

Tarisio

FINE INSTRUMENTS & BOWS



July 23, 2020

A special sale hosted
jointly by **Tarisio New York**
and **Tarisio London**



June 15, 2020

Dear Friends,

All of us at Tarisio hope that you and your loved ones are well during these trying times.

We are pleased to present a very special sale hosted jointly by our New York and London offices. We have selected a small number of exceptional instruments and bows to be sold at auction on July 23.

This sale will consist of approximately seventy lots. Half of these will be viewable in our New York office and half in London, as indicated online and in this catalog. Both offices are prepared to welcome you safely to view this first-ever joint sale. Viewings will be strictly private and by appointment only. Additionally, our luthiers and experts are available for private virtual consultation. During our recent GiveBack benefit auction, we were encouraged to see how many customers trusted and relied on our virtual opinions.

Tarisio prides itself on its ability to adapt to the needs of a changing market. We pioneered the online auction platform and held our first sale online in 1999 at a time when the Internet was new and unfamiliar. Twenty years later we remain committed to our solid brick and mortar operations in two major cities while expanding our global presence and online exposure. We aim to adapt our business to use these strengths to benefit our customers.

As a special promotion for this sale, we have extended our payment terms to 90 days.

For the past 300 years, fine instruments have been strong and stable investments. Historically, during times of adversity, the market for fine instruments has proven to be a welcome safeguard against the vicissitudes of uncertain times.

Our hearts ache at the absence of music, for the empty concert halls, and the interruptions to promising careers. We miss the magic of live performance but take comfort in knowing that the arts are resilient and that with time, the music will return.

Sincerely and with best wishes

Jason Price
Founder, Expert, Director

Carlos Tome
Director and Head of Sales

Viewable in London



Violins:

- Carlo Ferdinando Landolfi, Milan, 1752
- Carlo Annibale Tononi, Bologna, c. 1715
- Hippolyte Chrétien Silvestre, Paris, 1886
- Giuseppe Stefanini, Brescia, 1971
- Gaetano Pareschi, Ferrara, 1945
- Béla Szepessy, London, 1910
- Mario Gadda, Mantua, c. 1990
- Alberto Aloysius Blanchi & Pierre Gaggini, Nice, 1947
- Lucien L'Humbert, Paris, 1926
- Charles Bailly, Mirecourt, 1927
- Alexander Smillie, Glasgow, 1896
- Charles Collin-Mézin Fils, Paris, 1930

Violas:

- Bernard Simon Fendt, London, c. 1830
- Andrea Cortese, Genoa, 1954
- Otto Erdesz, New York or Toronto, late 20th century
- Gasparo Piattellini, Florence, c. 1770

Violin Bows:

- Nicolas Maline
- Eugène Sartory
- Emile Auguste Ouchard
- Victor Fétique
- Carl Albert Nürnberger

Viola Bows:

- Benoît Rolland

Cello Bows:

- Jean-Pascal Nehr

Viewable in New York



Violins:

- Vincenzo Rugeri, Cremona, c. 1710
- Stefano Scarpella, Mantua, c. 1905
- Antonio Gragnani, Livorno, c. 1780
- Giuseppe Guaragnini, Pavia, 1803
- Giulio Cesare Gigli, Rome, 1760
- Carl G. & Carl F. Becker, Chicago, 1950
- Giuseppe Lecchi, Genoa, 1927
- Eugenio Degani, Venice, 1898
- Lorenzo Bellafontana, Genoa, 1948
- Rodolfo Fredi, Rome, 1920
- Pierre Joseph Hel, Lille, 1901
- Oreste Martini, Mantua, 1923
- Piero Parravicini, Milan, 1949
- Paul Bailly, Paris, 1890
- Carl Machler, Zurich, 1948
- Ernst Heinrich Roth, Markneukirchen, 1924
- Emil Hjort & Son, Copenhagen, 1912
- Charles J. B. Collin-Mézin Père, Paris, 1884
- Matthias Hornsteiner II, Mittenwald, 1800

