

October 2026 London

Catalog online: Mon 12 Oct 2026, 11:00 AM BST | Bidding opens: Thu 15 Oct 2026, 11:00 AM BST | Bidding ends: Mon 26 Oct 2026

Bidders are required to read and agree to the Terms and Conditions of Sale at <https://tarisio.com/legal/terms>

I

A violin case by M. A. Gordge

Labeled, "Made in England by M. A. Gordge."

Brown canvas cover. Green velvet interior. Brass hardware. Original velvet cover and leather strap.

Opening bid: **£200**

Ending time: **26 Oct 2026 1:00 PM GMT**

2

A pochette by Joachim Tielke, Hamburg, 1707

Labeled, "Joachim Tielke, in Hamburg An 1707."

Ivory endpin.

19.7 cm

Joachim Tielke (1641–1719) was one of the most celebrated German instrument makers of the Baroque period, working in Hamburg and renowned for the extraordinary refinement and elaborate decoration of his instruments. His work is distinguished by meticulous craftsmanship, exceptional materials and richly ornamented details, often incorporating intricate inlays and carving. His surviving instruments are among the most admired examples of seventeenth-century German craftsmanship.

The present pochette, or pocket fiddle, is a rare and particularly appealing example of Tielke's artistry. These diminutive instruments were especially popular among dance masters of the seventeenth and eighteenth centuries, who carried them in their coat pockets for use during lessons. Despite their modest dimensions, the finest pochettes were made with the same attention to detail and refinement as larger instruments, and Tielke's examples are particularly prized for their craftsmanship and decorative elegance.

Combining rarity, historical interest and the distinctive artistry of one of the Baroque era's most accomplished makers, this pochette is a fascinating example of early stringed instrument making and an important collector's piece.

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£3,500**

Ending time: **26 Oct 2026 1:01 PM GMT**

3

A bass bow by Louis Morizot frères

Stamped to the lower facet, "Jh. V. Aubry Paris."

Octagonal stick. Silver mounted.

Weight: 118.0 grams

Certificate: Cabinet d'Archetiers Experts Jean-François Raffin - Successeurs, Yannick Le Canu, Sylvain Bigot, Paris, Oct 18 2024

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 1:06 PM GMT**

4

An experimental cello bow by Jean-Baptiste Vuillaume ‡

Stamped, "Vuillaume A Paris." and to the audience side, "Brevet D Invention."

Round stick in metal. Silver mounted.

Weight: 75.0 grams (without hair)

This lot is sold as a Dutch lot. Bidding will begin on October 15th at 11:00 AM BST. The bid amount for this lot descends gradually starting at £20,000. Once the bidding period has started you can place a bid at any time, but once you bid, bidding is closed and you will purchase the lot at this amount. Only one bid will be accepted for this lot. Please remember that Tarisio's standard Terms and Conditions apply, including the buyer's premium.

NOTE: You must pre-register to bid on this lot. Please allow 24 hours for your registration to be approved.

5

A cello bow by Hermann Richard Pfretzschner

Stamped, "H. R. Pfretzschner." Branded to the frog.

Octagonal stick. Silver mounted.

Weight: 78.5 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£550**

Ending time: **26 Oct 2026 1:12 PM GMT**

6

A cello bow by Rudolf Neudörfer Ω

Stamped, "Rudolf Neudörfer."

Round stick. Silver mounted.

Weight: 81.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£700**

Ending time: **26 Oct 2026 1:13 PM GMT**

7

A cello bow by Louis Morizot frères ‡

Unstamped.

Round stick. Silver mounted.

Weight: 85.5 grams

Certificate: Pierre Guillaume, Brussels, Feb 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£700**

Ending time: **26 Oct 2026 1:14 PM GMT**

8

A cello bow by Louis Morizot frères Ω

Stamped, "L. Morizot."

Octagonal stick. Silver mounted.

Weight: 83.5 grams

Certificate: Pierre Guillaume, Brussels, Oct 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£700**

Ending time: **26 Oct 2026 1:15 PM GMT**

9

A cello bow by C. Hans-Karl Schmidt Ω

Stamped, "C. Hans-Karl Schmidt, Dresden."

Octagonal stick. Silver mounted.

Weight: 80.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£800**

Ending time: **26 Oct 2026 1:16 PM GMT**

I0

A cello bow by Louis Morizot père et fils ‡

Stamped, "O. Marissal Lille."

Round stick. Silver mounted.

Weight: 79.0 grams

Certificate: Pierre Guillaume, Brussels, Oct 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 1:17 PM GMT**

II

A cello bow by François Lotte Ω

Stamped faintly, "Fcois Lotte."

