



# Tarasio

FINE INSTRUMENTS & BOWS

Catalog Highlights



featuring *The 'Dorothy DeLay'*  
Guadagnini of Turin, 1778

with other instruments by Amati, Gagliano, Grancino,  
Landolfi, Rogeri, Pressenda, Vuillaume, and more

OCTOBER 2013 NEW YORK & LONDON

Fine Instruments & Bows

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## The 'Dorothy DeLay' Guadagnini of Turin, 1778

The violin Dorothy Newhouse chose from Rembert Wurlitzer Inc. in 1969 is a strong example of the late-Turin Guadagninis that are so highly prized. It is typical of the period, with a low, flat arch emphasized by wide edges, broad corners and thick red varnish. These features were Guadagnini's response to encouragement from his former patron, Count Cozio, to work in the style of Stradivari. Yet, typical of Guadagnini, the effort is taken to an extreme, which establishes a separate aesthetic altogether – one sought by players for its tone and by connoisseurs for its originality.



Dorothy DeLay

Dorothy DeLay (1917–2002) was one of the most successful yet unconventional violin teachers of the 20<sup>th</sup> century. A list of her pupils reads

like a Who's Who of violin playing – among them Itzhak Perlman, Midori, Nigel Kennedy, Sarah Chang, Gil Shaham and Kyung-Wha Chung, as well as the leaders of quartets such as the Juilliard and Takacs. Her masterclasses were world famous and young

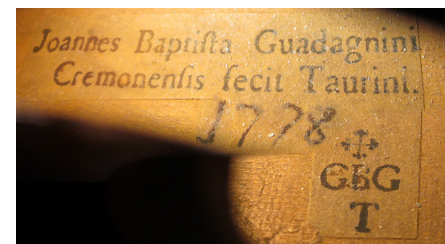
violinists flocked to the Aspen Music School each summer for a chance to study with her.

The secret to DeLay's success, she said, was to tailor her advice to each individual student, rather than keeping a rigid method. Her approach was informal, nurturing and motherly, and lessons could cover what best to wear for a competition or concert debut, or even relationship advice, alongside violin technique. She was famous for addressing her students with endearments such as 'sugarplum' or 'sweetheart' – and notorious for her unpunctuality, although she was also happy to teach until well past midnight. DeLay's relationship with her pupils was enduring, and many would return long after completing their studies.

DeLay was born in Kansas and learnt the violin from the age of four. She showed great early

promise and studied at Oberlin, Michigan State University and later with Ivan Galamian at the Juilliard School. At first she performed as a soloist and chamber musician, founding the Stuyvesant Trio in 1939, but her instinctive gift for teaching was revealed when in 1948 Galamian invited her to become his assistant. The pair taught together for over 20 years.

DeLay became a leading teacher in her own right and received many honors, including the National Medal of the Arts from President Clinton in 1994 and the Artist-Teacher Award from the American String Teachers Association. At a memorial service held by the Juilliard School after her death, her students packed the stage for a performance of the Bach 'Double' Violin Concerto conducted by Perlman, who now holds his former teacher's position. **T**



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A FINE ITALIAN VIOLIN BY GIOVANNI BATTISTA GUADAGNINI, TURIN, 1778

Labeled, "Joannes Baptista Guadagnini, Cremonensis fecit Taurini, 1778." LOB 35.3 cm

\* Sold with certificates from Rembert Wurlitzer Inc., New York, (October 15, 1969) and J. & A. Beare Ltd., London (December 16, 2010).

