



Italian & French Violin Makers

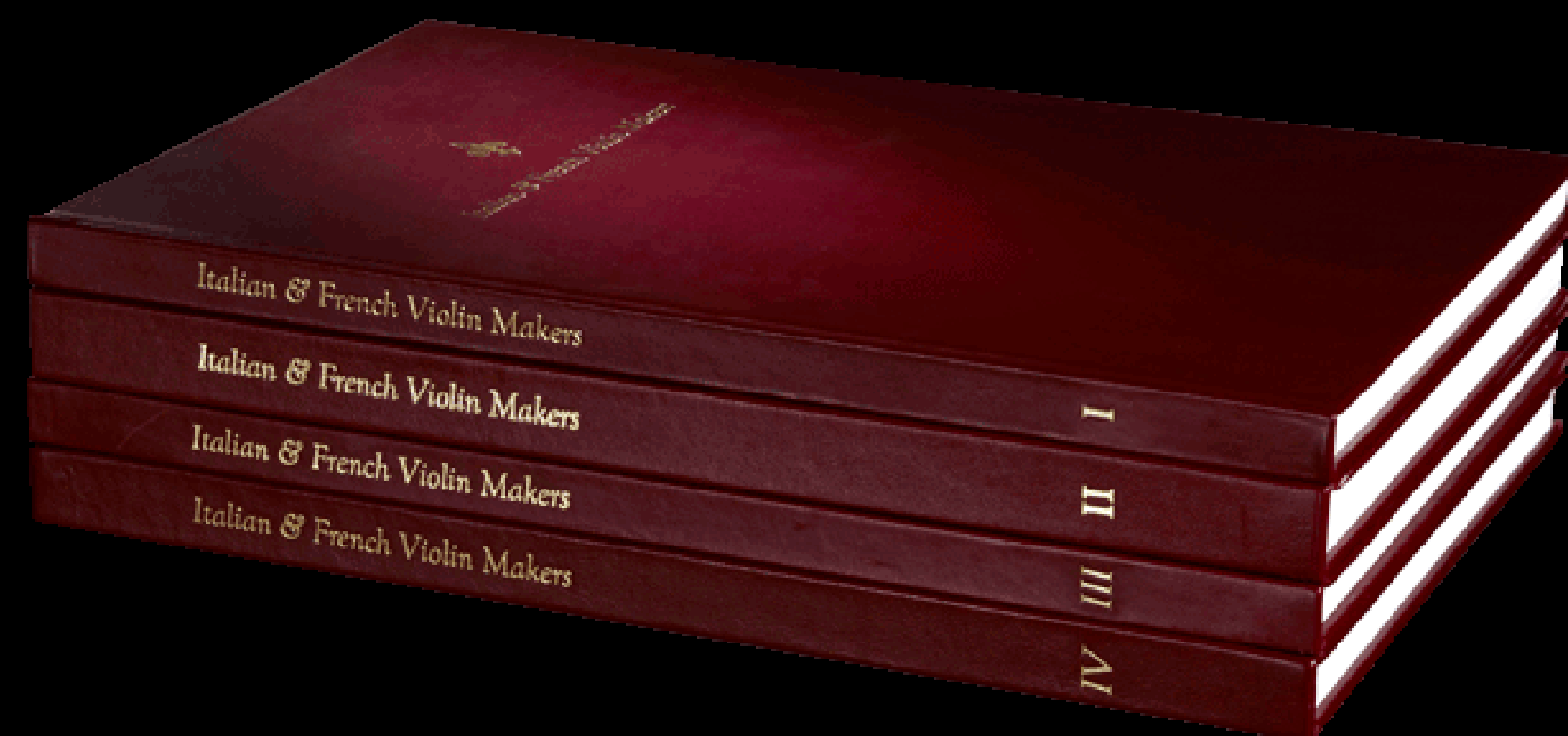
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Volume I-IV

Preface

Note collègue et ami. Jost Thöne a déjà fait ses preuves à plusieurs reprises par ses publications, et a remporté à chaque fois un succès bien mérité.

Si la chance lui permet de découvrir des exemplaires bien typiques et de haute qualité tant italiens que français, le résultat est garanti surtout avec un photographe aussi doué que Jan Röhmann.

Que mes vœux l'accompagnent.

Paris le 25 Mars 2004

Ernst
Hilbering

Introduction

The encyclopaedia which is planned to comprise ten volumes, is being continued in the form of this second volume of “Italian & French Violin Makers”. The first volume was very positively received all over the world, which reinforced me to publish a further volume each year. My travels throughout Italy and France were very informative, especially as the violin makers I met imparted to me new stimuli and ideas by means of their knowledge and constructive criticism. I have been able to work some of these stimuli and ideas into this volume.

I am frequently asked why I have chosen this particular selection of instruments. The reply to this question has its roots in the intention that each individual volume is meant to present a summary of the last four centuries of violin making in Italy and France, and therefore each volume speaks for itself. Moreover, this composition brings with it the advantage of being able to place the various volumes of this encyclopaedia next to each other, so that instruments from the same period yet different schools, can be compared. Until now, the lack of a sufficient and qualitatively-relevant range of illustrations in original sizes has made this more or less impossible. The illustrated instruments are to be seen as a “snapshot” from the complete works of the master violin maker. I am not concerned with showing the “best” work of the particular master, which is impossible when you consider the subjective perception of each individual observer. Only a monograph about the one or the other violin maker can convey a fair and just overview of the complete works of a particular master.

This encyclopaedia is therefore confined to brief biographies which, following bibliographical research, summarise the latest state of information. They are available in the German original as well as English, French, Italian and Japanese translations. I would like to draw your attention to the bibliography in the appendix. This appendix contains a selection of interesting supplementary literature for extending your studies in Italian and French violin makers, should you be interested in doing so. For further information on the “Italian & French Violin Makers” encyclopaedia, please visit: www.italianandfrenchviolinmakers.com.

In addition to the illustrated instruments by famous masters, there are also those instruments from one or the other unknown violin maker. The interest shown in such instruments is great, and is what makes an encyclopaedia really attractive although the biographical data might be very rare. At this point, I would like to quote Monsieur Etienne Vatelot’s reaction to the first volume: “I find it so much more interesting to find French and Italian instruments of varying qualities and periods rather than keep on looking at the already much-published great Cremonese masters!”

On a visit to Lyons, I met Monsieur Jean-Frédéric Schmitt. Along with Etienne Vatelot, Bernard Millant and a few other master violin makers, he is without doubt one of the last “figureheads of the old guard”! His spontaneous and thrilling lecture on the dependency of violin making on political and religious developments over the past few centuries in Europe made such an outstanding impression on me that I asked Monsieur Schmitt to make this subject available in the form of an interview for this second volume. I would like to thank both him and my interview partner Igor Moroder, and hope that your interest in this complex subject has also been aroused. I hope that Jean-Frédéric Schmitt can soon present us with his own planned publication on this subject.