Violas:

- Giuseppe Guaragnini, Pavia, c. 1790
- Natale Carletti, Pieve Di Cento, 1949

Violin Bows:

- Pierre Simon
- Eugène Sartory
- James Tubbs
- John Dodd
- Louis Panormo
- William Salchow

Viola Bows:

- Charles Espey
- Pierre-Yves Fuchs

Cello Bows:

- Emile Auguste Ouchard
- Claude Thomassin

NEW YORK

ANDREA GUARNERI (1623–1698)
A VIOLIN, CREMONA, c. 1690
Estimate: \$300,000–500,000

Andrea Guarneri trained in the workshop of Nicolo Amati in the 1640s and 50s and founded Cremona’s second great dynasty of violin makers. This example from c. 1690 features a broad back in attractively flamed maple covered in golden brown varnish with subtle craquelure. The model is that of his teacher but the details of the work are entirely Andrea: the deeper fluting and rolled edge, the short heavily rounded corners, the narrow sound-holes with short, tapered wings. We can trace the history of this violin to the early part of the 20th century when it was sold by W. E. Hill & Sons in 1920 and then again in 1933. Subsequently the instrument was sold by William Moennig & Son in Philadelphia in 1971 and acquired by the current owner 37 years ago in Geneva.



LONDON

CARLO FERDINANDO LANDOLFI
(c. 1710–1784)
A VIOLIN, MILAN, 1752
Estimate: £200,000–300,000

This exceptional violin shows the great Milanese maker at the height of his powers. Born in a small village on the shores of Lago Maggiore, Carlo Ferdinando Landolfi came to Milan in the middle of the 18th century and became a stylistic bridge between the Grancino-Testore lineage of the 17th century and the Mantegazza-Rivolta families of the late 18th century. He was much influenced by G. B. Guadagnini who was also active in Milan in the 1750s. While some Landolfi instruments are made rather crudely and of simple materials, fine instruments by Landolfi are as good as the best Guadagninis. This violin, bearing its original label dated 1752, is an exceptional example and very well preserved: the edges are crisp, the abundant orange-red varnish is unpolished and the instrument shows only minimal signs of careful use. Rarely do the best Landolfis come for sale and seldom are they found in such a state of conservation. This fine instrument was most recently the property of an important Milanese collector.

NEW YORK

VINCENZO RUGERI (1663–1719)
A VIOLIN, CREMONA, c. 1710
Estimate: \$250,000–400,000

Vincenzo Rugeri is a highly important and often overlooked figure in Cremonese violin making. The third son of Francesco Rugeri and undoubtedly the best maker of the second generation of this family, Vincenzo made instruments which are undeniably Cremonese in character and construction. But Vincenzo's greatest contribution to Cremonese lutherie may be his position as a bridge between Cremonese families. He was the first of his clan to move inside the city walls where he forged relationships with Cremona's other leading makers. One prevailing hypothesis has him as a mentor to Carlo Bergonzi who lived nearby and whose family had close relationships with Vincenzo and his family. This violin dating from circa 1710, shows Vincenzo at his best: the broad model with moderate archings is ideal for sound projection. The sound-holes and head show the tutelage of his father; the short tapered wings and sharp-chamfered head are hallmarks of the Rugeri tradition. This instrument was recently on extended loan to the *Museo del Violino* in Cremona since 2008.



LONDON

CARLO ANNIBALE TONONI (1675–1730)
A VIOLIN, BOLOGNA, c. 1715–17
Estimate: £80,000–120,000

Carlo Tononi learned his craft with his father Giovanni whose workshop he inherited in 1713. Dating from the period just after Carlo assumed control of the family workshop but before he moved to Venice, this instrument shows the maker's developing stylistic independence from his father. The handsomely flamed maple back with a broad center section and a full 35.6 cm back length contrasts to the narrower Amati model frequently employed by his father. This violin was most recently the property of the Polish-born violinist Jack Rothstein (1925–2001) who settled in Britain after the second world war and made a distinguished career which included leading the orchestras of the Academy of St Martin in the Fields and the Northern Sinfonia. Rothstein also had a successful studio career and featured on many pop and rock albums of the 1960s and 70s under the alias John Rostein including Cat Stevens's *Tea for the Tillerman* and the Beatles' *Magical Mystery Tour*. The violin is being sold by his estate.

