 337 Oxford St.	5	bulb top	3, 4	bc	rings	D	2
WSI 74.8	Milhouse, W., 337 Oxford St.	5	bulb top	3, 4	bc	rings	D	2
OBC 203	Milhouse, W., 337 Oxford St.	5	bulb top	3, 4	bc	rings	D	2
SPSC 2W2-C-03	Milhouse, W., 337 Oxford St.	5	bulb top	3, 4	bc	rings	D	2
LVA 45-1884	Milhouse, London	6a	bulb top	3, 4	c	rings	B	2
OJM 1188	Milhouse, London	6a	bulb top	3, 4	c	rings	B	2
NYMMA 1989.194.1	Milhouse, Newark	6b	bulb top	3, 4	c	rings	B	2
NYMMA 1984.299	Milhouse, W., 337 Oxford St.	7	bulb top	3, 4	c	rings	C	2
BSHM SNO/MC/30	Milhouse, W., 337 Oxford St.	7	bulb top	3, 4	c	rings	C	2
KCCM 49/50	Milhouse, W., 337 Oxford St.	7	bulb top	3	c	rings/blocks	C	7
ECHMI 65	Milhouse, W., 337 Oxford St.	8	bulb top	3	c	rings/blocks	D	7
YCM	Milhouse, W., 337 Oxford St.	8	bulb top	3	c	rings	D	8

Sigla:

AOT: Aston on Trent, All Saints' Church
 BMFA: Boston, Museum of Fine Arts
 BSHM: Broadway, Snowhill Manor
 TJD: Turndich, Rev. John Drackley
 KCCM: Keighley, Cliffe Castle Museum
 LHM: London, Horniman Museum
 LVA: London, Victoria and Albert Museum
 SPSC: Saint Paul, Schubert Club

NYMMA: New York, Metropolitan Museum of Art
 OBC: Oxford, Bate Collection
 OJM: Oxford, Jeremy Montagu Collection
 ECHMI: Edinburgh, Collection of Hist. Mus. Instruments
 VSM: Vermilion, S.D., Shrine to Music Museum
 VUV: Victoria, Brit. Columbia, Univ. of Victoria
 WSI: Washington, D.C., Smithsonian Institution
 YCM: York, Castle Museum

^a Groups 1, 1a, and 2 differ in details. These groups cannot be assigned to a specific Milhouse. Similarly, groups 6 and 6a differ mainly in the location of manufacture. Cf. Figure 23.

FIGURE 11. Milhouse Oboe Styles.

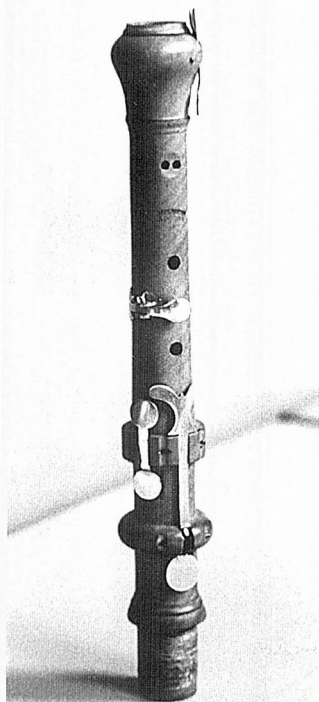


FIGURE 12a. Middle joint of Milhouse oboe with added f and g \sharp keys. London, Victoria & Albert Museum, no. 45-1884.

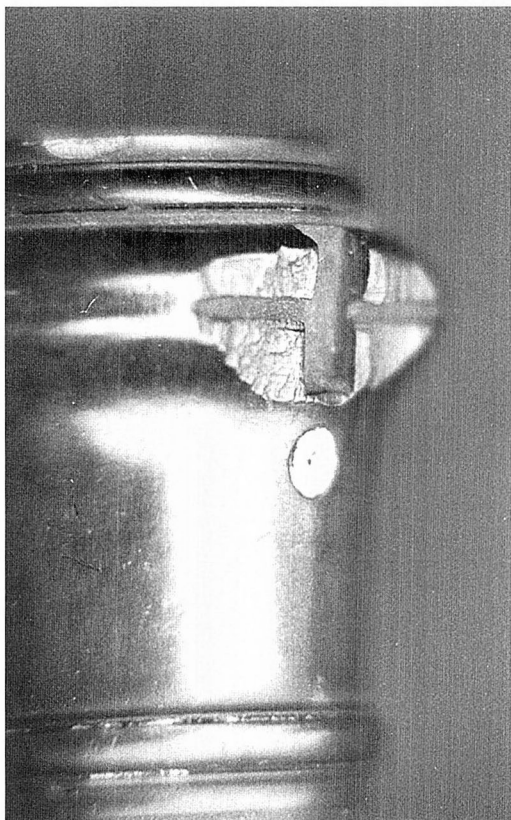


FIGURE 12b. Mortise for g \sharp key on the baluster of a middle joint. Saint Paul, Minnesota, Schubert Club, no. 2W2-C-03.

the name *W. PARKE. INV* (fig. 16).³⁵ Notice that the touches on the E \flat keys are round in the brass version (fig. 17a) but oval with side spurs in the silver (fig. 17b). Similarly, the bulb tops have only rings for key mounting (fig. 18a), except for group 8, which also uses blocks for the multiple keys (fig. 18b); but the straight-top oboes use only blocks (fig. 18c).

35. William Thomas Parke (1762–1847) was a well-known London oboist, composer, author, and inventor. As a performer he was noted for extending the upward range of the oboe and as an author for his *Musical Memoirs*, which appeared in 1830.

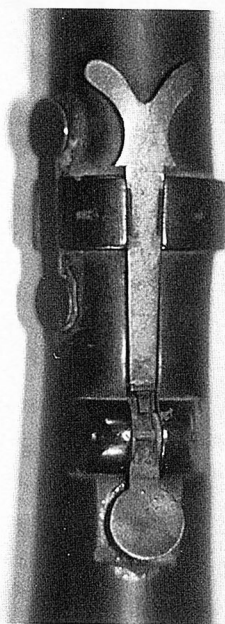


FIGURE 13. Brass keys on a Milhouse straight-top oboe. Vermillion, South Dakota, Shrine to Music Museum, no. 2503.

The bores of these oboes fall primarily into three groups labeled as a, b, and c (fig. 19), and each group is progressively more narrow. The bores of all three groups lie within the range of those of Milhouse's later eighteenth-century contemporaries, confirming that even the earliest Milhouse oboes were conceived on the classical pattern (fig. 20). As a matter of interest, a check of the frequency of the repetition of a bore pattern among the instruments of the sample indicates that the profiles of the earlier instruments (bore group a) were much more stable than those of the b and c groups, apparently as the maker experimented with the design.

The final delineating characteristic of the Milhouse oboes is the bell design, which exhibits a variety of combinations of simple and compound curves, flare beads, and rims (fig. 11). The earliest examples, the straight-top oboes, have bells that extend in a smooth, relatively acute

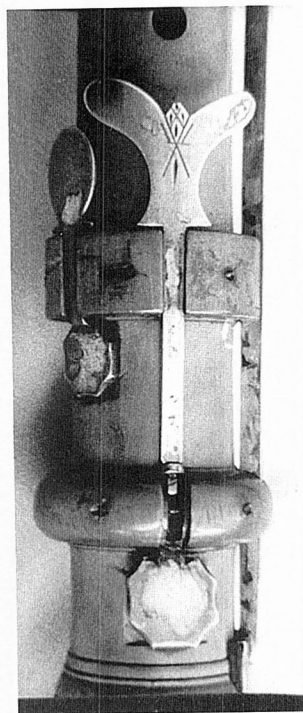
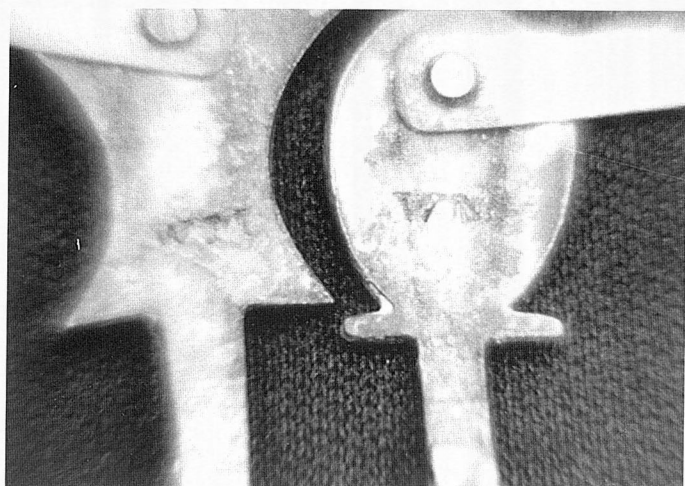


FIGURE 14. Engraved C key on a Milhouse bulb-top oboe. Oxford, Bate Collection, no. 27.

curve from the upper-waist beads to the end (fig. 21a). The other three types are divided by flare beads—the group of beaded rings just above the mouth—which introduce compound curves into the bell (figs. 21b, c, d). Based on the work that Bruce Haynes and I have been doing on oboe chronology, the straight secondary portion with a rim shown in this example identifies the second earliest group (fig. 11, group 6; fig. 21b). In group 3 the secondary portion, still with the rim, assumes a slight flare; but note that the primary curve is now flatter (fig. 21c). Finally, in group 4, when the rim is abandoned, the secondary curve becomes more acute (fig. 21d).