Round stick. Silver mounted. The button later.

Weight: 81.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 1:18 PM GMT**

I2

A cello bow by Jérôme Thibouville-Lamy

Stamped, "Jérôme Thibouville-Lamy."

Round stick. Silver mounted.

Weight: 75.5 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 1:19 PM GMT**

I3

A cello bow by Charles Nicolas Bazin

Stamped, "C. Bazin."

Round stick. Silver plated nickel mounted.

Weight: 77.0 grams

Certificate: Pierre Guillaume, Brussels, May 2 2018

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,000**

Ending time: **26 Oct 2026 1:20 PM GMT**

I4

A cello bow by Justin Poirson ‡

Stamped, "Gand & Bernardel Fres."

Round stick. Silver mounted.

Weight: 78.0 grams

Certificate: Pierre Guillaume, Brussels, Feb 20 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,750**

Ending time: **26 Oct 2026 1:21 PM GMT**

I5

A cello bow by Auguste Lenoble

Stamped, "A. Lenoble."

Round stick. Silver mounted.

Weight: 80.0 grams

Certificate: Cabinet d'Archetiers Experts Jean-François Raffin - Successeurs, Yannick Le Canu, Sylvain Bigot, Paris, Sep 26 2025

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£3,500**

Ending time: **26 Oct 2026 1:22 PM GMT**

I6

A cello bow by Claude Thomassin

Unstamped.

Octagonal stick. Silver mounted.

Weight: 79.0 grams

Certificate: Cabinet d'Archetiers Experts Jean-François Raffin, Sylvain Bigot, Yannick Le Canu, Paris, Sep 19 2023

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£4,500**

Ending time: **26 Oct 2026 1:23 PM GMT**

17

A cello bow by Émile-Auguste Ouchard



Stamped to the player and audience side and to the lower facet, "E. A. Ouchard Paris."

Round stick. Tortoiseshell and gold mounted.

Weight: 80.0 grams

Émile-Auguste Ouchard was born into one of Mirecourt's great bow-making dynasties. He trained alongside his father, Émile François, in the renowned workshop of Cuniot-Hury, and the two continued to work together for many years. In 1937, he took over the family firm, but the following year he moved to Paris to establish his own workshop. It was here that his work reached a new level of refinement. The period from approximately 1940 to 1960 is generally regarded as his golden age, during which he produced some of the most admired French bows of the twentieth century. His growing reputation was recognized with a Grand Prix at the 1942 Paris International Exhibition. In 1946, he moved to New York, where he worked independently until 1948, when he accepted an exclusive position with William Lewis & Son in Chicago.

Made in 1940, at the very beginning of this celebrated period, the present cello bow is an exceptional example of Ouchard's mature work, retaining all its principal original parts. The quality of the materials speaks to the maker's ambition: a beautifully figured stick of pernambuco complemented by elegant gold and tortoiseshell mounts. The result is a bow of considerable distinction, combining the strength and assurance of Ouchard's craftsmanship with the refinement that characterizes his finest work. As appreciation for his bows continues to grow, examples of this quality and originality have become increasingly sought after. This bow stands as a particularly fine reference example of Ouchard's work at the height of his career.

Certificate: Cabinet d'Archetiers Experts Jean-François Raffin, Sylvain Bigot, Yannick Le Canu, Paris, Jan 29 2025

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£20,000**

Ending time: **26 Oct 2026 1:24 PM GMT**

18

A cello, Hill school, London, c.1800

Unlabeled.

Length of back: 74.3 cm

Opening bid: **£4,000**

Ending time: **26 Oct 2026 1:29 PM GMT**

19

A cello, mid 19th century

Labeled, "Luigi Bajoni Fece L'Anno 1855 Milano."

Revarnished.

Length of back: 74.2 cm

Dendrochronology report: Sondre Lie, Oslo, Oct 7 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£7,000**

Ending time: **26 Oct 2026 1:30 PM GMT**

20

A cello, c. 1765-70 ascribed to and possibly by Joseph Hill, London

Labeled, "Joseph Hill Maker at the Harp and Flute In The Hay Market..17..."

Bearing a Hill number to the fingerboard, "W 942." The head later.

Length of back: 73.7 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

This item underwent dendrochronology testing. No result was found.

Letter certificate: W. E. Hill & Sons, London, Oct 6 1976

Opening bid: **£13,000**

Ending time: **26 Oct 2026 1:31 PM GMT**

A cello by Bernard Millant, Paris, 1950 Ω

Labeled, "Bernard Millant, Fils de Max No 63 Luthier d'Art, Paris - 1950." Inscribed to the label, "2eme choix" Signed to the label.