NEW YORK

GIUSEPPE GUADAGNINI (1753–1805)

A VIOLIN, PAVIA, 1803

Estimate: \$100,000–150,000

This sale is fortunate to have two great instruments by Giuseppe Guadagnini, a violin dated 1803 and a viola from circa 1790, both made in Pavia. Son of the celebrated violin maker Giovanni Battista, Giuseppe trained with and assisted his father in Parma and Turin in the 1760s and 70s before establishing himself as an independent maker. Like his father, he traveled widely and worked in several different cities of Northern Italy including Pavia, Como and Milan. Both instruments show an unfussed rustic charm and are full of character and quality. The violin features long and wide-set sound-holes which owe something to the work of his father's Turin period thirty years previous.



NEW YORK

GIUSEPPE GUADAGNINI (1753–1805)

A VIOLA, PAVIA, c. 1790

Estimate: \$50,000–80,000

The back of this c. 1790 viola is unpurpled and formed of plain maple with artificial flame which has been painted or burned into the wood with an acid, a common practice for this maker. One can clearly see the maker's hallmark locating points circumscribing the volute of this instrument and violin. Giuseppe Guadagnini learned his craft in the shop of his father and much of the spirit of that style of making is still evident in these instruments made several decades later. Of the violin making sons and grandsons of G. B. Guadagnini, Giuseppe was the most prolific and tonally his violins and violas are usually the most successful.

NEW YORK

STEFANO SCARAMPELLA (1843–1925)
A VIOLIN, MANTUA, c. 1905
Estimate: \$100,000–150,000

Stefano Scarampella was born in Brescia in 1843 and later worked in Mantua. He took up violin making seriously around 1890 and his fully mature body of work dates from about 1900 to 1915. This fine violin dating from c. 1905–10 is an excellent example of Scarampella's iconic model, a fusion of ideas from Guarneri and Balestrieri. In the details of the corners, purfling and varnish application we see Scarampella's rough-hewn spontaneous character, an approach which was unusual among early 20th century Italian makers who opted for a cleaner, more modern aesthetic. Scarampella has become one of the most collectible makers of the turn of the century and his instruments are consistently chosen by top players for their depth of sound and exceptional projection.



NEW YORK

GIULIO CESARE GIGLI (1724–1794)
A VIOLIN, ROME, 1760
Estimate: \$70,000–100,000

In the 17th and 18th centuries violin making in Rome was dominated by luthiers of German or Tyrolean origin, the most famous of whom were Michael Platner, David Tecchler and Giorgio Taningard. Giulio Cesare Gigli was the successor to the Platner workshop and seems to be one of the first successful Roman makers not of German or Tyrolean descent. Like Tecchler and Platner, Gigli's cellos are particularly prized but his violins can also be exceptional. This example dating from c. 1760 is based on a personal model. The low-set sound-holes are a feature we see on violins of Platner and also recall the rare violas of David Tecchler. The Stainer influence can be seen in the sound-holes of this instrument with their large rounded notches and also in the model of the head but the instrument has an undeniable Roman character which sets it apart from legions of undistinguished German copies. The wood choice is first class and the varnish recalls the warm golden brown of great Tecchler instruments. This fine example of the rare Roman maker is the property of an American collector.