The other factor used in ordering these groups was the maker's stamp on both the upper joints and the bells. On Milhouse oboes the city is normally stamped only on the bell, and the stamps appear in a number of states (fig. 22a–f). The last of these stamps (fig. 22f) is unique and

a. Saint Paul, Minnesota, Schubert Club, no. 2W3-C-03.



b. Milhouse flute. Washington, D.C., Library of Congress. Photo courtesy of Ardal Powell.



FIGURE 15. Keys stamped with initials WM.

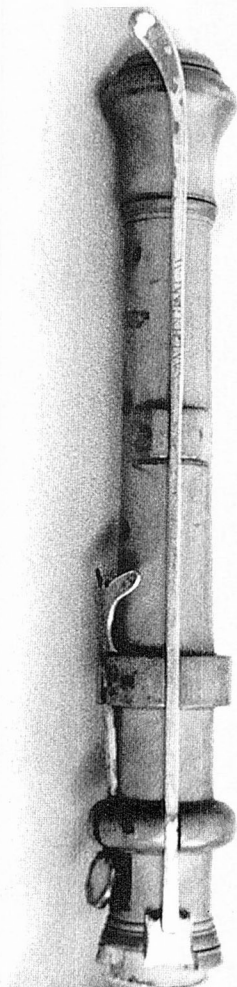
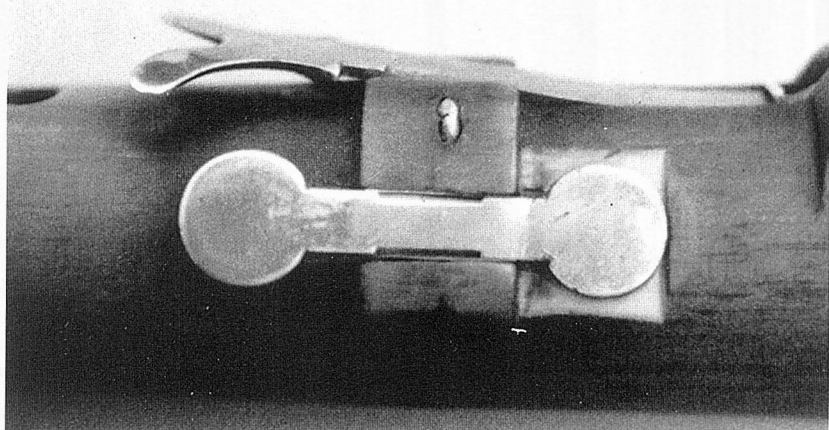


FIGURE 16. C# key after the design of William Parke. Oxford, Bate Collection, no. 27.

appears on an unusual seven-keyed oboe with domed keys (fig. 22). This must have been one of the latest Milhouse oboes, and as such it represents a complexity of development equal to that of their more advanced Continental contemporaries.

All of these factors contributed to the forming of the eight groups summarized in Figure 11 and to the conjectural assignment of the instruments to the various family members and the time periods indicated

a. Oxford, Bate Collection, no. 25.



b. Oxford, Bate Collection, no. 27.

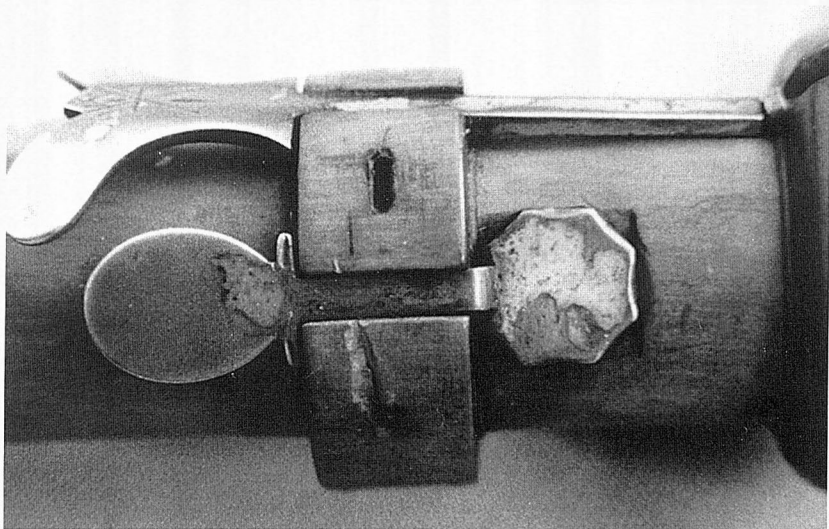
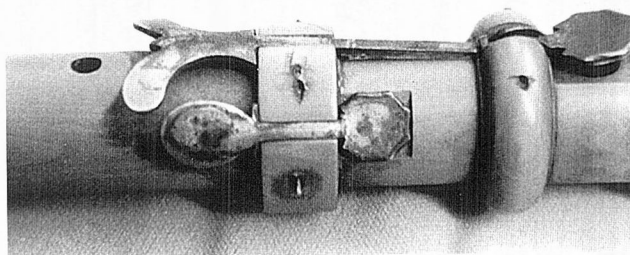
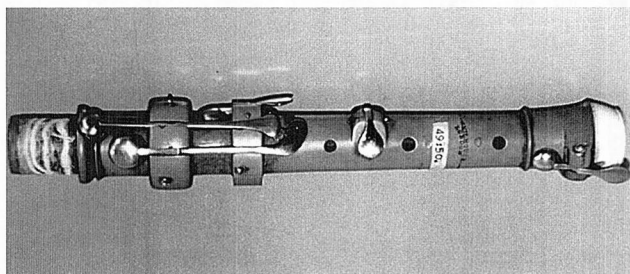


FIGURE 17. Milhouse E♭ keys in brass and silver.

a. Oxford, Bate Collection, no. 203.



b. Keighley, Cliffe Castle Museum, no. 49/50.



c. Oxford, Bate Collection, no. 26.

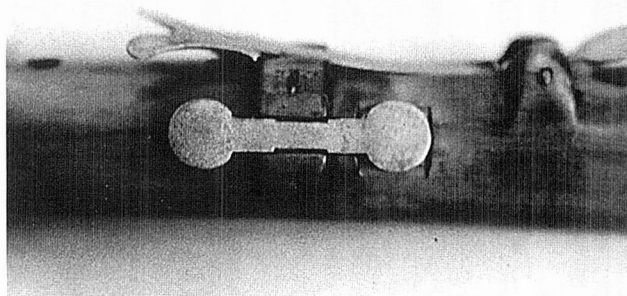


FIGURE 18. Key mounts using rings (a), rings and blocks (b), and blocks (c).