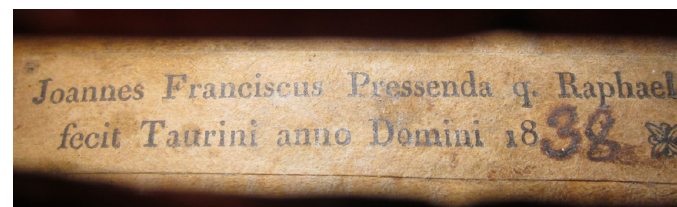
Estimates available upon request



**A FINE ITALIAN VIOLIN BY GIOVANNI FRANCESCO PRESSEDA, TURIN, 1838**  
Labeled, "Joannes Franciscus Pressenda q. Raphael fecit Taurini anno Domini 1838." LOB 35.4 cm  
\$380,000-550,000

## A Fine Italian Violin

by Giovanni Francesco Pressenda, Turin, 1838



In 1838 a wealth of fine violin making was practiced in Turin by Giovanni Francesco Pressenda, the city's leading master, Giuseppe Rocca, and Felice and Gaetano Guadagnini II. It was not an inherently Italian style – its reliance on external forms was derived from the French, as was its manner of craftsmanship – but one has only to look at the paucity of fine craftsmanship elsewhere in the Italian peninsula in those years to realize just how progressive were these makers. The works of Pressenda in particular had a level of refinement and sophistication that justifiably earned him praise from his contemporaries.

This 1838 Pressenda violin is quite typical of his best work from this period. His model offers a nod of respect to both Stradivari and Guarneri – a somewhat tapered Stradivari form with smaller Guarneri-like corners, a Stradivari model scroll and an F that seems to mix golden-period Stradivari with late-period Guarneri. The

pinning of the back is another acknowledgement of Cremona, but is unnecessary from the standpoint of construction on an external form. Rather, the pins are inserted after the fact, usually close to the purfling and occasionally overlapping it so that the purfling line is bent by the pin's insertion.

Elsewhere, Pressenda followed his own style. He tended to use ivory for the top nuts, saddles and end buttons, a trait probably drawn from the guitar makers who dominated the trade on his arrival in Turin. His saddles are always inset into the bottom block and purfling is always beech. His scrolls have a deep scribe along the center lines, presumably as part of the process of their design and carving, and have their chamfers varnished in black.

Pressenda's varnish was much celebrated in his day and was

believed to have been learned in Cremona, a notion he never tried to dispel and no doubt actively encouraged. It ranged from gold to dark purple but was particularly prized when it was a deep rich red-orange, oily and thickly applied. It often crackled and one usually sees this much repolished by later generations. One of his quirks was to apply it directly to the wood without a sealer. This enhances the contrast in the flame on the maple but results in grain reversal on the spruce, where the softer summer grains absorb so much color that they become as dark as or darker than the winter grains. On this violin this is visible in the flanks but the effect is minimal in this case.

The materials, a magnificent single panel of quartered maple for the back and strong-grained spruce for the top, are of the first order and very much what one would expect from Turin's pre-eminent luthier. **T**

*A complete version of this article by Philip J. Kass is available online.*

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For more information, visit [tarisio.com/pressenda](http://tarisio.com/pressenda)



# A Fine Italian Cello

by Giovanni Grancino, Milan, c. 1701



The work of Giovanni Grancino (1637–1709) places him among the top makers of Italy at the turn of the 18<sup>th</sup> century, and yet his accomplishments were made in the face of certain challenges. Grancino worked in Milan, barely beyond the shadow of Cremona's Torrazzo less than a hundred kilometers away. Cremona's presence was so close as to be at his doorstep, and from 1673 to 1692 Grancino even shared an address with an Amati disciple, Bartolomeo Pasta. But while Grancino's Cremonese contemporaries were busy working in the Amati tradition of classical aesthetics and fine materials, Grancino was left to achieve the same goals with simpler wood that was appropriately affordable to the Milanese clientele.

His achievements despite these challenges are on full display in

this 1701 cello. The back, ribs and head are of rather plain maple, and the grain of the spruce top, although excellent for acoustic purposes, is not as straight and fine as the spruce seen in Cremonese instruments of this period. The wide-set f-holes are gently sloped, open through the stem and feature circular eyes of generous proportions. The volute of the scroll is undercut deeply, accentuated by fine chamfers and the flat facet of the ears. The varnish is of a luminous yellow-brown color and is well preserved. The original label appears to read

'1701' although the last two digits are somewhat obscured.

