

Nicolaus Amatus

Joseph Guarnerius

Nicolaus Gagliano

Antonius Stradiuarius Cremonensis



*The*  
**ROBERTSON**  
*Collection*

*Johannes Cuypers*

**J. B. VUILLAUME**



Nicolas Lupot 

GAND & BERNARDEL

*Georges Mougenot*

# ROBERTSON & SONS



*Don F. Robertson  
President and Founder*

For more than four decades, Robertson & Sons has specialized in providing the highest quality stringed instruments and bows to collectors, professional musicians, music educators and students of all ages. Our modern facility is equipped with three instrument showrooms as well as a beautiful recital hall, which is accessible to our customers to help find the perfect instrument or bow.

We are located in Albuquerque, New Mexico and started as a small family business. Over the years our strong tradition of integrity and friendly dedicated service has allowed us to grow into one of the largest violin dealers in North America. With such an extensive collection, you will always feel confident at Robertson's knowing that you have chosen from the best selection available.

The following pages feature a selection of rare instruments in exceptionally fine condition from the Robertson Collection. If you would like additional information on any of the instruments in the catalogue or those listed on our website, please contact a member of our sales staff.

Don F. Robertson  
Robertson & Sons Violin Shop, Incorporated



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## JEAN BAPTISTE VUILLAUME VIOLIN, 1870 DEL GESU MODEL PARIS

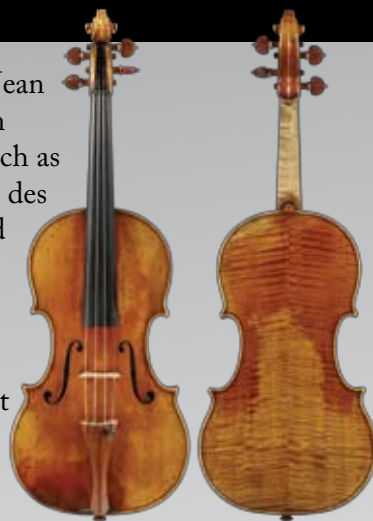
The most prolific maker and one of the most prominent dealers of the 1800's, Jean Baptiste Vuillaume (1798-1876) was influential in the promotion of fine Italian instruments and had notable relationships with concert artists and collectors such as Nicolo Paganini and Luigi Tarisio. In 1828 he set up a workshop at Rue Croix des Petite Champs until 1858 when he moved to Rue Demours-Ternes. He gained notoriety for his superb copies of Amati, Maggini, Stradivari, and Guarneri instruments.



The violin (right) is based on a Guarneri del Gesu model which is considered his most popular. Vuillaume violins are used by many prominent artists including the renowned soloist Hillary Hahn. It is offered with certificates from Robertson & Sons and Reuning & Sons.

Our featured Vuillaume viola (left) is an exquisite copy of Maggini and is in virtually mint condition. Documentation includes a certificate and sales receipt from W.E. Hill & Sons and a certificate from Robertson & Sons. The viola is a standard Vuillaume size at 15 <sup>5</sup>/<sub>8</sub>" and was owned by a professional player for over 60 years.

VIOLA, 1860 15 <sup>5</sup>/<sub>8</sub>"  
PARIS



## GIOVANNI GRANCINO VIOLIN, 1712 MILAN

The Grancino family was the first important dynasty of Milanese makers. This violin by Giovanni Grancino II (1673-c.1727) is from the period after 1700 in which he became more acquainted with Cremonese violin making; this is most evident by the change in his varnish from a rather heavy brown to an illustrious gold in imitation of the Cremonese tradition. This violin is one of the best examples of his later period and is in near mint condition. It is offered with certificates from Robertson & Sons, Andre Levi, and a letter from Tim Ingles of Sotheby's Fine Musical Instrument Department.



LORENZO STORIONI VIOLIN, 1797  
CREMONA

Regarded as one of the last great Cremonese makers, Storioni's work inspired a prolific revival of violin making in Cremona, particularly from the Ceruti family. However, with the end of the Ceruti dynasty the focal point of violin making moved away from Cremona. Violinists such as Vieuxtemps and Wilhelmj played on Storioni violins. The tone of this violin is excellent and the condition is near mint. It is offered with certificates from W.E. Hill & Sons, Robertson & Sons, J & A Beare, and Wm. Moennig.



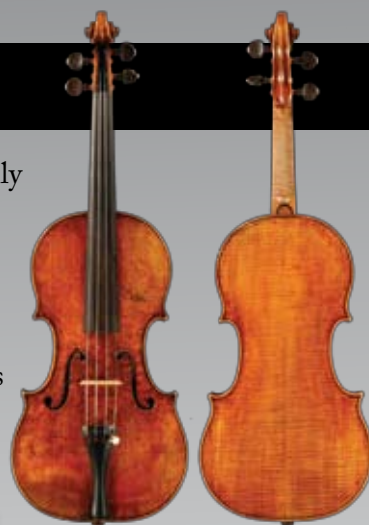
Laurentius Storioni

## NICOLO AMATI VIOLIN, 1671 CREMONA

The early School of Cremonese violin making was dominated by the Amati family and in particular, Nicolo Amati (1596-1684) whose efforts as a teacher brought forth many notable makers such as Andrea Guarneri, G. B. Rogeri, Giacomo Gennaro, Francesco Ruggeri, and possibly Antonio Stradivari.