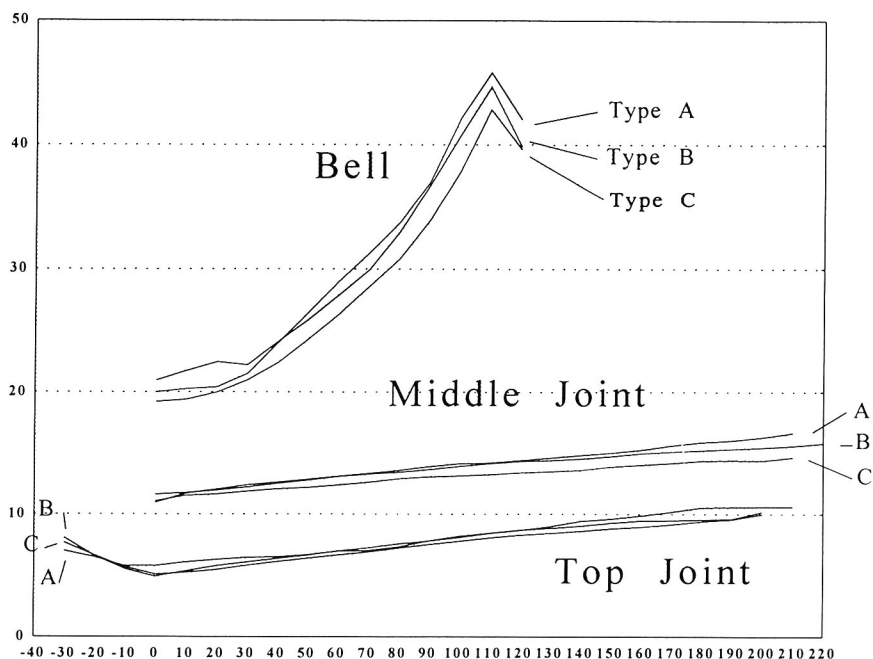


FIGURE 19. Milhouse bore types.

in Figure 23. The assignment of groups 5–8 into time periods more detailed than would be warranted by the stamps alone results from the comparison of the distinctive characteristics of each stylistic group, including details of the turnery.

Having outlined the contributions of the Milhouses, I should like to return to the earlier conjectures of Eric Halfpenny. Figure 24 illustrates the chronological distribution of working periods for the makers of Halfpenny's four types. Note that the time periods of the first and fourth groups overlap, the third and fourth are contemporaneous, and only two makers—represented by only two surviving instruments—of the second group are English. In fact, nearly all of Halfpenny's Type B instruments were manufactured by contemporary French makers. The paucity of English instruments in this second group and the relationships between the first and fourth and the third and fourth groups, leads to the conclusion that Type B was not influential in English oboe making and that the English oboe evolved from Type A directly into Type D.

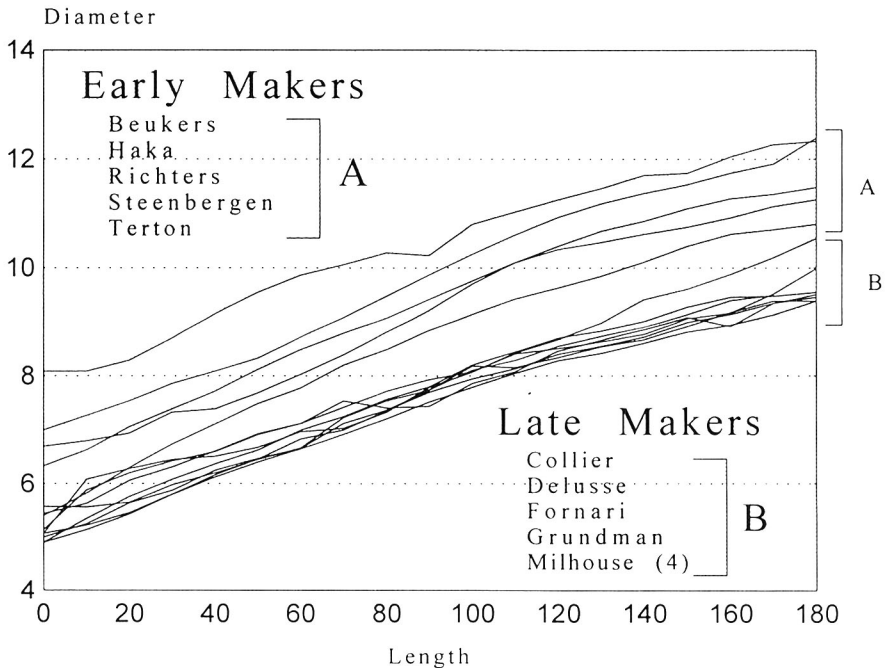


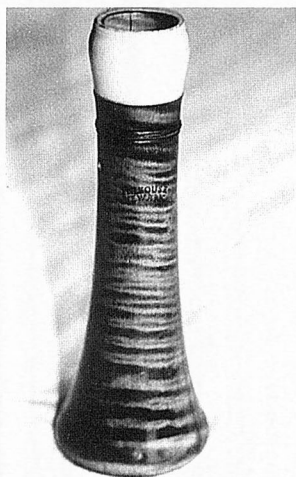
FIGURE 20. Comparison of Milhouse bores and those of other eighteenth-century makers.

The English Country Oboe

Where then does the third type (C), orphaned by such deductions, fit into this scheme? Though contemporaneous with the Type D Classical oboe, Type C appears to have originated outside of London as a by-product of the resurgence of psalm singing in English country churches during the first two-thirds of the eighteenth century. Only later was the manufacture of these cheaper instruments taken up by the more prominent city makers, and then probably only as a means of increasing sales volume through their country sales. How widely these instruments were sold in London is not known, and one wonders if these “ugly ducklings” would have pleased a sophisticated city musician.

In the last decades of the seventeenth century, post-Restoration church music underwent a reformation that was stimulated by two disparate motives: one religious, the other humanistic and materialistic. Those holding a pietistic view believed that church music should contribute to improved morality and sober religious practice, while the

a. Turndich, Derbyshire, Rev. John Drackley.



b. London, Victoria and Albert Museum, no. 45-1884.



c. Keighley, West Yorkshire, Cliffe Castle Museum, no. 49/50.



d. Oxford, Bate Collection, no. 203.

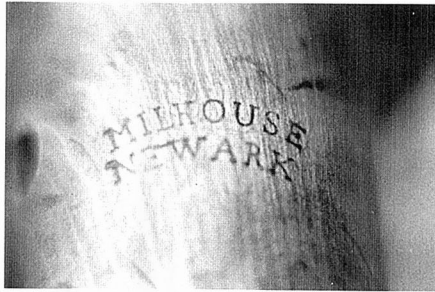


FIGURE 21. Milhouse bell designs.

a. Turndich, Derbyshire, Rev. John Drackley.



b. Aston-on-Trent, Derbyshire, All Saints' Church.



c. London, Victoria and Albert Museum, no. 45-1884.



FIGURE 22. Milhouse stamps.

d. Oxford, Bate Collection, no. 27.



e. Oxford, Bate Collection, no. 203.



f. Keighley, West Yorkshire, Cliffe Castle Museum, no. 49/50.



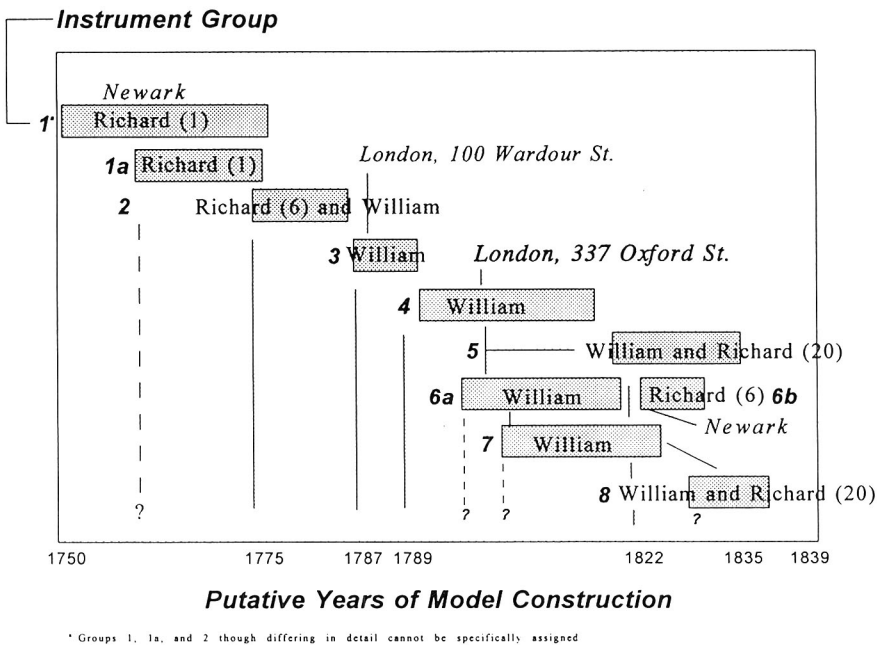


FIGURE 23. The eight Milhouse oboe groups assigned to individual family members.

adherents of humanism disdained the old way of singing because it did not adequately represent the aspirations of a flourishing society. The economic and political disintegration of the first half of the seventeenth century had resulted in the deterioration of unaffordable organs and the abandonment of church choirs. The congregations, with no one to encourage or lead them in the singing of the metrical psalms, evolved a strange and slow manner of performance which was later characterized as harsh, crude, inartistic, and lacking in decorum.³⁶

This “old way” of singing began as a slowing of the tempo as uncertain singers waited for someone else to prompt them with the next note. The inexperienced often inadvertently introduced heterophony, or interpolated notes, as they wandered about seeking the right pitch or trying to catch up with the stronger singers, who had already moved on to

36. Nicholas Temperley, *The Music of the English Parish Church*, 2 vols. (Cambridge: Cambridge University Press, 1979), 1: 53, 100.