This instrument was originally of moderately larger dimensions as were most cellos of the late 17<sup>th</sup> and early 18<sup>th</sup> centuries and has been reduced slightly in the upper bouts, allowing more comfort for modern players. It shares another feature common to cellos of the 17<sup>th</sup> and 18<sup>th</sup> centuries: a plugged minstrel hole in the back, which allowed the cello to hang from a cord around the player's neck to enable mobility in performance, probably while marching in church processions.

This cello is a fine and characteristic example of Grancino's work and is illustrated in *Four Centuries of Violin Making* (Cozio, 2006, pp. 278–279). It was recently in the hands of a highly respected European quartet musician. ■

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A FINE ITALIAN CELLO BY GIOVANNI GRANCINO, MILAN, c. 1701

Labeled, "Giovanni Grancino in Contrada Larga di Milano al segno della Corona..." Dimensions slightly reduced in the upper bouts. LOB 75.5 cm

\* Sold with a certificate and letter from J. & A. Beare Ltd., London (January 20, 2005) and a further certificate from Hieronymus Köstler, Stuttgart (December 18, 1991).

\$430,000–600,000



**A FINE FRENCH VIOLIN BY JEAN BAPTISTE VUILLAUME, PARIS, 1872**  
 Labeled, "Jean Baptiste Vuillaume, a Paris, 3 rue Demours - Ternes." Inscribed to the inside back, "2880." Also bearing the Hill number to the end of the fingerboard, "M838"  
 \* Sold with a certificate from W.E. Hill & Sons, London (October 4, 1945) identifying the violin as a copy of the 'Alard' Stradivari of 1715.  
**\$150,000-220,000**

*ex-Richard Burgin, Concertmaster of the Boston Symphony Orchestra, 1920-1962*  
**A FINE ITALIAN VIOLIN BY ALESSANDRO GAGLIANO, NAPLES, c. 1723**  
 Labeled, "Alexander Gaglianus, Fecit Naap., 1723" The head later Italian work. LOB 35.1 cm  
 \* Sold with certificates from W. E. Hill & Sons, London (July 9, 1924), The Rudolph Wurlitzer Co., New York (March 7, 1941) and a certificate and letter from William Moennig & Son, Philadelphia (June 20, 1972).  
**\$130,000-200,000**

**A FINE ITALIAN VIOLIN BY DAVID TECCHLER, ROME, c. 1732**  
 Labeled, "David Tecchler, Fecit Rome, Anno..." The head later, attributed to Turin. The top re-edged and purfling. LOB 35.3 cm  
 \* Sold with a certificate from Dario D'Atilli, Dumont (December 21, 1974). A certificate from Kenneth Warren & Son, Chicago, will be made for the buyer, a pro-forma version of which accompanies this lot.  
**\$80,000-120,000**

**A GOOD ENGLISH VIOLIN BY VINCENZO PANORMO, LONDON, c. 1790**  
 Unlabeled. The head by Henry Lockety Hill. LOB 35.5 cm  
 \* Sold with a certificate from J. & A. Beare Ltd., London (February 18, 2009).  
**\$70,000-100,000**



**A GOOD ITALIAN VIOLIN**  
BY OTELLO BIGNAMI,  
BOLOGNA, 1975  
\$18,000-25,000



**A GOOD FRENCH VIOLIN**  
BY NICOLAS VUILLAUME,  
MIRECOURT, 1863  
\$15,000-22,000



**A GOOD FRENCH VIOLIN**  
BY HIPPOLYTE CHRETIEN  
SILVESTRE, PARIS, 1885  
\$18,000-25,000



**A GOOD FRENCH VIOLIN**  
BY PAUL BLANCHARD,  
LYON, 1912  
\$10,000-15,000

*A copy of the  
'Gibson, Huberman'  
Guarneri of c. 1731,  
made especially for  
Ruggiero Ricci.*