It was difficult to find the right instruments for the first volume. In contrast, I am now being bombarded with a plethora of instruments for documentation purposes. This fact does not make the decision any easier, however, yet it does increase the chance of presenting as interesting a selection as possible. The attribution of the particular instrument by internationally-acclaimed experts remained the utmost commandment. In this second volume, the creative talents of many a violin maker are represented by two or even three instruments. They are mainly one violin with one viola or a cello.

At the suggestion of many, you will discover in this volume several more body views taken both from the side and from a 3/4 profile. I have also inserted several additional sizes, yet continue to refrain from providing information regarding the thickness of the tables and backs. These are too frequently unsecured – since they have been touched up – and therefore, in my opinion, do not present the true value. If required, the dimensions taken with the slide calliper rule can be carried out by means of

your own measurements on the illustrations in original size. The demand for copies and imitations has increased greatly since not every musician can afford an antique Italian instrument although many of these musicians prefer an antique-looking instrument. There have been reproductions and imitations around since the 19th Century. Naturally, a large part of the individuality and personality of the violin maker is lost in these replicas even though these works undoubtedly frequently display excellent craftsmanship. However, for the violin lovers of today and the future, the characteristic models of contemporary violin makers are more interesting. These characteristic models allow conclusions to be drawn about both the personality of the violin maker and the “Zeitgeist”.

I have deliberately refrained from naming the owners of the instruments in favour of data protection and to avoid possible criminal consequences! Should any reader be particularly interested in one of the instruments, I am willing to establish contact to the owner of said instrument, provided the owner agrees to this.

All that is left for me to say is to wish you a pleasant read and a great deal of delight looking at the instruments!

Jost Thöne

The European Heritage of Stringed Instrument Making

When I was asked by Monsieur Thöne, who was aware of my work in the field over the last fifteen years, to write an article on the possible connections between the development of stringed instrument-making and the history and economy of Europe, my first reaction was to decline the invitation. I did so for the following reasons. The subject is too vast to cover in a few lines and the 19th century literature that can be used for information often lacks precision because the facts were misrepresented and even distorted to suit the personal convictions of the writers. Adopting an economic, social and historical approach to the history of instrument-making should nevertheless allow us to consider the reality in a different light and to improve our understanding of the influence of all these parameters on the evolution of musical instruments. The Object is the reflection of History but it is also by considering what the Object reflects that we can improve our understanding of History. A systematic and rigorous study of the subject requires a team consisting of historians and professional instrument-makers. Historical theories are of course called into question at regular intervals, which may not constitute a reason for not writing at all, but it does perhaps encourage us to express ourselves with caution.

The approach adopted by Braudel and Duby, who saw our European culture as the continuation of Oriental culture, was for me a marvellous example of scholarly reflection. Why should instrument-making, the ‘engine-room’ of music, stand apart from the influences of history and why should it not be considered as an integral part of this link-up?

If we begin by considering plucked stringed instruments we must look first to Asia and the Middle East. Their discovery by the Christian world took place along a line descending vertically from the Baltic Sea to Hungary, corresponding roughly to the European frontier of the world of Islam. The Jews were swift to adopt these instruments, and carried them to and fro in the turbulent population movements in Central Europe. We will not comment on other currents such as the movement from Asia and the Middle East to Spain and France or the maritime route between the Middle East and Northern Europe which affected Brittany in the 7th century, because our civilisation was not sufficiently advanced at the time to allow the development of the instruments that they brought with them.

The beginning of the 16th century was a great period in history of instrument-making. The rational and pragmatic minds of the renaissance musicians, tired of the vocal quartet, preferred to use instruments for the parts previously given to singers. This meant the birth of quartets for different families of instruments. These great inventions were once again the result of encounters between technicians from the north (Germans) and Italian artists in which both parties were able to find what was they needed in order to progress artistically, just as happened in other art forms, such as painting, music, copper engraving and watch-making¹. Emigration towards Italy took place in several waves and for different reasons. They were in the first instance economic: Venice was the flagship of Europe and attracted artists and traders alike. Another explanation was the exodus to the south, and to safety from religious conflicts, of protestants not wishing to convert to Catholicism.

It is impossible to evoke this period without mentioning two charismatic figures, Gaspard Tieffenbrucker and Leonardo da Vinci. Tieffenbrucker, who belonged to a great family of instrument-makers in Fussen and was a friend of Leonardo da Vinci, moved to Lyon with twelve other instrument-makers from Bohemia around 1530. Why should they have chosen a town of 40,000 inhabitants with no court and a local market too small to justify their move? We now know that the instrument-makers came because Louis XI had founded four annual tax-free fairs. For the same reason a hundred and fifty printers had come from Nuremberg a hundred years earlier. We also know today that Lyon was situated on the great trading route that ran from Edinburgh via London, Paris and Lyon to either Marseille and Spain or Milan and Venice. Tieffenbrucker, at all events, can be considered to be the first violin-maker and perhaps the creator of the quartet of stringed instruments in the modern sense.

“He is known to have been in contact with Leonardo da Vinci. The final achievement attributed to Leonardo is to have participated in the invention of the violin. It is claimed that Leonardo was not only acquainted with the Tieffenbrucker family but was on intimate terms with them. It is certainly inconceivable that an invention of this sort should take place in a house which Leonardo frequented as a friend without his knowing about it. Knowing Leonardo, it would seem impossible that he didn’t have a hand in it. All that remains is to find some proof of this assertion. It exists or it has existed. The bishop’s crook is also attributed to Leonardo. And what of the spiral, a symbol represented time and time again in Leonardo’s work? Other mysteries still await elucidation, such as the two infants in the ‘Leda’ portrait on whose foreheads we can read the name ‘Gaspar’². Are the three examples of the name ‘Léonard’ to be found among Tieffenbrucker’s progeny also to be seen as a token of thanks? The encounter between a famous instrument-maker and a genius might well explain the appearance a quartet of instruments perfectly adapted to the vocal quartet and fifty years before anything was composed for it.

In the history of all other instruments it is always the end or the need which is responsible for the development of the means. But in the case in point the reverse is true. Only a visionary could have foreseen the future in this way. After the creation of the quartet, the cello returned to the church and the violin to the street. It was not until 1600 that the violin was used in the orchestra by Monteverdi and in sonatas by Biaggio Marini. Instrument-making was then in its creative heyday.

1680-1740 saw the second great period of instrument-making. It was not the consequence of a cultural encounter as in 1530, but it would appear to correspond to a definite policy of unification on behalf of the rulers of the Habsburg Empire. The latter were no longer dreaming of an empire modelled on that of Charles V but were seeking instead to consolidate their position in what was to become the Austro-Hungarian Empire and returning to the theme of an empire that was hereditary and catholic-dominated.

In 1680 the frontiers were closing³. Venice, henceforth cut off from its trading routes, was to go rapidly into decline, thus bringing about the collapse of instrument-making in Fussen, a satellite town whose success was dependent on the wealth of the Venetians. It should nevertheless be noted that despite this major crisis, Venice continued to invest more and more heavily in different aspects of music.