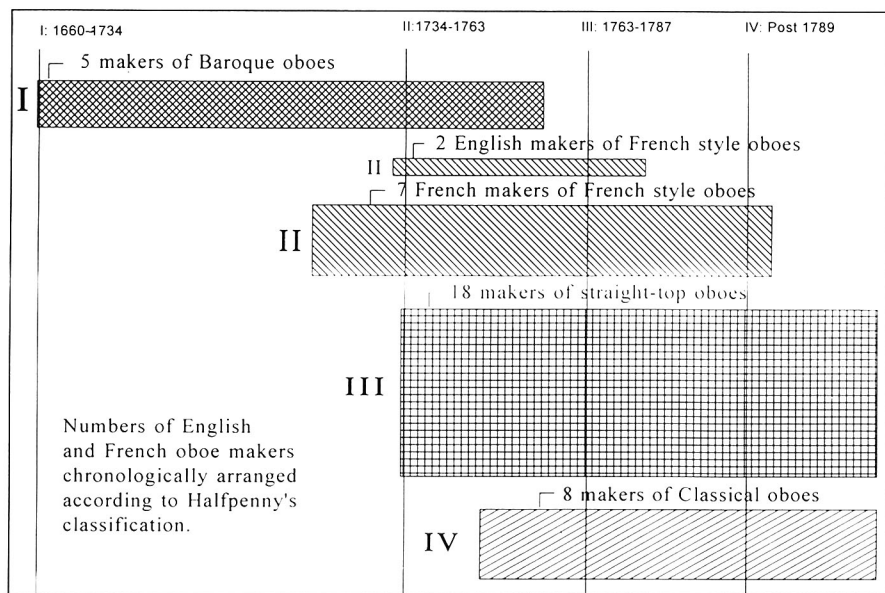


FIGURE 24. Chronological distribution of the makers of Halfpenny's four types.

the next note. Elias Hall, a professional musician, characterized the churches around Lancashire in the early eighteenth century in this way:

Then out the people yawl an hundred parts,
Some roar, some whine, some creak like wheels of carts. . . .
Like untamed horses, tearing with their throats
One wretched stave into a thousand notes.³⁷

The destruction of the melodic and rhythmic unity of metrical psalms was completed when "lining out"—the introduction of each phrase by the parish clerk—was adopted in an attempt to correct these problems.

The subsequent prospering of society and the onset of the age of rationalism gave rise to a desire for more appropriate musical performance. After all, said George Burnet in a sermon on church music in 1734: "Men, who are reasonable creatures, should praise in a reasonable manner."³⁸ But how were the discordant multitudes to be guided? If the price of an organ was too great for a parish, who could lead the congregation? The answer was found in the church choirs which began to

37. Elias Hall, *The Psalm-singer's compleat companion* (Lancaster, 1706), Preface.

38. George Burnet, *Practical Sermons on various subjects* (London, 1734), 1: 268.

reappear after 1678 in urban areas, either as charity schools for indigent children or as young men's religious societies mostly constituted from the lower classes of the parish. Led by a clergyman, these groups participated in devotional services which often included psalm singing. From this it was only a small step to the use of these groups in their parish churches as a means of enhancing and supporting the services.³⁹

The movement to reform, though less strong in the country, nonetheless gained impetus at the end of the seventeenth century through the efforts of itinerant singing teachers and the publication of psalm books. A typical example, the anonymous *A new and easie method to learn to sing by book* of 1686, contained new techniques for learning to read music, simple arrangements in three and sometimes four parts, simplification of the clefs to bass and treble, and directions for reproducing pitches on the bass viol.⁴⁰ Since funds were not available for organs or charity schools in the country, viable reform depended upon the creation of a parish choir, whose members would be taught to read music, and who would then be able to lead the rest of the congregation. The introduction of a religious society patterned on the urban models was often the first step toward this goal. It was also through this medium that the classical belief in the ethical powers of music held sway against the puritanical suspicion of music's emotional power.⁴¹ For example, Elias Hall recommended learning to sing music by the rule as a better use of the spare time which young men "often spend in worse employment, in obscene discourse, profane songs, despising the aged, decrepit and deformed, and the many other enormities this age abounds with. Now if this duty was performed, how would the degenerate temper of youth be refined, even to a joyful admiration!"⁴²

From a practical point of view the needs of the new choirs were simple: a teacher to instruct in the rudiments, collections of music, a way of finding and keeping the pitch, and a place to sing in the church. For our purposes, the most important is that dealing with the pitch. Only wealthy urban churches or those fortunate enough to have an affluent patron were able to afford an organ; parishes of lesser means had to resort to simpler instruments, and the meanest could often afford only a wooden pitch pipe. The 1686 psalm book mentioned above was one of

39. Temperley, *op. cit.*, 1: 103–4.

40. *A new and easie method to learn to sing by book* (London: W. Rogers, 1686), Preface.

41. Temperley, *op. cit.*, 1: 144.

42. Hall, *Psalm-singer's compleat companion*, Preface.

the earliest to allude to the bass viol, but increasingly the compilers of such collections suggested or added some kind of instrumental support, as in the group of psalm tunes set for the viol and included in Benjamin Hely's *Compleat violist . . .* of 1699.⁴³

Exactly when instruments first began to be used in the services is not known, and while Nicholas Temperley maintains that the earliest direct evidence comes from the 1740s,⁴⁴ others suggest earlier dates.⁴⁵ Charles Cox quotes no reference to instruments before 1742 among the hundreds of vestry accounts that he examined,⁴⁶ though the earlier use of privately-owned instruments was possible. Certainly the number of citations of outlays for supplies and repairs—reeds, bow rehairing, instrument mending—without prior mention of the purchase of instruments corroborates this idea, as does a publication like that of Hely, which recommends the use of instruments either directly or by providing settings for them.

Toward the mid-eighteenth century expenditures for instruments, repairs, and supplies began to appear more and more often in parish church records, and the frequency of citations of instrumental use in the churches increased steadily. Appendix B illustrates this by decade in fifty-nine parish churches between the years 1740 and 1860. Note that the peak of double-reed use occurs in the last third of the eighteenth century and that the oboe and vox humana are not found after 1820, while the bassoon was employed to some extent throughout the period. By about 1770 the use of several instruments was common enough that we are justified in speaking of "church bands." From their earliest origins in the north of England these bands spread across the country, with their last bastion in the southwest, where 18 of 219 parishes in the Cornwall diocese of Truro were reported as still having bands in 1895.⁴⁷

43. Benjamin Hely, *Compleat violist or an introduction to y^e art of playing on y^e bass viol with a collection of the psalm tunes set to the viol, as they are now in use in the churches where there are no organs* ([London?], 1699).

44. Temperley, op. cit., 1: 148.

45. C. W. Pearce, "English Sacred Folk Song of the West Gallery Period (circa 1695–1820)," *Proceedings of the Royal Musical Association* 48 (1921–22): 1–27; Lyndsay Langwill, "The Bassoon: Its Origin and Evolution," *Proceedings of the Royal Musical Association* 66 (1939–40): 11; and K. H. Macdermott, *The Old Church Gallery Minstrels: An Account of the Church Bands and Singers in England from about 1660 to 1860* (London: S. P. C. K., 1948).