**A FINE CONTEMPORARY  
AMERICAN VIOLIN** BY JOSEPH  
CURTIN & GREGG ALF,  
ANN ARBOR, 1985

*Pictured on the cover of  
'The Strad', November 1989.*  
\$35,000-55,000



**A GOOD FRENCH  
VIOLIN** BY PIERRE  
HEL, LILLE, 1927  
\$30,000-50,000

**A GOOD ITALO-  
AMERICAN VIOLIN**  
BY DARIO D'ATTILI,  
NEW YORK, 1961  
\$12,000-18,000



**A FINE AMERICAN VIOLIN**  
BY FRANK SINDELAR,  
CHICAGO, 1915  
\$15,000-22,000

**A GOOD ITALIAN VIOLIN**  
BY GIOVANNI BATTISTA  
MORASSI, CREMONA, 1965  
\$15,000-22,000

**A FINE AND  
INTERESTING ITALIAN  
VIOLIN, ATTRIBUTED TO  
FRANCESCO GOBETTI,  
VENICE, c. 1760**  
\$50,000-80,000



**AN ITALO-SWISS  
VIOLIN** BY GIORGIO  
ULLMAN, ZURICH, 1919  
\$12,000-18,000





NY  
 A GOOD AMERICAN  
 CELLO BY CARL BECKER  
 SR., CHICAGO, 1941  
 \$60,000-90,000



AN INTERESTING ITALIAN  
 CELLO, MID 19<sup>th</sup> CENTURY,  
 ASCRIBED TO THE  
 BALDANTONI SCHOOL  
 \$25,000-40,000

A GOOD ITALIAN VIOLA  
 BY GIUSEPPE GIACCHETTI,  
 ROMA, 1943  
 \$8,000-12,000



A FINE ITALIAN VIOLA  
 BY TOMASSO & LORENZO  
 CARCASSI, FLORENCE, c. 1743  
 \$30,000-50,000

A GOOD ITALIAN  
 CELLO BY NICOLO  
 BIANCHI, GENOA, 1870  
 \* Illustrated in *Liuteria Italiana III*  
 (pp. 72-75), by Eric Blot, and  
*Italian Violinmaking to Discover*  
 (p. 47), by Artemio Versari.  
 \$120,000-180,000



A GOOD FRENCH CELLO,  
 PROBABLY BY ETIENNE  
 LA PREVOTTE, PARIS, 1838  
 \$20,000-30,000

A FINE ITALIAN  
 CELLO, BOLOGNA,  
 c. 1700, ASCRIBED  
 TO CARLO TONONI  
 \$70,000-100,000

A GOOD ENGLISH  
 CELLO BY JOSEPH HILL,  
 LONDON, c. 1760  
 \$40,000-60,000



A GOOD ITALIAN  
 VIOLA BY GIULIO  
 DEGANI, VENICE, 1899  
 \$35,000-55,000



NY  
 A GOOD ITALIAN  
 VIOLA BY GIUSEPPE  
 LUCCI, ROMA, 1961  
 \$20,000-30,000



A GOOD ITALIAN VIOLA  
 BY GIOVANNI BATTISTA  
 MORASSI, CREMONA, 1968  
 \$15,000-22,000



A FINE FRENCH CELLO BOW  
BY DOMINIQUE PECCATTE

Unstamped. Silver mounted.  
\* Sold with a certificate from Paul  
Childs, Montrose.

\$50,000-80,000

A FINE FRENCH CELLO BOW  
BY EUGENE SARTORY

Stamped, "E. Sartory à Paris" on the  
player side and "EXPon 1939" on  
the audience side. Gold mounted.  
Made especially for New York  
World's Fair in 1939.

\* Sold with a photocopy certificate  
from Rembert Wurlitzer, New York  
(October 17, 1960).