The closing of the frontiers also resulted in the weakening of the position of the protestant tradesmen of Salzburg, who from 1680 onwards no longer received interest on the money they had invested in Venice. The isolation of the city seriously affected instrument-making there. The problems the Habsburgs had to face were innumerable (containing the protestant uprisings in Bohemia, solving the Hungarian problems, inciting protestants unwilling to convert to Catholicism to leave the country, and also dealing with considerable linguistic diversity) and the need to find tools for unifying their empire became paramount. Religion, baroque art and music were to develop both in popular and aristocratic culture. Surely this explains the decision taken by the instrument-makers of Milan and Naples, two cities under the control of the Habsburgs, to orient their production towards mass manufacturing in order to satisfy the needs created by the democratisation of music, whilst Cremona continued to supply the aristocracy and the nobility? This democratisation was also mirrored elsewhere in Europe, but some twenty years later than in Italy: in North Germany around 1725⁴ and in France in 1730⁵. As regards Italy, how important were politics in the development?

Venice, caught in the middle between the Turks and the Austrians, sought help from France. Exchanges began. Could this not explain the similarity in style between Pierray and Bocquay and that of the Venetian instrument-makers? We know that bodies by Pierray have often been used in the past to repair instruments by Pierre Guarnerius of Venice.

Prior to the 1740-1840 period, France had been isolated from baroque culture by the restrictions imposed by Lully, remaining unaffected by what was being produced in Northern Italy, whereas Prague, England and Holland had drawn inspiration from it.

In 1740 the removal of the restrictions allowed Italian musicians from Florence to come to Paris. French instrument-makers appear to have followed the changes in musical taste by copying Italian instruments. This explains in turn why Pierray and Bocquay never acquired the status of a school and why Guersan and the ‘Vieux Paris’ violin-makers are so close to the Florentine style.

The last great period occurred when Viotti arrived at the ‘Concert Spirituel’. His Stradivarius impressed the Parisians and in the space of a few months the violin-makers graduated from a caricature of a Stainer (by Renaudin, conserved in the ‘Musée instrumental de Paris’) to a copy of a Stradivarius. Viotti and his pupils were also to herald the development of French bow-making. The Belgians, who had maintained relations with the Italians, came to work in Paris, which became a cultural centre which was to influence the whole of Europe but first and foremost France’s own instrument-makers. This was what was known as the ‘Franco-Belgian school’. Vieuxtemps was later to promote the school in London, Budapest and St. Petersburg (where he would live for twenty years) and teach, directly or indirectly, all the great Russian and Hungarian violinists such as Boehm and Joachim, to name but two.

¹ Cf. *L’Art renaissance*, in *Histoire de l’Art*, Elie Faure

² Cf. *Léonard de Vinci*, Istituto Geografico di Ferrare, 1975 edition

³ Cf. *Atlas historique*, « Le 17^e siècle », Georges Duby

⁴ Cf. *Comment l’Allemagne est devenue musicienne*, Marcel Beaufile

⁵ Cf. *Histoire du concert spirituel 1725-1790*, Constant Pierre

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Nicolò Amati

* 1596 Cremona

† 1684 Cremona

Nicolò Amati, the son and pupil of Girolamo Amati, worked until about 1625 after his father's guidance. Yet his search for perfection regarding beauty and sound of the instruments made him develop his own model. He changed the arching and the thickness of wood of the model used until then. Nicolò Amati's instruments show very bold sound holes, and an elegant and rather small scroll. His supple varnish is of a yellow-brown or red-golden tinge and the wood was chosen with great care. Nicolò Amati is considered as the most important and gifted violin maker of his family. His pupils included Andrea Guarneri, Giacomo Gennaro and possibly, Jacob Stainer, Francesco Rugieri and Antonio Stradivarius. He built mainly violins, and especially the ones made after his bigger "Grand Pattern" are highly sought after. His violas are rare and the violoncellos are made after a relatively small pattern. Nicolò Amati had nine children, yet only his son Girolamo became violin maker.



Nicolò Amati, der Sohn und Schüler seines Vaters Girolamo Amati, arbeitete bis etwa 1625 nach dessen Anleitung. Jedoch führte ihn sein Streben nach Perfektion im Laufe seines Schaffens zu seinem eigenen Modell, wobei er Wölbung und Holzstärke der bis dato verwendeten Modelle veränderte. Die ff-Löcher sind sehr kühn und schwungvoll geschnitten, die Schnecke recht klein und überaus elegant gestochen, und der gelbbraune oder rotgoldene Lack ist von großer Geschmeidigkeit. Besondere Sorgfalt widmete er der Wahl des verwendeten Holzes. Nicolò Amati gilt als der bedeutendste und begabteste Geigenbauer seiner Familie. Zu seinen Schülern zählten Meister wie Andrea Guarneri, Giacomo Gennaro und möglicherweise Jacob Stainer, Francesco Rugieri und Antonio Stradivari. Nicolò Amatis Produktion umfasst hauptsächlich Violinen, von denen besonders die nach seinem größeren Modell gebauten Instrumente begehrt sind. Seine Bratschen und Celli fertigte er nach einem vergleichsweise kleinen Modell. Von Nicolòs neun Kindern wurde nur sein Sohn Girolamo Geigenbauer.



Nicola Amati, figlio e allievo di Girolamo Amati lavora fino circa il 1625 sotto la guida del padre. La sua personale ricerca sul suono lo porta a sviluppare un suo personale modello cambiando le bombature e gli spessori del legno nel modello usato fino a quel momento. Gli strumenti di Nicola Amati mostrano delle ff molto personali e una elegante ed una testa piuttosto piccola ma elegante. La sua vernice varia da giallo-marron a rosso-oro e la scelta del legno é sempre molto accurata. Nicola Amati é considerato il piú importante esponente della sua famiglia. Fra i suoi allievi troviamo: Andrea Guarneri, Giacomo Gennaro, forse Jacob Steiner, Francesco Rugeri e Antonio Stradivari. Costruí molti violini e specialmente un tipo fatto dopo il suo modello grande sono molto ricercati per il suono dolce e pieno. Le sue viole sono rare e i violoncelli sono fatti con modello relativamente piccolo. Nicola Amati ebbe nove figli e solamente Girolamo seguí le orme del padre.



Elève de son père Girolamo Amati, Nicolò travailla jusque vers 1625 d'après les indications de celui-ci. Cependant, son perfectionnisme concernant l'amélioration de la qualité sonore de l'instrument l'amena à créer son propre modèle en modifiant la voûte et l'épaisseur du bois des modèles employés jusqu'ici. La courbe des ouïes est très hardie, la volute est plutôt petite et très finement travaillée, et le vernis jaune doré ou brun rouge a une grande souplesse. Nicolò Amati attachait une attention particulière au choix du bois employé. Il est le luthier le plus important et le plus doué de sa famille. On compte au nombre de ses élèves des maîtres comme Andrea Guarneri, Giacomo Gennaro et, peut-être, Jacob Stainer, Francesco Rugieri et Antonio Stradivari. La production de Nicolò Amati englobe en premier lieu des violons ; parmi ceux-ci, ceux fabriqués d'après son modèle le plus grand sont appréciés. Ses altos et ses violoncelles sont construits selon un modèle comparativement plus petit. Des neuf enfants de Nicolò, seul son fils Girolamo devint lui-même luthier.