46. Charles Cox, *Churchwardens' Accounts: From the Fourteenth Century to the Close of the Seventeenth Century* (London: Methuen, 1913), 205–6.

47. Augustus Blair Donaldson, *The Bishopric of Truro: The First Twenty-five Years, 1887–1902* (London: Rivingtons, 1902), 406.

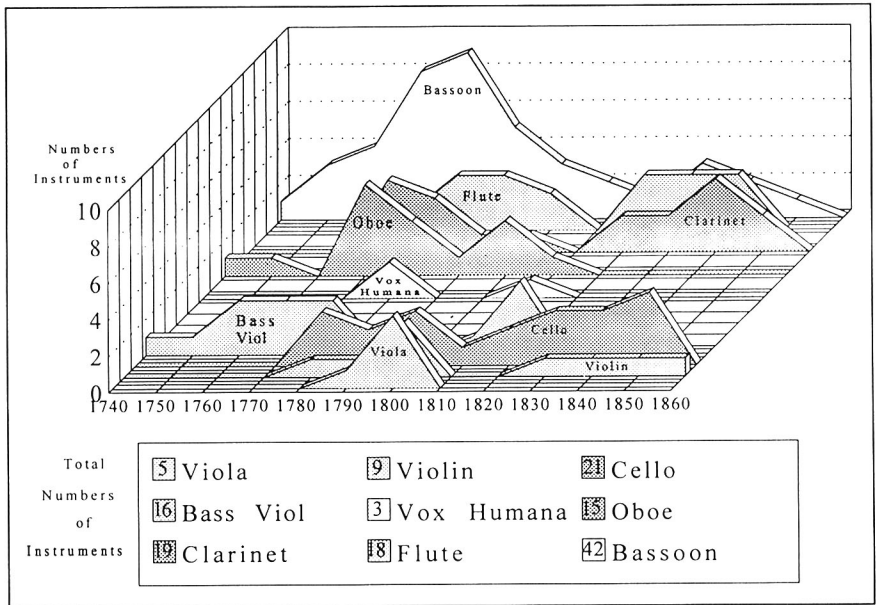


FIGURE 25. Instruments in English parish churches, 1740–1860.

Citations by researchers earlier in this century indicate that the number of bands ran into the hundreds during their heyday.⁴⁸

The size of the bands ranged from two to six instruments, with more cited for special services or festivals involving bands from several parishes. The foundation—the cello or bassoon, and not infrequently both—was augmented with several treble instruments, some of which doubled the lower voice parts at the octave. The infrequent use of tenor instruments such as the viola or vox humana underscored the treble-bass polarity of the bands. Curiously, this clustering of the instruments at the extremes of the range seems to have originated in part from the late seventeenth-century custom of favoring the two lowest vocal parts and emphasizing the melodic tenor part by doubling it at the octave to accommodate treble voices.

As to instrumentation, the bass line was assigned to the cello or bassoon, often an octave lower than the singers. The upper parts were taken by treble instruments, which played the parts at written pitch. No

48. Macdermott, *Old Church Gallery Minstrels*; Donaldson, *Bishopric of Truro*; F. W. Galpin, "The English Church Band: An Interesting Survival," *Musical News* 5 (1893): 31–2, 56–8; and "Notes on the Old Church Bands and Village Choirs of the Past Century," *Antiquary* 62 (1906): 101–6.

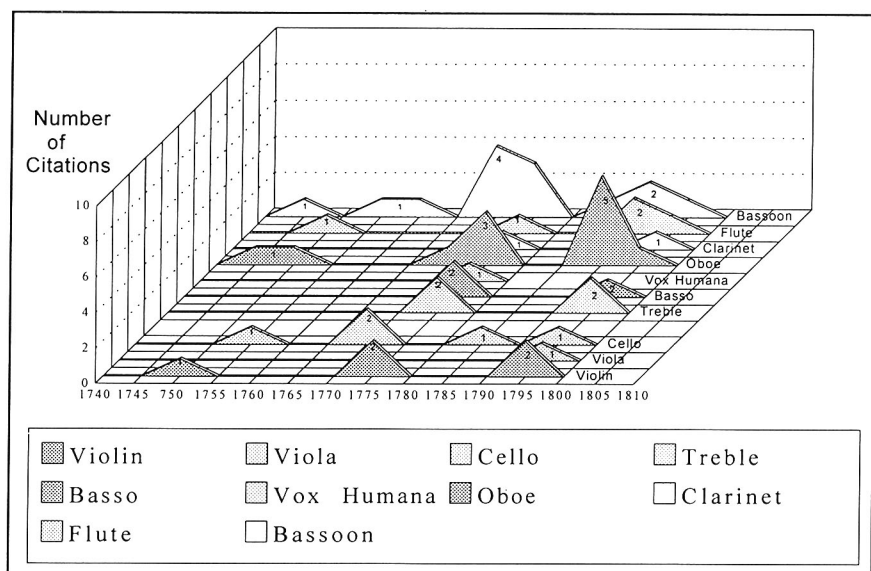


FIGURE 26. Instruments cited in parish church music.

fixed arrangement of the instruments was observed, but commonly the violin or oboe played the melody, the alto part was given to the clarinet, and the flute or another oboe played the tenor part an octave higher. More and more, separate parts were printed for specific instruments, as may be seen in Figure 26,⁴⁹ which incidentally shows peaks at the same points as the instrument frequency depicted in Figure 25. Temperley points out, however, that the number of collections with independent parts never exceeded ten percent of the total of those published.⁵⁰

It is in coincidence with these frequencies (peaks) that the straight-top “country” oboe comes into prominence. Stimulated by a demand for inexpensive instruments, oboe makers began to produce the simple straight-top type for rural use. These oboes were less difficult to turn on rudimentary lathes, and larger numbers could be easily produced by less skilled makers—an observation often made by those who insist that these simpler instruments were made by apprentices.

49. Cf. Temperley, *op. cit.*, 1: 150, table 8. Evidence of instruments played in churches from printed collections of parish church music up to 1800.

50. *Ibid.*, 1: 199.

Although I have found no prices for London instruments during this era, some information as to costs of instruments to country parish churches is available from their vestry records. In the vestry journals the price of instruments is often mentioned, but the maker or dealer only occasionally, and no reference has been found in these chronicles to oboe makers. Accounts covering the years 1744 to 1811 show that the costs for oboes, bassoons, vox humanas, and bass viols were relatively consistent:

6 bass viols varied from £1.0s to £5.5s;
 a vox humana cost 18s;
 a clarinet cost 18s;
 4 bassoons ranged from £2.2s.6d to £5.5s;
 4 oboes fell into 2 groups, 10s.6d and 15s.6d to 16s.6d.⁵¹

It is tempting to suggest that the difference between the types of oboes stems from their shapes, with straight-top oboes being the cheaper.

A survey of 111 English oboes surviving from ca. 1750 to ca. 1810 yields these statistics:

There were at least 25 woodwind instrument makers working outside of London:

8 of these are known to have produced 23 oboes, of which
 19 were straight-top and
 4 were bulb-top instruments.

In London there were 49 makers of woodwind instruments, who produced 88 oboes:

36 of these builders made
 20 straight-top and
 68 bulb-top oboes.

51. Cost comparisons are difficult to make in the late eighteenth century but the following information may be helpful:

In London, at St. Luke's, Chelsea, an organ cost £143 in 1745. A salary of £20 was provided for the organist there in 1752.

In the provincial towns of:

Hull, 1711, £586 for the organ; £20 for the organist.

Doncaster, 1738–40, £525 for a two-manual organ with 20 stops, 52 keys without pedal, and 1339 pipes.

Hope (Derbyshire), 1809, organist's salary was £10.

Aston-on-Trent, 1816, £501.16s for an organ.

