

# Tarísio

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HIGHLIGHTS BROCHURE



featuring

*The 'Baron von der Leyen'*  
Stradivarius of c. 1705

Fine instruments & bows

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the  
**'BARON VON DER LEYEN'**

**Scholars and experts have written a great deal about Stradivari's golden period, which began in the early years of the 18<sup>th</sup> century.**

Stradivari violins from this period are bold in aspect, fully mature in model and lavish in materials. By the late 1690s Stradivari had abandoned the 'long pattern' model and settled on violins with a consistent back length measuring between 35.2 and 35.6 cm. The arching of these violins is stronger and more confident than Stradivari instruments from before 1700—they are fuller at the edges and less scooped in the area just inside the center bouts. This model and arching remain mostly consistent in Stradivari's output from the early 1700s until the late 1720s.

At some point around 1700 Stradivari must have purchased a quantity of very attractive, broadly flamed maple. Many of the violins that emerged from the Stradivari workshop starting from around 1702 make use of the same highly figured maple for their back, ribs and occasionally the scroll. The backs of these violins are so alike that the wood can be presumed to have come from not only the same source but almost certainly the same tree. This led to a series of violins with very similar one-piece backs, including the 'Phillips' and 'de la Taille' of 1702, 'Rynberger,' 'Harmsworth,' 'Emiliani,' and 'Rougemont' of 1703, 'Sammons' of 1704, 'Marsick' of 1705, and finally the 'Castelbarco' and 'Joest' of 1707.

While the model and wood choice of the 'Baron von der Leyen' could date it as early as 1703, the edgework, purfling and carving of the scroll seem more in keeping with the few other instruments that survive from 1705–1707. The label is not the original and therefore not helpful in this regard, but the violin is stylistically very similar to the 1705 'Marsick' Stradivari famously played by David Oistrakh and the 1703 'Emiliani' now owned by Anne-Sophie Mutter. It's no surprise that so many of these early golden period violins are chosen by top performers: Stradivari was in full stride at this point and had perfected his model, materials and method to create the tone qualities that have been so highly prized for over three centuries.

–Jason Price



## *The 'Baron von der Leyen'* Stradivarius of c. 1705

A FINE ITALIAN VIOLIN BY ANTONIO STRADIVARI, CREMONA, c. 1705  
Labeled, "Antonius Stradiarius, Cremonensis, Faciebat Anno 1706."

It is a special occasion for a Stradivari violin to appear at auction and it is our pleasure to present a fine golden period example in our April sale. The 'Baron von der Leyen' of c. 1705 comes fresh to the market after over 40 years in private hands.

### Certificates

Sold with a certificate from Rembert Wurlitzer Inc., New York (December 27, 1969).



### Bidding

Bidding is conducted online at [tarisio.com](http://tarisio.com). Phone bidding is encouraged at +1 212 307 7224. Preregistration is required 24 hours before the sale.

 [tarisio.com/baronvonderleyen](http://tarisio.com/baronvonderleyen)

### Bibliography

- *How Many Strads?*, by Ernest Doring, p. 27
- *The Violin Iconography of Antonio Stradivari*, by Herbert Goodkind, p. 325

### Measurements

Length of back: 35.4 cm  
Upper bouts: 16.7 cm  
Center bouts: 11.1 cm  
Lower bouts: 20.7 cm

### Private Viewings and Estimates

We welcome serious inquiries for private viewings in New York and elsewhere. Please contact Ethan Ladd at [eladd@tarisio.com](mailto:eladd@tarisio.com) or +1 800 814 4188 to inquire about appointments and estimates.





# HISTORY & PROVENANCE



Baron Friedrich Heinrich von Friedrich von der Leyen

**The first known owner of this violin was the Baron Friedrich Heinrich von Friedrich von der Leyen (1769–1825).**

The von der Leyens were a family of prominent and wealthy silk merchants who lived in the German city of Krefeld near Dusseldorf during the late 18th and early 19th centuries.

Krefeld was a well-known center for silk production and the von der Leyen family was influential in the city's growth. Friedrich Heinrich in fact was made mayor of the city in 1802 and the current Krefeld Stadtschloss, or city hall, is a former von der Leyen family home. The Baron was a notable figure in early 19th century Europe, and was known

by Napoleon Bonaparte, who stayed at the von der Leyen home in

1804. The extent of the Baron's interest in music and musical instruments is unknown, but two other Stradivari violins are associated with him, a 1715 example and the 'von Beckerath' dating from the late 1720s.

