



G.B. Rogeri, 1690

The
ROBERTSON
Collection



BASSES

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 basses 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.

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CARLO CARLETTI, C. 1900



Body Length: 45"
Upper bout: 21 1/16"
Center bout: 14 7/8"
Lower bout: 27 1/2"
String length: 42"



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 later took over their father's shop. 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.

ORFEO CARLETTI, C. 1935



Body Length: 43 1/2"
Upper bout: 19 3/8"
Center bout: 14 1/4"
Lower bout: 26"
String length: 42"



The second son and pupil of Carlo, Orfeo took over his father's workshop at Pieve di Cento just before 1930 until 1934. This late example made c.1935 demonstrates exemplary violin making skills through his unique modeling, bold edges, and deeply chamfered scroll which are all typical traits of the modern Bolognese school. Tonally this bass can be described as powerful and dense with an edge and excellent presence. It is offered with a certificate of authenticity from D.F. Robertson.

ENRICO BAJONI, 1878



Body Length: 40"
Upper bout: 19 $\frac{7}{16}$ "
Center bout: 14 $\frac{3}{4}$ "
Lower bout: 25 $\frac{11}{16}$ "
String length: 40 $\frac{1}{2}$ "

Enrico was the son of the better known Luigi Bajoni. This bass bears an inscription of the maker on the internal lower bass rib dating it from Milano 1878, and was formerly part of the collection of the Curtis Institute of Music. Despite its modest dimensions, this bass has a powerful sound characteristic of much larger instruments and is suitable for both orchestral and solo playing. The quality of materials, stunning varnish, and remarkable condition make this an ideal choice for a player or collector. It is offered with a certificate from D.F. Robertson.

GIOVANNI CAVANI, C. 1890



Body Length: 44 $\frac{3}{4}$ "
Upper bout: 19 $\frac{1}{2}$ "
Center bout: 14 $\frac{1}{2}$ "
Lower bout: 26 $\frac{1}{2}$ "
String length: 41 $\frac{1}{2}$ "

Giovanni Cavani was one of the first late 19th century Italian makers that designed and built a bass that anticipated the needs of the player of orchestra, solo and chamber music. The instrument is very comfortable in all registers. Though not labeled, the instrument was profusely branded by Cavani on the interior. It has a Robertson C-extension and is offered with certificates from D.F. Robertson and Duane Rosengard.

ARMANDO PICCAGLIANI, 1929



Body Length: 43"
Upper bout: 21 7/16"
Center bout: 15 5/16"
Lower bout: 26 7/8"
String length: 41 3/4"

One of half-dozen known basses this maker produced early in his career, this is a handsome, large form example that is reminiscent of the great Venetian makers. The somewhat shallow ribs permit easy facility. The back is made of one piece of poplar and is free from defects. Tonally, this bass has the complexity and maturity of an instrument well beyond its years. It is offered with certificates from D.F. Robertson and Duane Rosengard.

THOMAS DODD, EARLY 1800's



Body Length: 43 1/2"
Upper bout: 20 7/16"
Center bout: 14 3/4"
Lower bout: 26 1/4"
String length: 41 3/4"

This bass 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. It is very manageable and is ideal for orchestral or solo performances with orchestra. The bass is in an excellent state of preservation. It is offered with certificates from Robertson & Sons and Duane Rosengard.

LEOPOLD NOIRIEL BASS, C. 1820



Body Length: 43 3/4"

Upper bout: 19 15/16"

Center bout: 15 1/16"

Lower bout: 27 1/8"

String length: 41 1/2"

A neighbor, co-worker and close personal friend to G.F. Pressenda, Leopold Noiriel worked in Turin for over three decades. This is the earliest known bass by Noiriel and dates from about 1820, the time that he settled in Turin.

The wood choice is typical for Noiriel, 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.



G. P. MAGGINI, C. 1620



G.B. ROGERI, 1690



F. GUIDANTUS, 1704





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