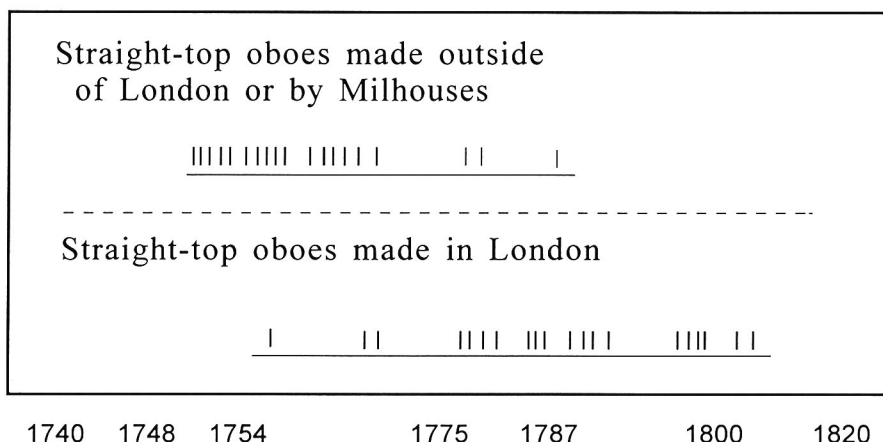


FIGURE 27. Chronological production of straight-top oboes.

From this it can be seen that eighteen per cent of the oboe makers produced forty-nine per cent of the straight-top oboes *outside* of London, lending weight to my earlier assertion that these oboes were originally country instruments. Further corroboration is found in Figure 27, which places most of the straight-top instruments (sixteen of nineteen) in the two decades before 1787 and the bulk of the London straight-top oboes (seventeen of twenty) in the period after.

The validity of this hypothesis is somewhat weakened by the nature of the sample itself—of the twenty-three surviving oboes of country manufacture, twenty were made by the Milhouse family, and of these nineteen have straight tops. The other four country instruments have bulb tops: one is a nineteenth-century Milhouse from Newark made by Richard Jr.;⁵² one is by Paul Hatton of Oxford from the period 1780 to 1820; and the other two are Baroque oboes made by the London-trained Joseph Bradbury, who lived north of London at Stapleford early in the eighteenth century.

Since straight-top oboes from the country makers survive only in the output of the Milhouses, perhaps we can look to the work of this family for a paradigm of what was probably a thriving rural industry in the later eighteenth century. Some of the sixteen straight-top oboes marked

52. This instrument (New York, Metropolitan Museum of Art, no. 1989.194.1) is identified in Figure 11 as belonging to Group 6, and most likely dates from 1820 to 1825 (cf. fig. 23).

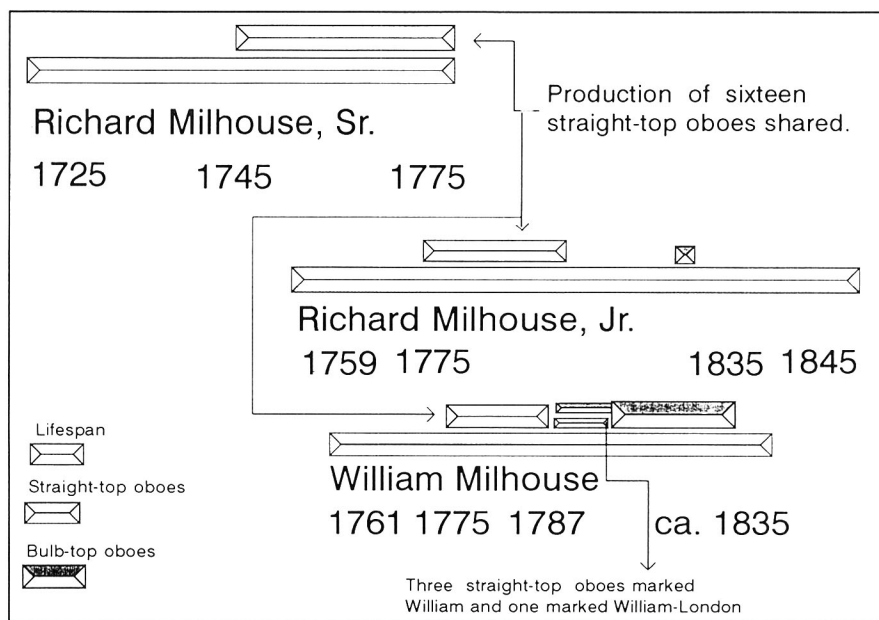


FIGURE 28. Milhouse oboe production.

Milhouse / Newark may be the work of the two Richards or William (fig. 28). The other three are marked *W. Milhouse* and probably come from the decade ending 1787, when William moved to London, or from the early years, when he was on Wardour Street. There is only one stamped straight-top oboe by William confirmed to be from the London period.

It is difficult to attribute the creation of the straight-top oboe solely to Richard Sr., inasmuch as straight-top instruments survive from the Stanesby Jr.-Gedney shop in London as well. However, Gedney's first instruments are a decade later than Richard Milhouse's probable first works (fig. 29). Moreover, since Gedney is thought to have used Stanesby's stamps after he inherited the business in 1754, one might even conjecture that the surviving Stanesby Jr. straight-top oboe is instead by Gedney.⁵³ In any case, the ample evidence of Milhouse contributions to

53. Only two of Gedney's oboes survive (Vermillion, Shrine to Music Museum, no. 5298, and Colchester, Holytrees Museum, no. 356.1932). They are both straight-top instruments.

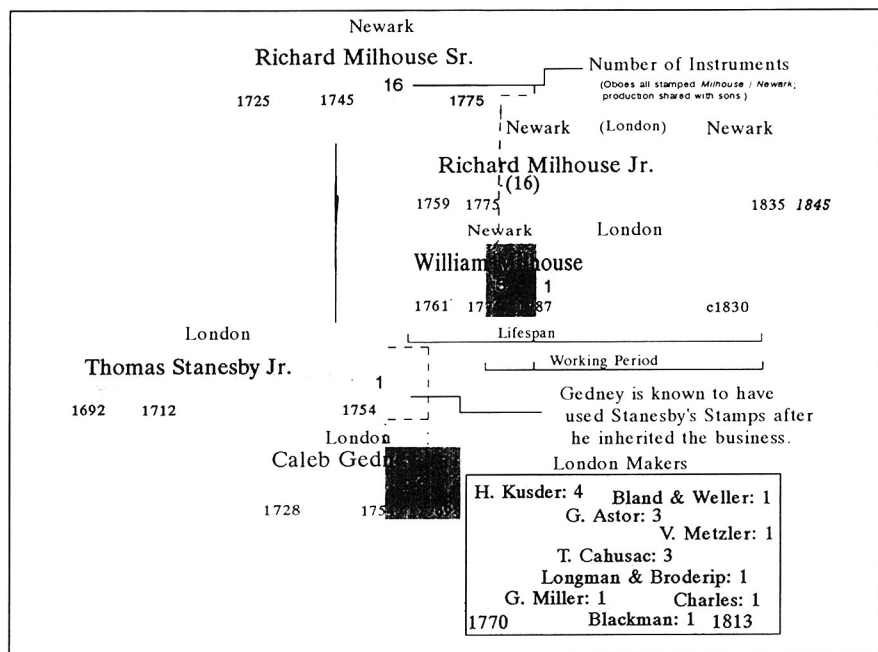


FIGURE 29. Country and London makers of straight-top oboes.

the country parishes of the Derbyshire-Nottingham region, projected over the other fifty-two counties of England, points to a burgeoning trade in musical instruments, with the straight-top oboe being an important factor.

The working lives of the Milhouse family span some nine decades and provide a valuable cross section of English instrument manufacture for the period from about 1750 to 1840. Although an exact accounting of the firm's production cannot be determined, the sheer number of surviving instruments (220) indicates that the Milhouses were probably the most prolific of all of the English makers in the eighteenth century.⁵⁴ As a consequence their innovations as makers were quite influential, affecting all of the English woodwind makers of their time.

54. There are well over 220 Milhouse instruments known to have survived. Young catalogs the following numbers of instruments for Milhouse contemporaries: George Astor, 77; Cahusac family, 101; George Collier, 25; Caleb Gedney, 10; George Hale, 26; George Miller, 30; Schuchart family, 39; Stanesby family, 98.