The next owner of record was a Mr Klaveness, which likely refers to the Norwegian Anton Fredrik Klaveness (1874–1958), the director of the large shipping company AF Klaveness & Co. Klaveness and his wife were keen patrons of the arts

and in 1918 he led a movement to reconstitute the Oslo Philharmonic which had been disbanded during World War I. Klaveness gave a substantial sum, as much as 500,000 NOK, to endow the Philharmonic and served as chairman of the Philharmonic Society from 1919–1929. It is not known whether he was a violinist himself or, more likely, purchased it for the use of the Philharmonic and its musicians.



Anton Fredrik Klaveness

In 1934 the violin was bought by a violinist and attorney in Buffalo, New York named Mulsby Kimball (1874–c. 1950). Kimball earned his undergraduate and law degrees at Columbia University and was an avid collector of paintings and violins. In addition to the 'Baron von der Leyen' he also owned the Stradivari 'Baron Gutmann' of 1707 and 'Wilhelmj' of 1725.

The most recent owner of the 'Baron von der Leyen' purchased the violin from Rembert Wurlitzer in 1969 and made a career of orchestral and studio work in New York. As a discerning player he frequented the well-known shops of the day, including those of Wurlitzer, Moennig, and Français. In addition to the 'Baron von der Leyen', his collection included instruments by Giuseppe Guarneri 'del Gesù', Jean-Baptiste Vuillaume and Nicolò Gagliano, and a large collection of classic French bows. The 'Baron von der Leyen' is being sold by his estate.

## the STRADIVARI WORKSHOP IN 1705-1706

**The early 1700s were prolific days for the Stradivari workshop. Antonio was in his mid 50s and was producing dozens of instruments per year. Yet suddenly in 1705 and 1706 something changed and the output of the Stradivari workshop dwindled to only a handful of instruments per year.**

The 'Baron von der Leyen' lacks an original label but it almost certainly belongs to the period from 1704-1707. Is it one of the few and rare examples from 1705 or 1706?

The production volume from each year of the previous decade (1690–1700) has left us an average of around 10–15 known instruments per year. Allowing for some attrition we can guess that the Stradivari workshop was producing an average of between 15 and 30 instruments per year. This trend continues, or even accelerates, into the 1700–1710 decade, with the small but mysterious exception of the two years 1705 and 1706. In these years the production of the Stradivari workshop, at least as measured by its surviving examples, plummets to less than five known instruments per year. This could of course be a statistical fluke—perhaps more 1705 and 1706 instruments were lost than from any of the surrounding years—but the trend seems too large to ignore.

The Hills noted this in their 1902 treatise on Stradivari and they suggested that perhaps a substantial portion of the output of these years was lost en masse through 'fire, pillage or otherwise'. They also suggest that the War of Spanish Succession (1701–1714) was taking its toll on the output of Cremonese violins of this period. Indeed

Cremona found itself as battleground to the dueling Austrians and French twice during this period: in 1702 and in 1706. It's not surprising that the commercial activity of the Stradivari workshop was affected as all of Cremona adapted to alternating periods of peace, war and occupation.

We can find further evidence of economic upheaval by analyzing the surviving output of the only other workshop in Cremona with a significant production at this time, that of Giuseppe Guarneri 'filius Andrea'. Surprisingly there are almost no extant instruments with original labels from the years 1704–1705 and yet the subsequent and previous years are fairly consistent.

What was happening in the Stradivari workshop in 1704–1706? We may never fully know the answer, but the instruments from these years are all the more important in appreciating the body of work from this great master.



A FINE ITALIAN VIOLIN BY LORENZO STORIONI, CREMONA, 1792

Labeled, "Laurentius Storioni fecit, Cremona, 1792." LOB 35.7 cm

\* Sold with a certificate from William Lewis & Son, Chicago (September 5, 1950).

Also illustrated in 'Violin & Violinists', November–December 1952.

\$280,000—\$350,000

A GOOD FRENCH VIOLIN BY JEAN BAPTISTE VUILLAUME, PARIS, c. 1855

Labeled, "Jean Baptiste Vuillaume..." Branded internally. Bearing the traces of a signature internally and the number "2616". LOB 35.8 cm

\* Sold with a receipt from Johann Stübiger, Vienna (February 21, 1931) and certificates from Gael Français, New York and from Reuning & Son, Boston.