ニコロ・アマティはジローラモ・アマティの息子、弟子であり1625年頃までその父親の手本に従い製作していた。しかしながら、響きへの製作行程における完璧さへのひたむきさが、彼の創作のなかで自身のモデルへと衝き動かし、そのなかで湾曲と木の強度を今日でも用いられているモデルへと変えることになる。f字孔は勢いがあり大胆に刻まれ、スクロールは非常に小さく洗練され、そして黄褐色、もしくは赤味を帯びた金色のニスはしなやかさをもっている。かれは使用する木材に注意をはらっていた。ニコロ・アマティはその家系のなかで最も重要で才能あるヴァイオリン製作者とみられている。彼の弟子には名匠アンドレア・グアルネリ、ジャーコモ・ジェンナーロ、そしておそらくヤコブ・シュタイナー、フランチェスコ・ルジェッリとアントニオ・ストラディヴァリが数えられる。ニコロ・アマティの製作は主にヴァイオリン、そのなかでも特に彼の大きめのモデルのヴァイオリンは当時も今日も切望されている。それと比較して彼のビオラやチェロは小さめのモデルにより作られている。ニコロの9人の子供のうちただひとり、ジローラモがヴァイオリン製作者になった。

violin 1641



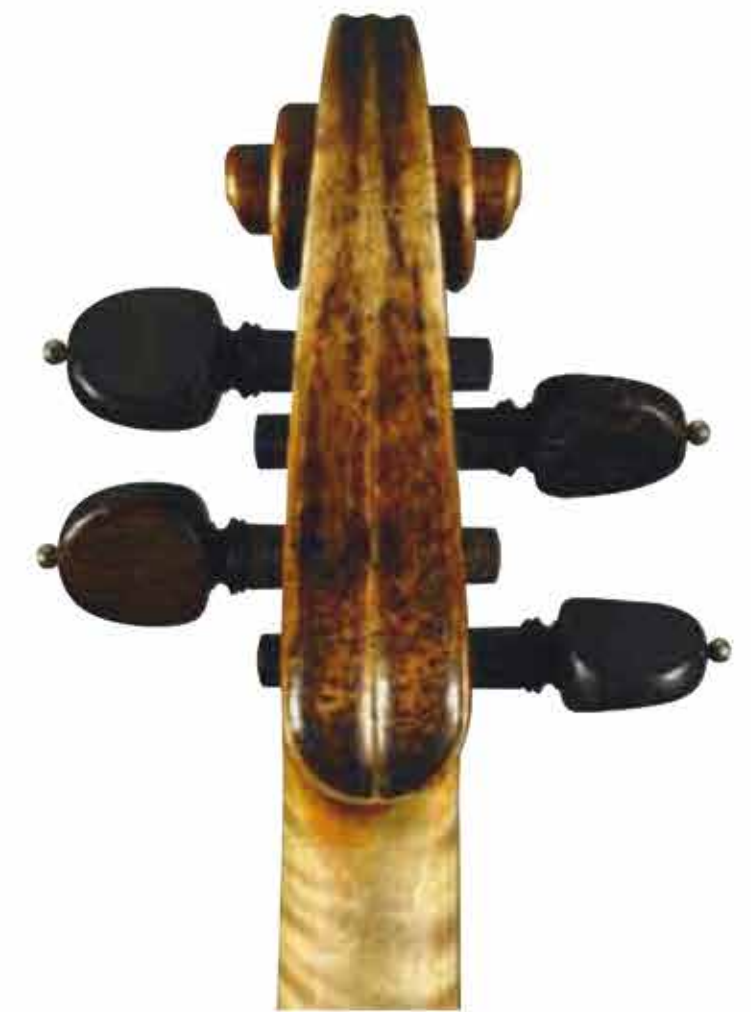
Nicolò Amati



violin 1641



Nicolò Amati



Giuseppe Guarneri 'filius Andrea'

* 1666

† 1740 Cremona

Giuseppe Giovanni Battista Guarneri was the third son of Andrea Guarneri. Like his elder brother Pietro he was a pupil of his father. Pietro left Cremona around 1679 and went to Mantua. After Andrea's death in 1689 Giuseppe took over his workshop. The same year Giuseppe's youngest son Bartolomeo Giuseppe was born, who later was taught violin making by Giuseppe. For many years father and son worked together and numerous instruments Bartolomeo Giuseppe built the body and Giuseppe the scroll. From 1720 Giuseppe Guarneri Senior suffered from poor health and thus resulting financial problems. His son carried on helping him and so he was able to lead his workshop until his death.



Giuseppe Giovanni Battista Guarneri, Sohn des Amati-Schülers Andrea Guarneri, erlernte zusammen mit seinem Bruder Pietro den Geigenbau in der Werkstatt seines Vaters. Während Pietro Cremona gegen 1679 verließ und eine Werkstatt in Mantua eröffnete, übernahm Giuseppe nach dem Tode seines Vaters im Jahre 1698 die Werkstatt in Cremona. Im selben Jahr kam sein jüngster Sohn Bartolomeo Giuseppe zur Welt, er sollte später unter dem Namen Giuseppe Guarneri „del Gesù“ den Namen Guarneri in die höchsten Sphären des Geigenbaus heben. Von 1714 bis circa 1722 assistierte „del Gesù“ in der Werkstatt seines Vaters. Er war dort vornehmlich für die Herstellung der Geigenkörper verantwortlich, während sein Vater sich dem Schnitzen der Schneckennannahm. Ab 1720 hatte Giuseppe Guarneri 'filius Andrea' zunehmend mit gesundheitlichen und daraus resultierenden finanziellen Schwierigkeiten zu kämpfen. Er wurde aber weiterhin von seinem Sohn unterstützt, wodurch er die Werkstatt bis zu seinem Tod weiterführen konnte.



Giuseppe Giovanni Battista Guarneri, figlio dell'allievo della scuola amati Andrea Guarneri (1623-1698), imparò l'arte della liuteria nella bottega del padre insieme al fratello Pietro. Questi si allontanò da Cremona per aprire una sua bottega a Mantova lasciando così a Giuseppe quella di Cremona dopo la morte del padre, mancato nel 1698. Nello stesso anno nacque suo fratello più piccolo, Bartolomeo Giuseppe (1698-1744), il quale successivamente, con il nome di Guarneri "del Gesù", tenne alto il nome della famiglia. Dal 1714 al 1722 circa "del Gesù" lavorò nella bottega del padre; in particolare, curava la produzione di violini, mentre il padre si occupava di intagliare i ricci. Per questo motivo oggi si ritrovano numerosi strumenti il cui corpo ha l'impronta di "del Gesù" e la testa quella di Giuseppe figlio di Andrea. Dal 1720 Giuseppe Guarneri "figlio di Andrea" si ammalò trovandosi così costretto ad abbandonare il proprio lavoro e, di conseguenza, ad affrontare problemi economici. Fu però aiutato dal figlio, il quale gli consentì di portare avanti la bottega fino alla morte.