This violin has exceptionally beautiful wood and a robust tone. At 353mm it is easy to play, but not too small for a larger individual. It is offered with certificates from W.E. Hill & Sons, Robertson & Sons, and letters of correspondence from A.E. Smith & Co. The original Hill fingerboard will be included with this sale.

Nicolaus Amatus



## JOANNES BAPTISTA GUADAGNINI, 1760'S PARMA



Joannes Baptista Guadagnini (1711-1786) was the most important maker of the Guadagnini family. Guadagnini's career is divided into different time periods reflected by the city in which he worked, the first being Piacenza. It is generally accepted that he learned the art of violin making from his father, Lorenzo. J. B. Guadagnini worked in Milan from 1749 to 1759, a brief period in Cremona, then in Parma from 1759 to 1771 before finally settling in Turin until his death in 1786.

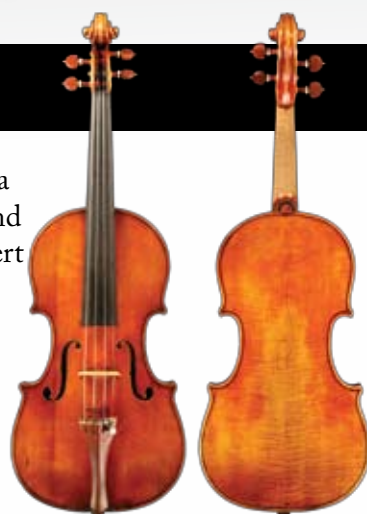
Specifically, the Milan and Parma examples shown here display the most recognizable trait of Guadagnini in that the lower lobes of the F-holes have a distinct tear drop shape, while the upper lobes are smaller in proportion.

Joannes Baptista Guadagnini

The Parma violin (above) was owned by a concertmaster of the Atlanta Symphony for many years and is offered with certificates from W.E. Hill & Sons, Frederick W. Oster, Robertson & Sons, and D.R. Hill & Son. Additional documentation includes a Eugene Knapik appraisal, Bein & Fushi receipt, and Christie's Catalog (1983) and letter.

## VIOLIN, 1752 MILAN

The Milan example has a most remarkable tone and is worthy of a solo concert artist. It is offered with certificates from Rembert Wurlitzer, Robertson & Sons, Jacques Francais, and Wm. Moennig & Sons.



## VIOLA, 1783 15 <sup>13</sup>/<sub>16</sub>" TURIN

Although Guadagnini made violas less than sixteen inches, he occasionally achieved a quality of sound equal to that of the larger examples by Maggini, da Salo, and Amati. This viola fits that particular mold and still maintains some of the beautiful red varnish we find from his best Turin period. It is offered with certificates from Robertson & Sons and J & A Beare.



## JOSEPH FILIUS ANDREA GUARNERI VIOLIN, C. 1710-15 CREMONA

Joseph filius Andrea Guarneri (1666-1739/40), second son of Andrea, worked in Cremona with his two sons Pietro and Giuseppe. Giuseppe is the celebrated Joseph Guarneri del Gesù. This violin is a collaborative effort between the father Joseph and his son, Guarneri del Gesù. The certificates state “made in the workshop of Joseph filius Andrea Guarneri by his son Giuseppe del Gesù under the direction of his father.” This instrument is offered with certificates from Robertson & Sons, Peter Biddulph and Rembert Wurlitzer, Inc. It is pictured in the book, *Violin Makers of the Guarneri Family* by Hill and Sons.



Joseph Guarnerius



## ANTONIO STRADIVARI VIOLIN, 1701 “EX. MARKEES” CREMONA

In a letter written to Professor Markees in 1901, Joseph Joachim describes the 1701 Stradivari violin stating, “I know the violin and have played it on numerous occasions and was pleased by its sparkling tone.” This violin was recently played on a solo artist recording for EDI Record Label. This violin is offered with certificates from Robertson & Sons, Peter Biddulph, John Friedrich, Emil Herrmann, Peter Prier & Sons and letter of correspondence from Joachim to Professor Markees. The violin is also pictured in Herbert Goodkind’s *Violin Iconography of Antonio Stradivari*.

Antonius Stradiuarius

## PAOLO ANTONIO TESTORE CELLO, 1741 MILAN

Paolo Antonio Testore (1700-1767) was the second son of Carlo Giuseppe and was one of the three finest makers from the Testore family. A distinctive characteristic of this maker is that he frequently omitted purfling and often used lesser quality wood. This example, however, has inlaid purfling and superior top wood indicating a higher level of detail work. The cello is slightly smaller in size and has been the property of a principal cellist for over fifty years. It is offered with certificates by Rembert Wurlitzer and Robertson & Sons.