\$20,000-30,000

A GOOD FRENCH VIOLIN BOW  
BY EUGENE SARTORY

Stamped, "E. Sartory à Paris."  
Silver mounted.

\$15,000-22,000

ex-Aaron Rosand

A FINE ENGLISH VIOLIN BOW  
BY CHARLES LEGGATT FOR  
W. E. HILL & SONS, c. 1905

Stamped, "W. E. Hill & Sons."  
Gold and tortoiseshell mounted.

\* Sold with a certificate  
and correspondence  
from William Moennig  
& Son, Philadelphia  
(July 21, 1988).

\$6,000-9,000



A FINE FRENCH VIOLA BOW  
BY EUGENE SARTORY

Stamped, "E. Sartory à Paris."  
Gold-mounted. Original lapping.

\* Sold with a certificate from  
Jean-François Raffin, Paris.

£18,000-25,000

A GOOD FRENCH VIOLIN BOW  
BY NICOLAS MAIRE

Unstamped. Silver mounted.  
\* Sold with a certificate from  
Jean-François Raffin, Paris.

£15,000-22,000

A FINE FRENCH CELLO BOW  
BY JOSEPH HENRY

Stamped, "Henry a Paris."  
Silver mounted.

£18,000-25,000

A FINE FRENCH CELLO BOW  
BY CHARLES PECCATTE

Stamped twice, "Peccatte."  
Silver mounted.

\* Sold with a certificate from Jean-François  
Raffin, Yannick Le Canu & Sylvain Bigot, Paris.

£16,000-23,000







# A Fine Italian Violin

by Girolamo Amati II, Cremona, 1710

Girolamo Amati II (1649–1740) was most prolific during the years prior to 1698, and the majority of the 60 examples posted on Cozio date from these years, beginning in the 1670s and moving through the decade and a half following his father Nicolò's death in 1684. These include numerous violins bearing his father's labels, but showing Girolamo's participation.

In 1698, after a lifetime spent in Cremona, Girolamo Amati II began a lengthy exile across the Po in the territory of Piacenza. Here he remained, safely beyond the reach of the debt collectors, until 1716, when he finally returned to Cremona and reappeared in the old family house in S. Faustino. He does not appear to have made many instruments after his return to his birthplace, although there are some from the late 1710s and early 1720s and anecdotal information of a few made later, including a violin crafted in the year of his death.

The years between his Cremonese sojourns saw the creation of a handful of fine instruments, a few of them very significant, such as the exceptional viola of 1705 played by Toby Appel. There are several violins attributed to 1710, including this example. It does not suggest glowing financial circumstances.

Its back is crafted from a knotty piece of local wood with a prominent sap mark down the center. The wood is slab-cut and has a handsome, soft and mostly horizontal figure, marked with small knots along the center area that strike the surface in the lower bouts. The sides and scroll are crafted with a more conventional quarter-sawn maple.

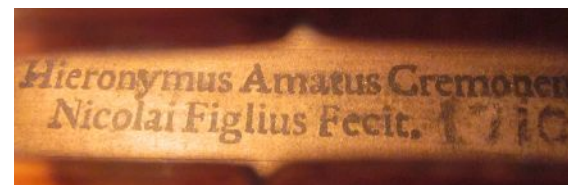
In terms of workmanship, the violin shows its creator in his strongest style. The 'grand pattern' as expressed by Girolamo is always quite broad, with minimal hollowing through the flanks, resulting in highly satisfactory tonal results. There is no evidence of declining capabilities in the strong and crisply finished edging and purfling. Similarly, the scroll is also in the master's best style, derived from his father's model, but with a broader tail, a more open throat, a narrower

crown, and a more projecting second turn to the volutes.

The top is equally fine, with wood of a pronounced, almost pine-like grain, strong and straight. As with the back, the top arching remains fairly full to the edges. One sees as well the maker's distinctive F pattern, fairly wide set and with vertical stems. The deep golden color of the varnish is very typical.