\$70,000—\$100,000

A GOOD ITALIAN VIOLIN BY ENRICO ROCCA, GENOVA, 1898

Labeled, "Rocca Enrico fu Giuseppe, fecit in Genova, anno Domini 1898." LOB 35.5 cm

\* Sold with a certificate, a bill of sale and correspondence with Rembert Wurlitzer, New York (February 14, 1963).

\$70,000—\$100,000

AN ITALIAN VIOLIN BY LORENZO AND TOMASSO CARCASSI, FLORENCE, c. 1745

Labeled, "Loro e Tomo Carcassi, In Firenze nell' Anno 1745, All'Infegna del Giglio." LOB 35.5 cm

\$60,000—\$90,000



A GOOD ITALIAN VIOLIN  
BY MARIO GADDA,  
MANTUA, c. 1970  
\$10,000—\$15,000



A GOOD ITALIAN VIOLIN  
BY CARLO GIUSEPPE  
ODDONE, TURIN, 1906  
\$60,000—\$90,000



AN ITALO-AMERICAN  
VIOLIN BY ALFRED LANINI,  
SAN JOSE, 1931  
\$6,000—\$9,000



A GOOD ITALIAN VIOLIN  
BY ROMEO ANTONIAZZI,  
CREMONA, 1924  
\$40,000—\$60,000

AN ITALIAN VIOLA  
BY VINCENZO CAVANI,  
SPILAMBERTO, 1918  
\$10,000—\$15,000



A GOOD ITALIAN VIOLIN  
BY RENATO SCROLLAVEZZA,  
PARMA, 1972  
\$15,000—\$22,000



A GOOD CONTEMPORARY  
AMERICAN VIOLIN BY DAVID  
GUSSET, EUGENE, 2002  
\$8,000—\$12,000



A GOOD ITALIAN VIOLA  
BY GIULIO DEGANI, VENICE, 1890  
\$30,000—\$50,000



A GOOD ITALIAN VIOLIN  
BY GIORGIO GATTI, TURIN, 1919  
\$30,000—\$50,000



*ex-Eugene Ysayë & Isaac Stern*  
A FINE 19<sup>th</sup> CENTURY 12 BOW CASE  
\$500—800



AN ENGLISH VIOLIN  
BY JOSEPH ANTHONY  
CHANOT, LONDON, 1902  
\$20,000—\$30,000



A GOOD FRENCH VIOLA  
BY HIPPOLYTE CHRETIEN  
SILVESTRE, PARIS, 1899  
\$15,000—\$22,000



AN ENGLISH CELLO BY  
WILLIAM FORSTER, LONDON,  
LATE 18<sup>TH</sup> CENTURY  
\$40,000—\$60,000



A GOOD ITALIAN VIOLIN  
BY ANSALDO POGGI,  
BOLOGNA, 1961  
\$40,000—\$60,000



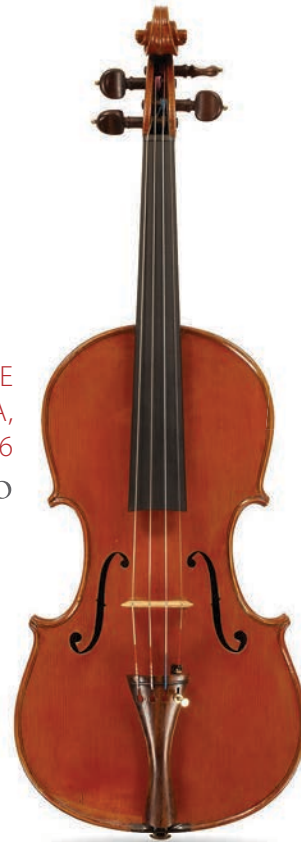
A GOOD DUTCH VIOLIN  
BY MAX MOLLER,  
AMSTERDAM, 1931  
\$15,000—\$22,000



A GOOD FRENCH VIOLIN  
BY JOSEPH MARIE CHARDON,  
PARIS, 1878  
\$20,000—\$30,000



AN ITALIAN VIOLIN BY DANTE  
AND ALFREDO GUASTALLA,  
REGGIO EMILIA, 1926  
\$10,000—\$15,000



A FINE ITALIAN VIOLIN BY SIMONE  
FERNANDO SACCONI, ROME, 1928  
\$60,000—\$90,000



*ex-Jascha Heifetz*  
A DOUBLE VIOLIN CASE  
BY W. E. HILL & SON  
\$2,000—\$3,000