Giuseppe Giovanni Battista Guarneri, fils de l'élève d'Amati Andrea Guarneri apprit le métier de luthier en même temps que son frère Pietro dans l'atelier de leur père. Alors que Pietro devait quitter Crémone vers 1679 pour ouvrir un atelier à Mantua, Giuseppe quant à lui, reprit l'atelier de son père après la mort de celui-ci en 1698. Son plus jeune fils Bartolomeo Giuseppe vit le jour au cours de cette même année. Plus tard, ce dernier devait porter le nom de Guarneri dans les plus hautes sphères de la lutherie sous le nom de Giuseppe Guarneri « del Gesù ». De 1714 à 1722 environ, « del Gesù » assista son père à l'atelier. Il était en premier lieu responsable de la fabrication du corps du violon, pendant que son père se consacrait à la sculpture des volutes. Ceci explique que nombre d'instruments existent dont le corps est de la main de « del Gesù » et la volute de Giuseppe « filius Andreae ». A partir de 1720, Giuseppe Guarneri « filius Andreae » doit faire face à des problèmes de santé et, par voie de conséquence, à des soucis financiers. Il fut cependant toujours soutenu par son fils, ce qui lui permit de diriger son atelier jusqu'à sa mort.



アンドレア・グアルネリの工房でヴァイオリン製作の技術を学ぶ。兄ピエトロは1679年にマントバに独自の工房を開くが、その間ジュゼッペは1698年父の死後、その工房を受け継ぐ。同年にジュゼッペの息子バルトロメオ・ジュゼッペが生まれる。その息子は後にジュゼッペ・グアルネリ・デル・ジェズとしてグアルネリ家の名を上げる。

1714年から1722年までデル・ジェズは父の元で働く。彼は優先的に胴体(共鳴体)を製作し、父はスクロールの彫りに集中した。その為に、明らかにデル・ジェズに作られた胴体、そしてジュゼッペ・フィリウス・アンドレアのスクロールを仕組む楽器が数多く存在する。1720年後、ジュゼッペ・フィリウス・アンドレアの健康は益々衰え、その為に経済的な問題と闘うが、息子デル・ジェズの支えによって、生涯を終えるまで工房を続ける事が出来た。

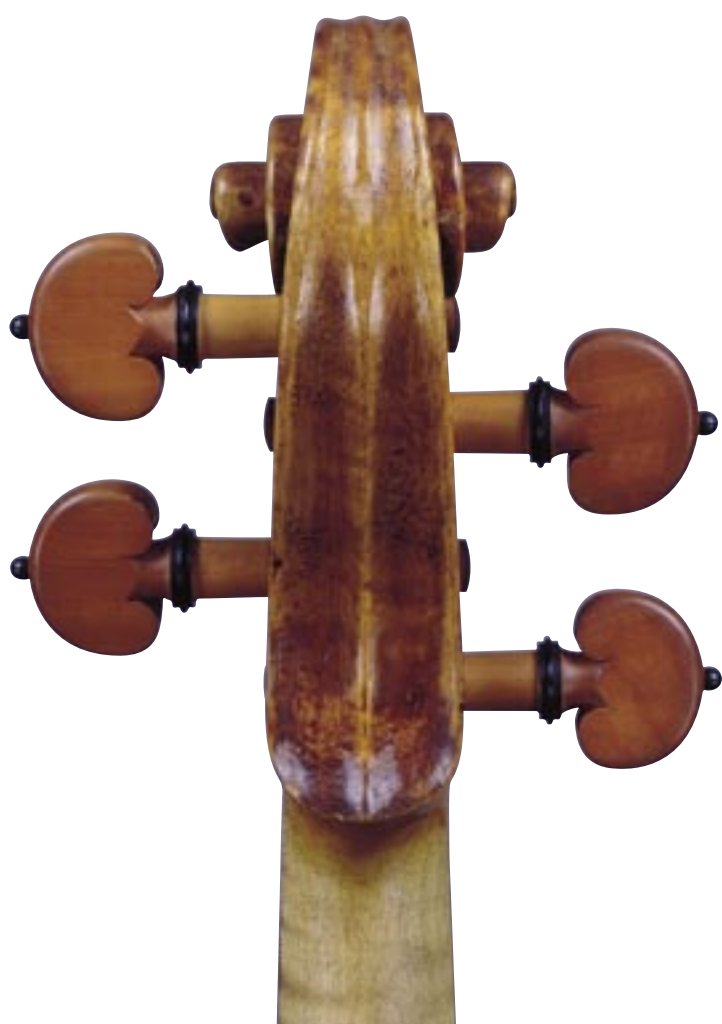
Giuseppe Guarneri 'filius Andrea'



violin 1710



Giuseppe Guarneri 'filius Andrea'



Giovanni Battista Grancino

* 1673 Milan

† after 1726

Unfortunately, little is known about the family and origin of Giovanni Grancino. The assumption that Giovanni was the son of the violin maker Paolo Grancino cannot be verified. Even today, the existence of Paolo has not been confirmed by any source. The only fact which is sure about his early life, is that he joined a workshop with his brother Francesco. In the year 1708, he was accused and later convicted of manslaughter of his colleague and rival Santino Lavazza and was sent out of town. After this event, it is nearly impossible to track him in or outside Milan and so details about his later working life are not known. His work is inspired by Nicolo Amati. The workmanship is of very high quality, especially the f-holes and the fine scrolls show Grancinos outstanding class as a violin maker. Like other Milanese violin makers, Grancino didn't use tonewood of great beauty, which limited funds of his Milanese clientele. His early instruments are covered with a red-brown varnish and the instruments of his later period with a golden-yellow varnish.



Über das frühe Leben von Giovanni Grancino ist leider nicht viel bekannt. Insbesondere die Annahme, dass Giovanni Grancino ein Sohn des Geigenbauer Paolo Grancino war, kann aus heutiger Sicht nicht bestätigt werden. Selbst die Existenz eines Paolo Grancinos lässt sich nicht mit Bestimmtheit klären. Als gesichert gilt nur, dass er am Anfang seiner Karriere in Mailand eine Werkstatt mit seinem Bruder Francesco teilte. Im Jahre 1708 wurde Grancino des Totschlags an seinem Kollegen und Rivalen Santino Lavazza bezichtigt und verurteilt. Auf Grund des Urteils musste Grancino Mailand verlassen und ab diesem Zeitpunkt lassen sich Grancinos Spuren kaum noch nachvollziehen. Seine Arbeit ist an einem Amati-Modell orientiert und zeugt von großer Handwerkskunst. Insbesondere die schön gestochen Schnecken und die eleganten F-Löcher belegen dies eindrucksvoll. Wie andere Mailänder Geigenbauer, so verwendet auch Grancino nicht sonderlich attraktives Holz, was die Zahlungskraft der Mailänder Kundschaft widerspiegelt. Seine frühen Instrumente tragen einen weichen rot-braunen Lack, während der Lack seiner späten Arbeiten von gold-gelber Farbe ist.