The violin's known history begins in 1898 with an appearance in a Fridolin Hamma sales brochure. In 1945 the Hills sold it to Mrs Alden Sears of the prominent Chicago family for £450. **■**

*A complete version of this article by Phillip J. Kass is available online, including an extensive bibliography and iconography.*



## A FINE ITALIAN VIOLIN BY GIROLAMO AMATI II, CREMONA, 1710

Labeled, "Hieronymus Amatus Cremonen., Nicolai Figlius fecit, 1710." LOB 35.3 cm

\* Sold with a photocopy bill of sale from W. E. Hill & Sons, London (July 18, 1938) and a certificate from Bein & Fushi Inc., Chicago (May 18, 2007).

£200,000–300,000

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A GOOD ITALIAN VIOLIN  
ATTRIBUTED TO AND  
PROBABLY BY LORENZO  
STORIONI, c. 1775  
£50,000-80,000



A GOOD ITALIAN  
VIOLIN BY GIOVANNI  
BATTISTA MORASSI,  
CREMONA, 1973  
£10,000-15,000



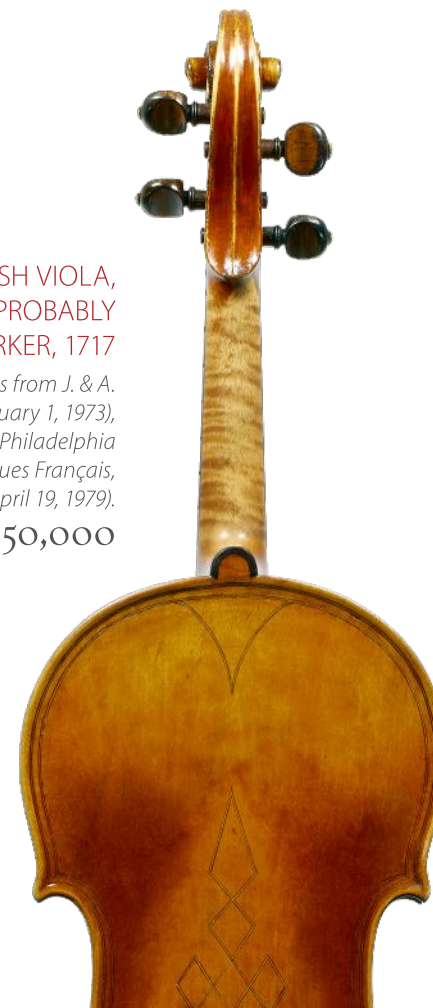
Made especially  
for Norbert Brainin  
A FINE CONTEMPORARY  
FRENCH VIOLIN BY FRÉDÉRIC  
CHAUDIERE, MONTPELIER  
£18,000-25,000

A GOOD ITALIAN VIOLA MADE  
BY OR UNDER THE DIRECTION  
OF CARLO FERDINANDO  
LANDOLFI, MILAN, c. 1770  
*\* Sold with a certificate from J. & A. Beare  
Ltd., London (November 16, 2007).*  
£30,000-50,000



AN ITALIAN VIOLA BY  
GIOVANNI BATTISTA  
MORASSI, CREMONA, 1976  
£10,000-15,000

AN ENGLISH VIOLA,  
ASCRIBED TO AND PROBABLY  
BY DANIEL PARKER, 1717  
*\* Sold with certificates from J. & A.  
Beare Ltd., London (February 1, 1973),  
William Moennig & Son, Philadelphia  
(June 21, 1974) and Jacques Français,  
New York (April 19, 1979).*  
£35,000-50,000