NEW YORK

ANTONIO GRAGNANI (1728–1810)

A VIOLIN, LIVORNO, c. 1780

Estimate: \$100,000–150,000

Antonio Gragnani probably learned his craft in Florence, although his style differs considerably from that of the late-18th century Florentine makers. His instruments are meticulously crafted, his materials are consistently of high quality and his model is easily recognizable, particularly the distinctive slouch of the upper bouts and the orientation of the pegbox and volute. This violin dating from c. 1780 is a particularly fine example of this iconic maker with attractive tonewood and strongly defined edges. The black strips of the purfling are made of whale baleen which is typical of Gragnani perhaps due to the proximity of Livorno to the sea. Gragnani frequently branded his initials to the lower rib, below the button and occasionally under the fingerboard, a practice first seen among the Florentine school in the work of Gabrielli. This fine example is being sold by an esteemed American musician recently retired.



LONDON

GASPARO PIATTELLINI

(Fl. c. 1738–c. 1780)

A VIOLA, FLORENCE, c. 1770

Estimate: £25,000–40,000

Gasparo Piattellini is another maker who rose to prominence in the circle and possible tutelage of Giovanni Battista Gabrielli in Florence in the second half of the 18th century. His instruments are highly refined in execution and delicate in detail. The fine edgework and widely spaced sound-holes on this c. 1770 viola could easily be mistaken for the best work of Gabrielli and in fact this viola bears a facsimile label to that effect.

(left)

NEW YORK

CARL G. & CARL F. BECKER
(Fl. 1948–1975)

A VIOLIN, CHICAGO, 1950

Estimate: \$40,000–60,000

Arguably the most important American dynasty of violin makers, the Chicago firm of Carl Becker & Son spans three generations of master makers. This violin from 1950 is an early work of the collaboration of father and son and a rare Guarneri model, only a handful of which were produced.

(right)

NEW YORK

IGNATZ LUTZ (1882–1927)

A VIOLIN, SAN FRANCISCO, 1921

Estimate: \$5,000–8,000

Ignatz Lutz was an American maker of Viennese descent active in the early 20th century. Lutz's well-informed Stradivari model violins display a highly advanced style of imitation and antiquing which arguably made him the West Coast's first great copyist.



(left)

NEW YORK

GIUSEPPE LECCHI (1895–1967)

A VIOLIN, GENOA, 1927

Estimate: \$20,000–30,000

The 20th century Genoa school of violin making was centered around the brothers Cesare and Oreste Candi. Lecchi studied with the former and Bellafontana with the latter. These two Genoese violins show the influence of the two Candi brothers: precise edgework, an elongated button, pronounced fluting and neat and symmetrical craftsmanship throughout. The purfling corners of the Lecchi violin are a marvel of precision and elegance: the bright and reflective maple core surrounded by fine black strands creates a crisp and graceful mitre. Internally, the willow linings overlay the corner blocks following the Genoese tradition. This instrument is in excellent condition and a fine specimen of this collectible modern Italian maker.

(right)

NEW YORK

LORENZO BELLAFONTANA (1906–1979)

A VIOLIN, GENOA, 1948

Estimate: \$15,000–22,000

This instrument, constructed in 1948 was made as a special commission on a slightly reduced Stradivari inspired model for a "Signorina Giuseppe Falcone" as indicated by the maker's inscription to the label. The clean and precisely cut soundholes are set close to the edge with small notches. The elongated U-shaped button, the blunt corners and sculpted fluting recall the work of his teacher Oreste Candi.

(left)

LONDON

HIPPOLYTE CHRÉTIEN SILVESTRE (1845–1913)

A VIOLIN, PARIS, 1886

Estimate: £18,000–25,000

Having trained in Mirecourt, the violin-making center of France, Hippolyte Chrétien Silvestre was just 20 years old when he moved to Lyon and took over the business run by his uncles, Pierre & Hippolyte. The Silvestre family had developed a more personal school of making in contrast to Vuillaume's systematic approach. This 1886 Stradivari model violin was made two years after Hippolyte Chrétien moved to Paris, and the family's stylistic legacy is clearly felt. More modest in his self promotion than other French makers, Hippolyte Chrétien didn't detail the many international prizes he'd won, but was rightfully considered one of the very best Parisian luthiers of the time.