APPENDIX A

The Business Careers of the Milhouse Family as Chronicled by Trade Publications and Directories

Abbreviations

- D* Doane, J. A. *Musical Directory for the Year 1794*.
- H* *Holden's London Directory*. 1805–7, 1808–11.
- K* *Kent's Directory* or *Kent's London Directory*. 1788, 1798, 1800, 1804–6, 1808–20, 1823–24, 1828.
- P* Pigot & Co. *London & Provincial New Commercial Directory*. 1822, 1835–39
- PD* *Post Office Directory* or *Post Office London Directory*. 1800, 1806, 1808–20, 1825–26, 1828–29, 1830–32, 1834–36, 1838, 1840.
- R* *Robson's London Directory*. 1821, 1826–27, 1835.
- U* Underhill, T. *Triennial Directory London*. 1821.
- WD* *White's Directory*. 1804.
- WH* White, John. *History, Gazetteer, and Directory of Nottinghamshire*, 616. 1832.

(1) RICHARD MILHOUSE

- 1724: 4 March, baptized at Newark.
- 1753: 13 November, Newark, listed as turner at the time of his marriage.
- 1763: Dated bassoon stamped *Milhouse / Newark*.
- 1775: 3 August, will executed.
- 1775: 29 September, deceased.

(6) RICHARD MILHOUSE

- 1759: 10 August, born at Newark.
- 1775: Carried on his father's business.
- 1778: Entry in the register of the Baslow Church for repair of a bassoon.
- 1804: Cited as "Musical-instrument maker at Market Place, Newark." *WD*.
- 1805: "Milhouse, Richd. musical instrument maker, 17, Prince's st. Soho." *H* 1805–7, 1808.
- 1822: "Milhouse, Richd. musical instrument maker, Kirk gate, Newark." *P*.

- 1829: "Milhouse, Richard, Gentleman," Middle Gate. Newark poll book, 1829.
- 1830: "Milhouse, Richard, Musician," Middle Gate. Newark poll book, 1830.
- 1832: "Milhouse, R. mus. inst. mkr. mdg [Middlegate]." *WH*.
- 1835: "Milhouse, Richd. musical instrument maker, Kirk gate, Newark." *P*.
- 1845: 3 August, deceased.

(7) WILLIAM MILHOUSE

- 1761: 14 August, born at Newark.
- 1775: 3 August, witness to his father's will.
- 1786: 5 September, marriage.
- 1787: Midyear to the end of 1797, ratepayer at 100 Wardour St.
- 1788: "William Milhouse, Instrument Maker, 100 Wardour St." *K*.
- 1791: 5 and 14 October, advertisement in the *Newark Herald*.
- 1794: "Milhouse, William, instrument-maker, no. 100, Wardour-Street Soho." *D*.
- 1798: "Milhouse, Wm, musical instrument maker, 100 Wardour St.." *K*.
- 1800: "Milhouse, Wm., musical instrument maker, 337 Oxford st.." *PD*.
 "Milhouse W. Musical Instrument-maker, 337, Oxford street" *K*.
- 1801–6: Annual listing in *K* with little variation.
- 1805–7: "Milhouse Wm. musical instrument manufacturers to the Dukes of Kent and Cumberland, 337, Oxford st.." *H*.
- 1806: "Milhouse, W. Musical instrument maker to their Royal Highnesses the Dukes of Kent and Cumberland, 337, Oxford st." *PD*.
- 1808–11: Annual listings in *H*.
- 1808–20: Repeated listings in *K* and *PD*.
- 1820: "Milhouse—, military instrument maker, 337, Oxford-str." *K*.
- 1821: "Milhouse W, military instrument maker, 337, Oxford-str." *R*.
 "Milhouse Wm. (Musical Instrument Maker) 337, Oxford Street." *U*.
- 1822: First appearance in print of "Milhouse & Son (flute, etc) 337 Oxford st." *P*.
 References to William alone appear in other sources through 1829. *PD* seems to have been the last to change.
- 1823–24: "Milhouse —, military instrument maker, 337, Oxford-str." *K*.
- 1825–26: "Milhouse W. musical-instrument-maker, 337, Oxford-str." *PD*.

- 1826–27: “Milhouse, Wm. *Musical instrument manufacturer*, 337 Oxford st.” *R*.
- 1828: “Milhouse and Son, 337 Oxford St.” *K*.
 “Milhouse W. musical-instrument-maker, 337, Oxford-str.” *PD*.
- 1829: “Milhouse W. & Son. Musical Instrument makers, 337, Oxford st.” *PD*.
- 1830: “Milhouse W.& Son. Musical Instrument makers, 337, Oxford st.” *PD*.
- 1831–32: “Milhouse W. & Son. *Musical-instrum.-makers* 337, Oxford. st.” *PD*.
- 1834: “Milhouse W. & Son. Musical-instru.-maks. 337, Oxford str.” *PD*.
- 1835: “Milhouse Rd. Musical inst. maker, 337 Oxford St.” *R*.
- 1836: Replication of 1834 *PD* entry. This is the last year for an entry under William’s name, and it may have simply carried over from the *PD* entry in 1834. The first individual entry for Richard is the 1835 citation in *R*.

(20) RICHARD MILHOUSE

- 1796: July 1796, born at London.
- 1822: First appearance in print of: “Milhouse & Son (flute, etc) 337 Oxford st.” *P*.
- 1829–30: “Milhouse W. & Son. Musical Instrument makers, 337 Oxford st.” *PD*.
- 1831–32: “Milhouse W. & Son. Musical-instrum.-makers, 337, Oxford. st.” *PD*.
- 1834–36: “Milhouse W. & Son. Musical-instru.-maks. 337, Oxford str.” *PD*.
- 1835, 1837: Entry in Westminster poll book for Richard Milhouse. His qualification is given as a house on Oxford St.
- 1835: “Milhouse Rd. Musical inst. maker, 337 Oxford St.” *R*.
- 1836–39: Milhouse, Richard, 337, Oxford Street, as “French Horn-, Bugle-, Trumpet maker.” *P*.
- 1838: “Richard Milhouse, 337 Oxford St.” *PD*.
- 1839: Poor rate paid by Richard Milhouse, assessment dated 20 April.
- 1840: “Milhouse, Richard, musical instrument maker, 337 Oxford st.” *PD*.

APPENDIX B

Oboes and Other Instruments in Parish Church Records up to 1789

Sigla

Bate	Bate, Philip. Memorandum documenting Milhouse oboe at Dove Holes.
Bostock	Bostock, C., and E. Hapgood. <i>Notes on the Parish Church, Lymington, and the Daughter Church of All Saints</i> , 24. Lymington, 1912.
Boston	Boston, N., and L. G. Langwill. <i>Church and Chamber Barrel-Organs</i> , 112. Edinburgh, 1967.
Byrne	Byrne, Maurice. "The Church Band at Swalcliffe." <i>Galpin Society Journal</i> 17 (1964): 89–98.
Choir	<i>The Choir and Music Journal</i> 17 (1927): 67–9.
Cox	Cox, J. C. <i>Churchwardens' Accounts</i> , 205–6. London, 1913.
Drackley	Drackley, Rev. John. MS notes on the history of church bands in Derbyshire.
Fishwick	Fishwick, H. <i>The History of the Parish of Poulton-le-Fylde</i> , 91. Chetham Society Publications, no. 8. Manchester, 1885.
Hine	Hine, R. <i>The History of Beaminster</i> , 34–35. Taunton, 1914.
Hodson	Hodson, L. J. <i>The History of a Sussex Parish</i> , 180n. Tunbridge Wells, 1925.
Lugard	Lugard, C. E. <i>The Saints and Sinners</i> . Leicester, 1924.
Macdermott	Macdermott, K. H. <i>The Old Church Gallery Minstrels</i> , 26. London, 1948.
MS 1	Derbyshire Record Office. Ashbourne. St. Oswald. Account of Church History.
MS 2	Derbyshire Record Office. Ashover. All Saints. Churchwarden's Accounts.
MS 3	Derbyshire Record Office. D1408/DW/1/1. Aston-on-Trent. All Saints. Churchwardens' Accounts.
MS 4	Derbyshire Record Office. Baslow. St. Anne. Churchwardens' Accounts.
MS 5	Derbyshire Record Office. Beeley. Churchwardens' Accounts.
MS 6	Derbyshire Record Office. Brailsford. All Saints. Churchwarden's Accounts.