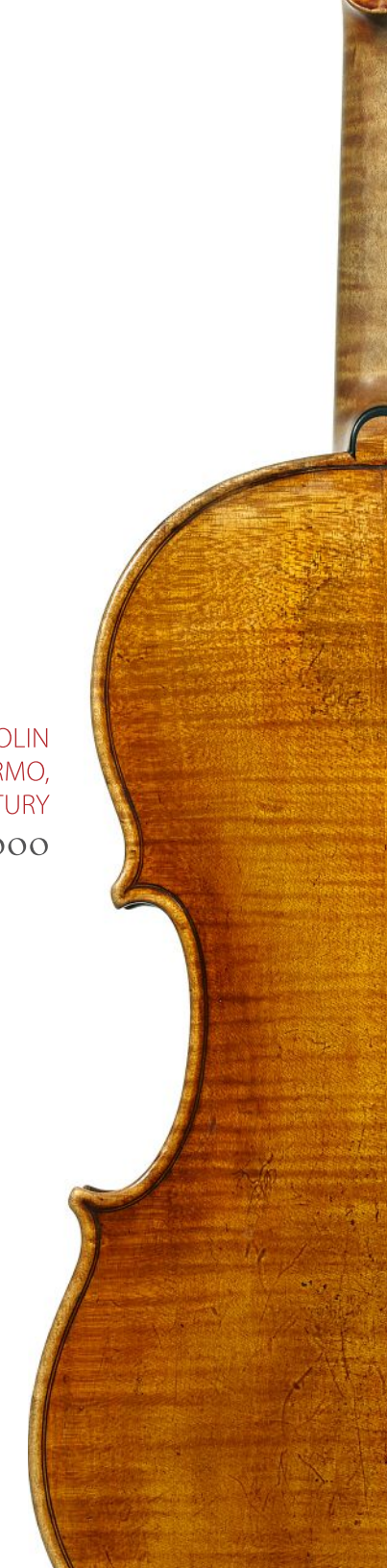


A FINE ITALIAN VIOLIN, ASCRIBED  
TO AND PROBABLY BY ALESSANDRO  
D'ESPINE, TURIN, c. 1828  
*\* Sold with a certificate from D. R. Hill & Son,  
Great Missenden, reissued from the original  
W. E. Hill & Sons certificate with inventory  
number B473.*  
£20,000-30,000

A GOOD ITALIAN VIOLIN  
BY GIOVANNI BATTISTA ROGERI,  
BRESCIA, LATE 17<sup>th</sup> CENTURY  
*\* Sold with a certificate from  
Reuning & Son Violins, Boston.*  
£70,000-100,000



A FINE ITALIAN VIOLIN  
BY VINCENZO PANORMO,  
PARIS, LATE 18<sup>th</sup> CENTURY  
£60,000-90,000



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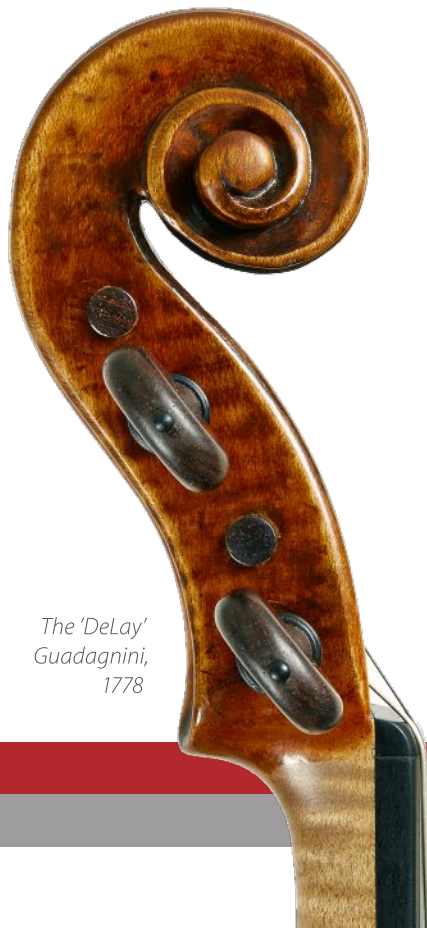
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The 'DeLay'  
Guadagnini,  
1778