(right)

LONDON

BÉLA SZEPCESSY (1856–1925)

A VIOLIN, 1910

Estimate: £8,000–12,000

Béla Szepessy and his teacher Sámuel Nemessányi are among the most highly regarded of Hungarian makers. After training in Budapest and Vienna, Szepessy quickly settled in London in 1882. A Soho neighbour of the Voller Brothers and Paul Bailly on Wardour Street, he influenced generations of English makers and copyists. This violin is modelled after Guarneri del Gesù and is in remarkable condition.



(left)

NEW YORK

GIULIO DEGANI (1875–1959)

A VIOLIN, VENICE, 1898

Estimate: \$20,000–30,000

Giulio Degani was the son and pupil of Eugenio who is largely credited as the father of the modern Venetian school of violin making. Giulio worked in his father's atelier from an early age and by the mid 90's had established a personal style which largely followed that of his father. Degani emigrated to America in 1915 and thereafter his work gradually declined in quality and refinement. This 1898 example shows the maker's iconic edgework, fluted tightly and precisely, his elongated button and perhaps most typical of this maker and his father, the sculpted lip at the rear of the pegbox walls which transitions elegantly into the small chamfer of the volute.

(right)

NEW YORK

ERNST HEINRICH ROTH (1877–1948)

A VIOLIN, MARKNEUKIRCHEN, 1927

Estimate: \$6,000–9,000

One of the most prolific of the Markneukirchen violin workshops, the firm of Ernst Heinrich Roth produced a large number of consistently high-quality instruments in the 20th century. Pre-war Roth instruments are the most desirable and are recognised for their consistently high playing qualities and tasteful antiquing. This 1927 violin is a rare VIR 'del Gesù' model fashioned after a 1732 Guarneri. The craftsmanship is first class and the antiquing is on par with the better work happening in Paris and London at the time.



LONDON

MARIO GADDA
A VIOLIN,
MANTUA, c. 1990
£7,000–10,000



LONDON

BERNARD SIMON FENDT
A VIOLA,
LONDON, c. 1830–40
£10,000–15,000



NEW YORK

NATALE CARLETTI
A VIOLA,
PIEVE DI CENTO, 1949
\$8,000–12,000



NEW YORK

PIERRO PARRAVICINI
A VIOLIN,
MILAN, 1949
\$8,000–12,000



LONDON

GIUSEPPE STEFANINI
A VIOLIN,
BRESCIA, 1971
£12,000–18,000

NEW YORK

ORESTE MARTINI
A VIOLIN,
MANTUA, 1923
\$10,000–15,000



NEW YORK

RODOLFO FREDI
A VIOLIN,
ROME, 1920
\$15,000–22,000



NEW YORK

PIERRE JOSEPH HEL
A VIOLIN,
LILLE, 1901
\$12,000–18,000



LONDON

GAETANO PARESCHI
A VIOLIN,
FERRARA, 1945
£10,000–15,000



LONDON

ANDREA CORTESE
A VIOLA,
GENOA, 1954
£8,000–12,000



NEW YORK

EMIL HJORTH & SON
A VIOLIN,
COPENHAGEN, 1912
\$5,000–8,000



NEW YORK

CHARLES J. B.
COLLIN-MEZIN
A VIOLIN,
PARIS, 1884
\$5,000–8,000



Eugène Sartory

We are pleased to present four examples of this celebrated maker, without a doubt the most sought after bowmaker of the 20th century.

LONDON

EUGÈNE SARTORY
VIOLIN BOW

Estimate: £18,000–25,000

LONDON

EUGÈNE SARTORY
VIOLIN BOW

Estimate: £15,000–22,000

NEW YORK

EUGÈNE SARTORY
VIOLIN BOW

Estimate: \$20,000–30,000

NEW YORK

EUGÈNE SARTORY
VIOLIN BOW

Estimate: \$12,000–18,000



Fine Bows from the 19th Century

An exceptional Maline, a fine Simon and a highly interesting early French bow probably by Nicolas Leonard Tourte.