Purtroppo sappiamo pochissimo della famiglia e della provenienza di Giovanni Grancino. Soprattutto l'ipotesi che Giovanni Grancino era figlio del liutaio Paolo Grancino non può essere confermata con sicurezza, né può essere confermata l'esistenza di un Paolo Grancino liutaio. L'unico fatto sicuro della sua gioventù è che lavorava in una bottega a Milano, insieme al fratello Francesco. Nel 1708 fu accusato e poi condannato per omicidio colposo del suo collega e rivale Santino Lavazza e cacciato dalla città. Dopo quest'evento è praticamente impossibile trovare tracce della sua vita, sia privata che lavorativa. Il suo lavoro è ispirato a Nicolò Amati e denota una grande maestria. Soprattutto nelle teste e nel taglio delle „effe“ si riconosce l'eccezionale mano di Giovanni Grancino. Come altri Maestri Milanese anch'egli non usava un legno esteticamente bello. Questo sembra rispecchiare le limitate capacità pecuniarie della sua clientela Milanese. Egli usò, per i primi suoi strumenti, una vernice morbida di colore rosso-bruno che abbandonò, in seguito, a favore di una vernice giallo-oro.



Malheureusement peu d'éléments sont connus sur l'origine de Giovanni Grancino. Ainsi, dans l'état actuel de nos connaissances, la supposition selon laquelle Giovanni Grancino était un fils du luthier Paolo Grancino ne peut plus être confirmée. L'existence même d'un certain Paolo Grancino ne peut pas être vérifiée avec certitude. Par contre, il est certain qu'au début de sa carrière, il se partageait un atelier à Milan avec son frère Francesco. En 1708, Grancino fut accusé et condamné pour le meurtre d'un collègue et rival nommé Santino Lavazza. En raison de cette condamnation, Grancino dut quitter Milan et à partir de ce moment là, les historiens ont du mal à suivre ses traces. Son travail s'oriente sur un modèle d'Amati et atteste d'un grand talent artisanal. En particulier les volutes finement sculptées et les élégantes ouïes le démontrent de manière impressionnante. Comme d'autres luthiers milanais, Grancino n'utilise pas un bois de très bonne qualité, ce qui reflète le pouvoir d'achat peu élevé de la clientèle milanaise. Ses premiers instruments sont recouverts d'un vernis souple rouge-brun alors que le vernis de ses créations tardives est d'une couleur or-jaune.



ジョヴァンニ・グランチーノの出生については残念ながら殆ど知られていない。特に彼がバイオリン製作者のパオロ・グランチーノの息子であるという説は現在の研究段階では確認できていない。そもそもパオロ・グランチーノの存在さえも確実に解明されていない。グランチーノが仕事を始めて間もない頃にミラノにある工房を兄のフランチェスコと共同で使っていたことだけは確実である。1708年にグランチーノは彼の同僚・ライバルであるサンティーノ・ラヴァツァの殺害の罪を着せられて有罪の判決を受けたので、彼はミラノを出ななければならなかった。その時点から彼の行方に関しては殆ど手掛かりがない。グランチーノの作品は、アマーティの一つのモデルを手本にしたものであり、彼の優れた手腕を示している。特に華麗に彫られた渦巻きと雄雁なf字孔はその印象的な例として挙げられる。他のミラノのバイオリン製作者と同様、グランチーノも特に魅力的な木材を使わなかったことは、ミラノの客の支払能力を反映している。初期の楽器は



Giovanni Battista Grancino

violoncello 1710 c.



Giovanni Battista Grancino



violoncello 1710 c.



Giovanni Battista Grancino



Jacques-Pierre Thibout

* 1779 Caen

† 1856 St. Mandé

Jacques-Pierre Thibout is thought to have been a son of “Thibout Fils” whose father was supposedly a violin maker as well. In 1796 Jacques-Pierre moved to Paris and worked with Jean Gabriel Koliker. Then, in 1807, he opened his own workshop. Thibout developed his own model that was influenced by Stradivarius. He was a very meticulous and fine craftsman. His amber varnish was applied over a reddish undercoat. Thibouts instruments are regarded as equal to the Italian masters of the period and he is counted as one of finest French violin makers.



Jacques-Pierre Thibout kam 1796 aus seiner Heimatstadt Caen nach Paris und arbeitete dort mit Jean Gabriel Koliker zusammen. Im Jahre 1807 eröffnete er schließlich seine eigene Werkstatt. Thibout entwickelte mit der Zeit ein persönliches Modell, das an Stradivari angelehnt war. Er war ein exzellenter Handwerker, was sich auch in seinem Lack widerspiegelt. Dieser ist meist bernsteinfarben und auf einem rötlichen Untergrund aufgetragen. Thibouts Instrumente stehen denen der italienischen Meister seiner Zeit in nichts nach und er wird heute als einer der besten französischen Geigenbauer angesehen.



Jacques-Pierre Thibout lasciò la sua città natale nel 1796 e si trasferì a Parigi, ove lavorò con Jean Gabriel Koliker e aprì successivamente, nel 1807, una sua bottega. Thibout sviluppò col tempo un modello personale d'ispirazione Stradivari. Era un liutaio eccellente e la sua abilità si riflette nella scelta e nell'applicazione della vernice. Questa, nella maggior parte degli strumenti, presenta un color ambra che risalta sulla base rossiccia. In perfezione e bellezza gli strumenti del Thibout sono in tutto e per tutto uguagliabili alle opere dei maestri italiani di quel tempo e a tutt'oggi è considerato uno dei migliori liutai francesi.



Jean-Pierre Thibout quitta sa ville natale de Caen en 1796 pour s'installer à Paris. Il y travailla avec Jean Gabriel Koliker. En 1807, il ouvrit son propre atelier. Avec le temps, Thibout conçut un modèle personnel, basé sur Stradivari. Il était un excellent artisan. On le remarque à la qualité de son vernis, le plus souvent de couleur ambre appliqué sur un fond rouge. Les instruments de Thibout sont à mettre au même niveau que ceux des luthiers italiens de la même époque, et Thibout compte parmi les meilleurs luthiers français.



ジャック・ピエール・ティブーは1796年に故郷のカンからパリに移り、そこでジャン・ガブリエル・コリカーと共同で仕事をした。その後1807年ついに、自分の工房を開いた。ティブーは漸次に独自のモデルを開発する。そのモデルはストラディヴァリの様式を模倣した物である。丁寧に施されたニスはほとんどが赤味を帯びた下地の上に琥珀色であり、彼は非常に優れた職人である事がわかる。ティブーは最も優れたフランス派ヴァイオリン製作者の一人として認められている。

Jacques-Pierre Thibout



violin 1837



Jacques-Pierre Thibout



violin 1837



Giuseppe Ornati

* 1887 Albrate (Milan)

† 1965 Milan

In 1901 Giuseppe Ornati began to study the art of violin making with Carlo Moneta, an amateur violin maker. From 1903 he worked in Leandro Bisiach`s workshop gaining a lot of making experience as well as studying many of the valuable older instruments that passed through the Bisiach workshop. He soon became one of Bisiach`s best pupils and like Gaetano Sgarabotto, Ornati made (until around 1918/1919) instruments for Bisiach and did repairs for him, even after he established his own workshop. Many of Ornatis violins, violas and cellos were awarded medals including Gold at Rome (1923) and Milan (1924). He was the official violin maker for the Scala Orchestra. From 1961 to 1963 he was a teacher in the Violin Making School of Cremona. One of the Great makers of the 20th Century, Ornati Instruments are characterized by their accuracy and elegance.