Paolo Antonio Testore



## NICOLAS LUPOT CELLO, 1793 ORLEANS

Nicolas Lupot (1758-1824) is regarded as the greatest French maker and referred to as the “French Stradivarius.” Under his father’s tutelage, Lupot worked in Orleans until his relocation to Paris in 1794, where he spent the remainder of his life. Lupot’s many achievements include his appointments as maker to the king in 1815 and to the Paris Conservatory in 1816.

This cello was made in 1793, his last year in Orleans. It is in pristine condition and the tone is powerful, possessing all the characteristics of a great Italian instrument. It is offered with certificates from Robertson & Sons, J & A Beare, Roland Baumgartner, G. Houfflack, and Hans Schicker.

Nicolas Lupot

## DAVID TECCHLER CELLO, 1713 ROME

David Tecchler (1666-1748) worked in Rome after brief periods in Salzburg, Venice and Cremona. His cellos are particularly sought after as he made only about fifty and was considered the best maker in Rome. Although he made larger cellos, this one has been exquisitely cut down to a manageable size. Known as the ex. "Soyer," it was owned by the famous cellist David Soyer of the Guarneri String Quartet. Documents include a certificate and letter from Rembert Wurlitzer, appraisal and certificate from Jacques Francais, and certificates from Robertson & Sons and Morel & Gradoux-Matt.



David Tecchler

## CARLO CARLETTI BASS, C. 1910 PIEVE DI CENTO, ITALY

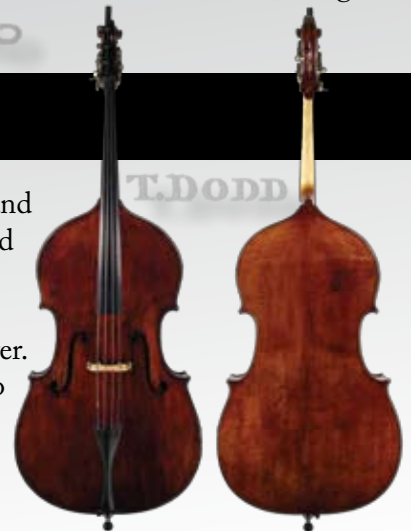
Carlo began his career as a violin maker in the shop of Leandro Bisiach where he produced instruments in the "white." He mentored his two sons, Natale and Orfeo, who took over their father's shop in 1920. An early and well preserved example of this master's work, this instrument has a powerful, dark, true Italian sound and is most well suited for orchestral playing. The neck and setup work was recently completed by Robertson and Sons to enhance the playability of this bold pattern. It is offered with certificates from Robertson & Sons and Duane Rosengard.



Carletti Carlo

## THOMAS DODD BASS, C. 1810 LONDON

Thomas Dodd established a shop and employed such makers as B.S. Fendt and J.F. Lott. The varnish on this bass lends validity to his claim that he possessed the original Cremonese recipe. It exemplifies English making at the highest level through the highly sophisticated modeling and exact workmanship. Tonally, it can best be described as the perfect marriage of elegance and power. This model is very manageable and is ideal for the avid orchestral player who performs anything from the occasional recital to solo performances with orchestra. The bass is in an excellent state of preservation. It is offered with certificates from Robertson & Sons and Duane Rosengard.



T.DODD

## LEOPOLD NOIRIEL BASS, C. 1820 TURIN

A neighbor, co-worker and close personal friend to G.F. Pressenda, Leopold Noiriell worked in Turin for over three decades. This is the earliest known bass by Noiriell and dates from about 1820, the time that he settled in Turin. The wood choice is typical for Noiriell, locally grown, slab-cut poplar back and scroll, with slab to quarter cut spruce for the top. Although this large gamba-patterned body is not typical of this maker, the scroll is in the maker's usual style—full-bodied, deeply chamfered, and originally with a rounded heel. This bass is in remarkable condition and has an extremely powerful, dense sound with the presence necessary to lead a section. It is offered with a certificate from Robertson & Sons.



L.º NOIRIEL

ANTONIO STRADIVARI CELLO, 1689 “ARCHINTO”  
CREMONA



Regarded as the greatest violin maker of all time, Antonio Stradivari (1644-1737) had a successful career spanning over 70 years. With the help of his two sons Francesco and Omobono, he produced about 1000 instruments of which approximately 650 remain in existence today. Many of his instruments were made for royalty and are now preserved in museum collections.

The "Archinto" is fascinating for its remarkable beauty and extraordinary sound. It is accompanied by twelve certificates and various documentation that outline the entire history of its existence. The "Archinto" is the sister to the "Tuscan" or "Medici" cello which resides in the Instituto Cherubini in Florence. This cello is generally regarded as the greatest pre-1700 Stradivari cello.

Stradivari's cello production leaves us with arguably only 55 to 60 examples. His early cellos were made of large dimensions and most have been reduced in size, however, this cello remains slightly over 30 inches. Although most pre-1700 Stradivari cellos were made with poplar and willow, the "Archinto" is one of the few that were constructed with maple back, sides, neck, and scroll.





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