LONDON

NICOLAS MALINE
VIOLIN BOW

Estimate: £18,000–25,000

NEW YORK

PIERRE SIMON
VIOLIN BOW

Estimate: \$18,000–25,000

NEW YORK

PROBABLY BY NICOLAS
LEONARD TOURTE
VIOLIN BOW

Estimate: \$15,000–22,000



Exceptional English Bows

Two fine bows by John Dodd, a bow for Panormo probably by a member of the Tubbs family and a fine engraved gold mounted bow by James Tubbs.

NEW YORK

JOHN “KEW” DODD
VIOLIN BOW
Estimate: \$5,000–8,000

NEW YORK

MADE FOR PANORMO
VIOLIN BOW
Estimate: \$4,000–6,000

NEW YORK

JAMES TUBBS
VIOLIN BOW
Estimate: \$10,000–15,000



Fine Contemporary Bows

Exceptional bows by four of the most important makers of our time.

NEW YORK

CHARLES ESPEY
VIOLA BOW
Estimate: \$5,000–8,000

NEW YORK

PIERRE-YVES FUCHS
VIOLA BOW
Estimate: \$4,000–8,000

LONDON

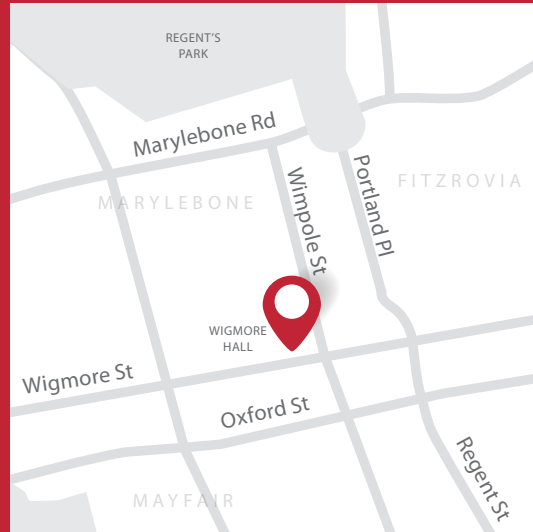
BENOÎT ROLLAND
VIOLA BOW
Estimate: £4,000–6,000

LONDON

JEAN-PASCAL NEHR
CELLO BOW
Estimate: £2,000–3,000



Viewing details



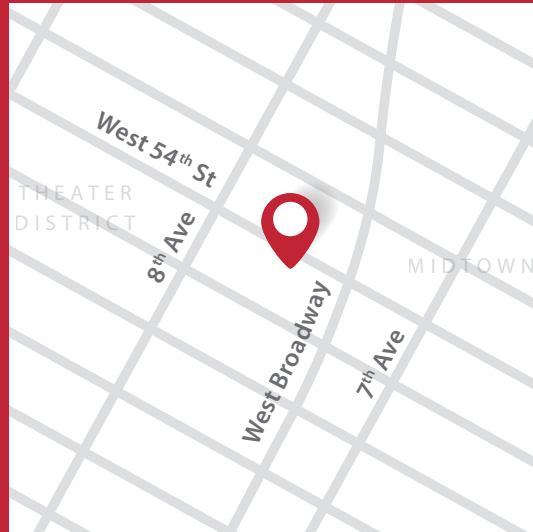
LONDON

Viewable by private appointment 1–23 July.

To arrange a viewing time, please contact us by phone +44 (0) 20 7354 5763 or email info.london@tarisio.com.

Our London office is located in the heart of Marylebone on the corner of Wigmore and Wimpole Street.

86–87 Wimpole Street
London, W1G 9RL



NEW YORK

Viewable by private appointment July 1–23.

To arrange a viewing time, please contact us by phone +1 212 307 7224 or email info.newyork@tarisio.com.

Our New York office is located at 54th Street and Broadway in midtown Manhattan.

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