Giuseppe Ornati absolvierte seine erste Ausbildung bei Carlo Moneta, ein Amateurgeigenbauer. Ab 1903 arbeitete er dann in der Werkstatt von Leandro Bisiach, wo er sein Können spürbar verfeinert und Studien an alten Meisterinstrumenten anstellen konnte. Bald wurde er zu einem von Bisiachs besten Schülern und wie Gaetano Sgarabotto, baute er bis 1918/1919 Instrumente für Bisiach und war auch als Restaurator tätig, dies sogar nachdem er seine eigene Werkstatt eröffnete. Viele von Ornatis Instrumenten gewannen Preise auf Ausstellungen. So zum Beispiel Gold in Rom im Jahre 1923 und Gold in Mailand im Jahre 1924. Er war zudem der offizielle Geigenbauer des Orchesters der Mailänder Scala und von 1961 bis 1963 Lehrer an der Geigenbauschule Cremona. Giuseppe Ornati war einer der bedeutendsten Meister des 20. Jahrhunderts, was sich in der Eleganz und der starken Persönlichkeit seiner Instrumente widerspiegelt.



Giuseppe Ornati imparò le prime arti del mestiere di liutaio presso Carlo Moneta, un dilettante liutaio. Dal 1903 lavorò nella bottega di Leandro Bisiach ove poté ampliare le sue conoscenze in materia e studiare su vecchi strumenti realizzati da maestri. Divenne presto uno dei migliori allievi di Bisiach e, come Gaetano Sgarabotto, costruì strumenti fino al 1918/19 lavorando al contempo come restauratore, pur tenendo aperta la sua bottega. Ornati ricevette numerosi riconoscimenti per i suoi strumenti, come ad esempio il premio in oro a Roma nel 1923 e a Milano nel 1924. Inoltre era il liutaio ufficiale dell'orchestra del teatro La Scala di Milano e dal 1961 al 1963 lavorò come maestro alla scuola di liuteria di Cremona. Giuseppe Ornati fu uno dei più insigni maestri del XX secolo; la sua abilità si riflette nell'eleganza e nella forte personalità dei suoi strumenti.



Giuseppe Ornati fit son premier apprentissage chez Carlo Moneta, un luthier amateur. A partir de 1903, il affina sensiblement son savoir-faire dans l'atelier de Leandro Bisiach où il a l'opportunité d'étudier des instruments de maîtres anciens. Il devint bientôt l'un des meilleurs élèves de Bisiach et, à l'instar de Gaetano Sgarabotto, il fabriqua des violons pour Bisiach jusqu'en 1918/19. Il fit également de la restauration, activité qu'il devait poursuivre après avoir ouvert son propre atelier. Un grand nombre d'instruments d'Ornati remportèrent des prix lors d'expositions : Médaille d'or en 1923 à Rome, et médaille d'or en 1924 à Milan. L'orchestre de la Scala de Milan le nomma luthier officiel et il fut professeur à l'école de lutherie de Crémone entre 1961 et 1963. Giuseppe Ornati fut l'un des maîtres les plus importants du 20ème siècle, l'élégance et la forte personnalité des ses instruments en témoignent.



ジュゼッペ・オルナーティは最初に素人の弦楽器作成者カルロ・モネタにヴァイオリン製作を学ぶ。1903年からレアンドロ・ビシアッチの工房で仕事をし、そこで古典弦楽器の勉強をしてヴァイオリン製作の技術を磨くことが出来た。やがて彼はビシアッチの最も優れた弟子の一人となりガエタノ・スガラボット等と共に1918年又は1919年まで、既に独自の工房を開いたにもかかわらず、ビシアッチの下で楽器製作や修復の仕事をした。オルナーティの作品は、1923年のローマにおける、1924年のミラノにおける金メダルを初めとする、多数の顕彰を受けた。当時、彼はミラノのスカラ座の公的なヴァイオリン製作者であり、又、1961年から1963年までクレモナのヴァイオリン製作学校で教師をした。ジュゼッペ・オルナーティが20世紀の最も重要なヴァイオリン製作者の一人であった事は彼の優美で個性が強い作品に映し出だされている。