MS 7	Derbyshire Record Office. Church Broughton. St. Michael. Churchwardens' Accounts.
MS 8	Derbyshire Record Office. Shirland. St. Leonard. Churchwardens' Accounts.
MS 9	Dorset Record Office. P204/CW42. Wimborne. Minster. Churchwardens' Accounts.
MS 10	Dorset Record Office. P167/CW1. East Stoke. Bass Viol Subscription List.
MS 11	Dorset Record Office. P87/CW2. Dorchester. St. Peter. Churchwardens' Accounts.
Porter	Porter, William Smith. <i>Notes from a Peakland Parish: An Account of the Church and Parish of Hope in the County of Derby</i> , 91, 94. Sheffield, 1923.
Richards	Richards, R. <i>Old Cheshire Churches</i> , 272. London, 1947.
Smith	Smith, T. C., and J. Shortt. <i>The History of the Parish of Ribchester, in the County of Lancashire</i> , 100. London, 1890.
Statham	Statham, W. N. <i>History of Matlock Parish Church</i> , 14. Matlock, 1925.

Year	Parish	Citation	Source
1710	Ashbourne, St. Oswald	Organ set up by Henry Valentine of Leicester in 1710.	MS 1
1742	Youlgrave, Derby.	"for hairing the bow of the viole, 8d" (privately owned; cf. 1785).	Cox
1744	Shirland, St. Leonard	Churchwarden purchase of oboe for 15s. 6d. in 1744.	MS 8
1748	Rodborough, Glos.	A bassoon was the only instrument allowed in the gallery.	Choir
1750	Beely, Derby.	Anon. bassoon, ca. 1750; bass viol, with citations of string purchases and rehairs between 1764 and 1847	MS 5
1751	Youlgrave, Derby.	Reeds for bassoon, 3s. 0d.	Cox

Year	Parish	Citation	Source
1759	Hope, Derby.	Church and vestry agreed to pay 16s. 6d. towards bassoon and oboe, which would remain the property of the parish. Organ installed by 1809; organist's salary, £10. Many references to payments for singers, their instruction, and for music.	Porter, Drackley
1762	Bunbury, Ches.	Bassoon purchased, £5 5s. 0d.	Richards
1763	Stapleford, Notts.	Bassoon dated 1763 is preserved in the church.	Macdermott
1765	Poulton-le-Fylde, Lancs.	"Spend receiving bassoon, 1s. 6d."	Fishwick
ca. 1765	East Stoke, Dorset	Subscription list for "bass viol."	MS 10
1767	Beaminster, Dorset	Bass viol mentioned.	Hine
1769	Hope, Derby.	"Paid for a bass viol, £1 10s."	Porter
1771	Dorchester, Dorset, St. Peter	£1 1s. 0d. paid towards cost of "bass viol."	MS 11
1771	Ticehurst, Sussex	"For mending the bassoon and reed, 11s. 3d."	Hodson
1772	Charmouth, Dorset, Wimborne Minster	"For a set of strings for the bass viol as usual."	MS 9
1772	Hayfield, Derby.	Bassoon "came."	Cox
1772	Over Peover, Ches.	Bassoon first mentioned.	Richards
1773	Ribchester, Lancs.	"To two Hautboys £1 1s. 0d. to mending, and new Bazoon £2 17s. 0d."	Smith
1774	Eastham, Ches.	Bassoon purchased; played in church with "bass-viol" and clarinet.	Richards
1775?	Dove Holes, near Buxton, Derby.	Oboe by Milhouse, Newark, in possession of John Taylor (1765–1852) along with 18th-century tutor printed and sold by Cahusac (contains frontispiece of J. C. Fischer [1733–1800]). In Manchester Public Library, according to Bate. No evidence the oboe was used in the church.	Bate

Year	Parish	Citation	Source
1775?	Matlock, Derby., St. Giles	Drackley possesses a Milhouse, Newark, oboe (boxwood with ivory mounts) from this church. In the vestry is a 19th-century blackwood thirteen-keyed clarinet. Comments on performances of the church band with fiddles, clarinet, and bassoon.	Drackley Statham
1775	Over Peover, Ches.	Oboe first mentioned.	Richards
1775	Tendring, Essex	Bass viol purchased.	Boston
1776	Milford, Hants.	Bassoon purchased for £4 8s. 7d.	Boston & Langwill, 112
1777	Over Peover, Ches.	Oboe first mentioned.	Richards
1778	Aston-on-Trent, All Saints	Oboe, Milhouse, Newark; Bassoon, Milhouse, Newark. Churchwardens' accounts from 1778 to 1817 show numerous charges for reeds and repairs. Numerous instances of payments for "reeds to Mick", John Simmons, John Clemmens." Payments for "Bassoon repairs to Jrs Astle and Mr Pritchard."	MS 3, Drackley
1778	Baslow, St. Anne	1778: Paid to Mr Milhouse for repair of bassoon £1.7.0. Bassoon with eight brass keys and mounts [<i>sic</i>] by W. Milhouse, Oxford Street, London. Also an anonymous four-keyed bassoon. Reports of one-keyed flute by Gerock of London, six-keyed clarinet by Bilton of London, and reports of a second clarinet, a violin, and a drum.	MS 4
ca. 1780	Boldre, Hants.	Bassoon made by G. Astor, ca. 1780, preserved in the church.	Macdermott

Year	Parish	Citation	Source
1780	Church Broughton	Remnants of a six-keyed bassoon. Church warden accounts regarding a musical instrument dating 1780–1837. 1831, Sept.: Paid J. Hurd for clarinet restorations, 10s. 0d. A Journey to Rollston on the occasion, 3s. 0d. 1831, Nov.: Paid for reeds for Bass &c, 4s. 6d. 1831, Dec.: Paid for mending Bassoon, 1s. 6d. 1834, Jan.: Paid for repairing Clarinet.	MS 7
1780	Macclesfield, Ches., St. Michael	“Bass vial,” 1s. 0d; oboe, 10s. 6d.	Richards
1780?	Tansley, Holy Trinity	Cello surfaced in Nottingham in 1974, with a label noting it had been played in Tansley Church.	Drackley
1781	Tadmarton, Oxon.	Bassoon reeds purchased.	Byrne
1782	Egginton, St. Wilfrid	Churchwarden’s accounts regarding bassoon reeds in 1782. In a glass case in the church: “presented to the church in 1912 by Thos. J. Hulland”; church guide, p. 41, notes that a bassoon and cello were used to complete the quartet. One-key flute of parts by Gerock (fl. 1804–37) and Astor & Co. Clarinet by Goulding, mouthpiece by George Wood.	Drackley
1782	Lymington, Hants.	“To a bassoon for the singers, £1 11s. 6d.”	Bostock
1783	Swalcliffe, Oxon.	Oboe (10s. 6d.), vox humana (18s.), and bassoon (£5 5s. 0d.) purchased.	Byrne
1785	Farndon, Ches.	Bassoon, purchased 1785, made by “Milhouse, London.”	Richards
1785	Swalcliffe, Oxon.	“Bass viol” purchased by subscription.	Byrne

Year	Parish	Citation	Source
1785	Youlgrave, Derby.	Vestry decided that the newly acquired "bass viol" should be used only in the church and "not handled about to wakes or any other places of profaness and diversion," except the club feasts of Youlgrave and neighboring parishes.	Cox
1793	Ashover, All Saints	Clarinet purchased for 18s. 0d. Other instruments, undated: a cello, and a one-keyed flute.	MS 2, Lugard
1794	Brailsford, All Saints	Churchwarden accounts regarding musical instruments dating 1794–1827: 1794, April: Bassoon crook, 6s.; bassoon reeds, 10s. 6d.; Pritchard for "Hoboy" reeds, 3s. 6d. 1799: Mr. Roome for reeds and paper for the singers, £2 10s. 6d. 1811, Jan.: Paid Mr Pritchard for a bassoon for parish use and for reeds and paper, £5 10s. 2d. 1811, May: Paid for a bassoon for the parish, £2 2s. 0d. 1824: Paid for a "Base viol," £3 0s. 0d. 1825: Paid Mr. Wheatly for strings for the "Basevirole," 4s. 6p. 1827: Singers for reeds and strings, £1 0s. 0d.	MS 6
1809	Hope, Derby.	Organ installed by 1809; organist's salary £10.	Drackley
1816	Aston-on-Trent, All Saints	Organ installed in 1816	Drackley
1826	Tissington, St. Mary	Thirteen-key clarinet by Key, Charing Cross. Instrument used to lead church singing from 1826–40.	Drackley