A GOOD ITALO-AMERICAN  
VIOLIN BY DARIO D'ATTILI,  
NEW YORK, 1958  
\$15,000—\$22,000



AN ITALIAN VIOLIN  
BY LUIGI GALIMBERTI,  
MILAN, 1930  
\$25,000—\$40,000



A FINE FRENCH VIOLIN BOW  
BY DOMINIQUE PECCATTE

Stamped, "Peccatte." The gold and tortoiseshell mounted frog and button later. 61.5 grams with gold lapping

\$30,000—\$50,000

A FINE FRENCH VIOLIN BOW  
BY ETIENNE PAJEOT

Unstamped. Silver mounted. 59.0 grams

*\* Sold with a photocopy certificate from Bein & Fushi, Chicago (December 7, 2010).*

\$20,000—\$30,000

A GOOD FRENCH VIOLIN BOW  
BY CHARLES PECCATTE

Stamped, "Peccatte" to both sides of the handle. Silver mounted. 59.0 grams

*\* Sold with a certificate from Pierre Guillaume, Brussels.*

\$18,000—\$25,000

A FINE FRENCH PICTURE  
BOW FOR VIOLIN BY  
FRANCOIS NICOLAS VOIRIN

Stamped, "J.B. Vuillaume." Silver mounted. The lens depicting Jean Baptiste Vuillaume. 58.0 grams

\$15,000—\$22,000

A FINE FRENCH VIOLIN BOW  
BY JEAN JOSEPH MARTIN

Unstamped. Silver mounted. 58.5 grams

\$12,000—\$18,000

A GOOD AND INTERESTING  
FRENCH VIOLIN BOW FROM  
THE VUILLAUME WORKSHOP

Faintly stamped. Silver mounted. 59.5 grams

*\* Sold with a certificate from William Moennig & Son, Philadelphia (March 28, 1984).*

\$8,000—\$12,000

A FINE FRENCH CELLO BOW  
BY PIERRE SIMON

Faintly stamped, "Vuillaume à Paris." Silver mounted. 78.5 grams

*\* Sold with certificates from Isaac Salchow, New York, and Gaël Français, New York.*

\$15,000—\$22,000

A GOOD ENGLISH CELLO BOW  
BY ARTHUR BULTITUDE

Stamped twice, "A. R. Bultitude, England." Gold mounted. 80.0 grams

\$4,000—\$6,000



# Sam Zygmuntowicz

A violin and cello in the April 2012 sale

➔ [tarisio.com/riccizyg](http://tarisio.com/riccizyg)



*ex-Ruggiero Ricci*

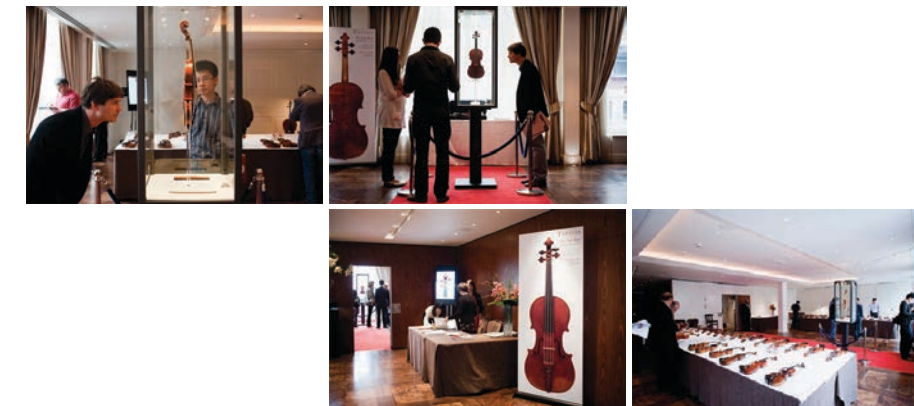
A FINE CONTEMPORARY AMERICAN VIOLIN  
BY SAMUEL ZYGMUNTOWICZ, NEW YORK, 1995

Labeled, "Samuel Zygmuntowicz, NY, 1995,  
Copy of 'the Plowden', made for Ruggiero Ricci." LOB 35.1 cm  
\$50,000—\$80,000



A FINE CONTEMPORARY AMERICAN CELLO  
BY SAMUEL ZYGMUNTOWICZ, NEW YORK, 2003

Labeled, "Samuel Zygmuntowicz, 2003, New York." LOB 73.5 cm  
\$50,000—\$80,000



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# April 2012 New York

## Fine Instruments & Bows



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