Giuseppe Ornati

viola 1921





Dimensions of the Instruments

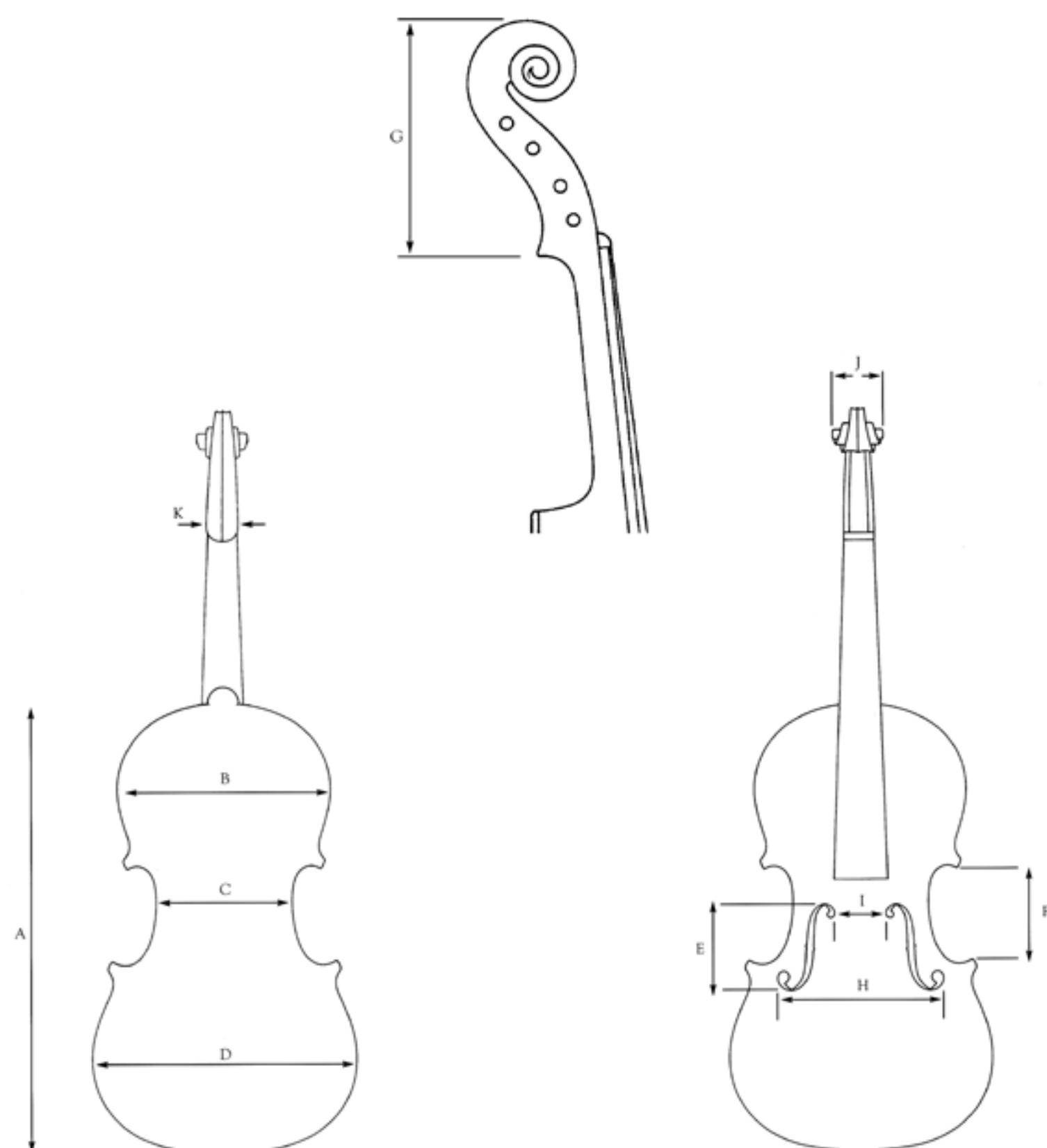


Table of the Measurements (in cm)*

			A	B	C	D	E	F	G	H	I	J	K
Gioffredo Cappa	1700	violin	35,6	16,3	11,5	20,15	6,82	7,37	10,28	12,68	4	3,65	2,45
Carlo Giuseppe Testore	1703	violin	35,6	16,85	11,07	20,6	7,38	7,9	10,97	12,25	4,35	3,56	2,43
Joannis (Giovanni) Tononi	1705 c.	violin	34,9	16,1	10,4	19,8	7	7,8	10,7	12,1	3,5	3,73	2,55
Giuseppe Guarneri 'filius Andrea'	1710	violin	35,3	16,8	11,2	20,5	7	8,8	10,4	13,2	4,2	4,2	2,7
Giovanni Battista Grancino	1710 c.	violoncello	72,6	33,4	23,8	42,6	13,2	17,1	22	27,6	11,26	5,89	4,89
Jacobus Horil	1757	violin	35,2	16,2	10,2	20,2	6,95	8,2	10,3	13	4,45	3,9	2,65
Angelo Molia	1759	violin	35,2	16,1	10,7	20	8	8,5	10,2	12,8	4	4	2,6
François Lejeune	1780 c.	violin	35,5	16	10,8	20,2	7,9	7,96	11,1	12,5	3,98	4,08	2,57
Joseph Bassot	1788	viola	39,7	19	12,9	22,8	7,6	9,3	11,85	14,51	4,84	4,05	2,6
Joseph Bassot	1790 c.	violin	35,8	16,8	11,25	20,85	7,7	8,15	10,87	12,85	3,9	4,12	2,9
Felix Mori Costa	1825	viola	38,5	17,9	12	22,8	8,7	8,7	10,65	14,8	4,6	4,3	2,6
Jacques-Pierre Thibout	1837	violin	35,6	16,7	11	20,6	7	7,66	10,51	12,96	4,1	4,28	2,63
Jean - Joseph - Honoré Derazey	1850 c.	violin	35,4	16,3	11	20,6	7,75	8,35	11,07	12,6	4,35	4	2,75
Pierre Silvestre	1856	violin	35,6	16,8	11	21,1	6,8	7,7	10,5	13,3	4,2	4,1	2,65
Giuseppe Sgarbi	1866	violin	35,6	16,2	11,2	20,7	7,35	7,71	10,88	13,29	4,05	3,82	2,7
Giuseppe Sgarbi	1882	viola	41,7	18,85	12,7	23,8	8,1	9,55	12	15,05	4,9	4,85	2,9
Pierre - Charles Jacquot	1888	violin	35,7	16,8	10,94	20,7	7,4	7,6	10,82	12,97	3,95	4,11	2,65
Vincenzo Postiglione	1891	violin	35,8	16,9	11,3	20,9	7,4	7,6	10,9	12,8	4	4,05	2,6
Vincenzo Sannino	1900	violoncello	75,4	34,7	24,3	43,4	14	15,7	21	26,15	9,9	8	5,25
Stefano Scarampella	1903	violin	35,65	16,8	11,4	20,85	7,23	7,93	11,14	12,6	4	4,24	2,7
Giuseppe Leandro Bisiach	1920	violin	35,5	16,5	11,1	20,5	7,2	7,8	10,4	12,9	4,05	4,1	2,55
Giuseppe Omati	1921	viola	41,6	19,9	12,7	24,35	8,5	8,85	12,5	15,75	5,05	4,9	3,2
Giuseppe Omati	1952	violin	35,4	16,7	11,5	20,9	7,03	7,61	10,6	13,51	4,48	4,23	2,7
Iginio Sderci	1924	violin	35,3	16,6	11,13	20,6	6,7	7,82	10,7	12,75	3,95	4	2,55
Marko Dobretsovitch	1925	violin	35,5	16,7	10,95	20,7	6,8	7,6	10,8	13,3	4,2	4,15	2,6
Gaetano Gadda	1928	violin	35,7	16,8	11,4	20,7	7,04	7,55	10,8	12,35	4,02	4,18	2,6
Gaetano Gadda	1934	violin	35,8	16,7	11,1	20,95	7,5	7,9	10,55	12,66	4,03	4,35	2,67
Gaetano Gadda	1949	viola	42,6	20,3	12,5	24,9	9	9	12,4	14,1	4,05	4,7	3,05
Ferdinando Garimberti	1928	violin	35,6	16,75	11,3	20,6	6,82	7,68	10,98	12,68	4,19	4,14	2,57
Ferdinando Garimberti	1929	violin	35,6	16,9	11	20,8	7	7,76	10,75	12,88	4,15	4,3	2,6
Ferdinando Garimberti	1967	violin	35,6	16,9	11,2	20,9	7,05	7,7	11	13,1	4,15	4,5	2,85
Paolo de Barbieri	1930	violin	35,7	17	11	21	7	7,65	10,75	13,3	4,1	4,15	2,6
Gaetano Pareschi	1938	violin	35,8	16,7	10,8	20,75	7,1	7,7	10,5	13	4,1	3,9	2,5
Amedeo Simonazzi	1951	violin	35,5	16,7	11,2	20,8	7	7,65	10,7	13,3	4,3	3,85	2,7
Arnaldo Morano	1957	violin	35,6	16,8	10,95	20,8	7,02	7,5	10,8	13,1	3,9	4,5	2,8
Arturo Fracassi	1962	violin	35,5	16,7	11,4	20,7	7,5	7,6	11	13,5	4,2	4,3	2,82
Romolo Parmeggiani	1963	viola	42	19,3	12,75	24,4	8,5	8,6	12,9	15,35	4,9	4,9	3,05
Sesto Rocchi	1975	violin	35,75	17,1	11,6	21,1	7	7,45	11	13,5	3,9	3,8	2,6
Ernesto Pevere	1988	violin	35,4	16,7	10,86	20,6	7,3	8	10,25	13,1	4,42	3,75	3,94
Erminio Malagutti	1991	violin	35,7	17	11,5	21	7,35	7,7	11,1	13,5	4,1	4,1	2,7

*The dimensions are taken with the slide calliper rule



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