Branded twice to the inside back, inside top and to the upper and lower block, "Bernard Millant à Paris."

Length of back: 76.2 cm

"Bernard Millant, son of Max Millant, grew up immersed in the distinguished Parisian workshop of his father and uncle, Roger. An accomplished maker in his own right, he went on to become one of the most respected French bow experts of his generation.

Made in Paris in 1950, this cello comes directly from a musician who has maintained it with great care. It is accompanied by two certificates, including one issued by Bernard Millant himself. The instrument is in excellent overall condition, retaining an abundance of its original, richly colored reddish-brown varnish. Particularly noteworthy is its entirely crack-free state of preservation, a rare and highly desirable quality in a cello of this age. The combination of its fine condition, original varnish and documented history makes this a particularly appealing example of mid-twentieth-century Parisian craftsmanship."

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026
Dates the latest ring of the bass and treble side as 1895 and 1877, respectively.

Letter certificate: Bernard Millant, Paris, Feb 15 1954

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£20,000**

Ending time: **26 Oct 2026 1:32 PM GMT**

A cello, probably Trieste school, c. 1830, ascribed to Guidantus ‡

ex - Christopher Marwood

Labeled, "Joannes Florenus Guidantus Fecit Bononiæ Anno 1734."

Length of back: 76.0 cm

A highly interesting cello, probably made in Trieste around 1830, this instrument is accompanied by its original certificate from W. E. Hill & Sons, attributing it to Guidantus.

The cello comes from the distinguished Irish cellist Christopher Marwood, who acquired it in 1990 and has played it extensively throughout his career. A member of the celebrated Vanbrugh Quartet from 1985 to 2017, Marwood used this instrument for much of his time with the ensemble, and its voice can be heard on a number of the quartet's recordings. He is now director of Ireland's National String Quartet Foundation and teaches at the Cork School of Music.

With its intriguing attribution, distinguished provenance and long association with an important chamber musician, this cello offers a particularly appealing combination of history and musical pedigree.

Dendrochronology report: Sondre Lie, Oslo, May 20 2026
Dates the latest ring of the bass and treble side as 1788 and 1782, respectively.

Letter certificate: W. E. Hill & Sons, London, Feb 9 1978

Opening bid: **£50,000**

Ending time: **26 Oct 2026 1:33 PM GMT**

23

A cello by François Louis Pique, Paris, 1792 ‡

Labeled, "Pique Rue Coquillière vis à vis l'hotel du roulage a Paris 1792."

Length of back: 75.5 cm

François-Louis Pique was one of the pioneers of the French school of violin making. Having established his own workshop in Paris by 1787, he was among the first French makers to embrace the Stradivari model, at a time when Parisian tastes were turning increasingly towards the great Cremonese master. In the early 1790s, Pique began commissioning violins from Nicolas Lupot, then a relatively unknown maker working in Orléans. When Lupot moved to Paris in 1796, the two began a close collaboration, developing and refining their models to such an extent that their respective influences remain difficult to disentangle. Pique retired in 1818, and his final years were marked by the loss of the use of his right arm, a particularly unfortunate fate for a gifted craftsman. While Lupot would go on to be celebrated as the "French Stradivari," Pique's own contribution, long overshadowed, is increasingly recognized as fundamental to the development of the Parisian school.

Made in 1792, as its original label attests, this cello is a rare and important example of Pique's work. It is the earliest known of his cellos, of which only approximately seven are believed to survive. The instrument follows Stradivari's *Forma B*, the smaller and more manageable model adopted by the Cremonese master for his later cellos. It retains a beautiful, warm reddish golden-brown varnish and is original in all its principal parts. Accompanied by two certificates, the cello is of particular historical significance, representing an early and accomplished interpretation of the Stradivari model in France. With its rarity, fine state of preservation and importance in the development of the French school, it offers an exceptional opportunity to acquire a cello by one of the most influential makers of his generation.

Certificate: Jean-Jacques Rampal, Paris, Dec 7 2023

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

Dates the latest ring of the bass and treble side as 1741 and 1715, respectively.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£60,000**

Ending time: **26 Oct 2026 1:34 PM GMT**

24

A viola bow by James Tubbs

Stamped, "Jas Tubbs."

Round stick. Silver mounted. Spliced stick. The frog, probably original, made in two laminated ebony parts.

Weight: 71.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£700**

Ending time: **26 Oct 2026 1:39 PM GMT**

25

A viola bow by Louis Morizot père et fils Ω

Stamped, "L. Morizot."

Round stick. Silver mounted.

Weight: 67.5 grams

Certificate: Pierre Guillaume, Brussels, Oct 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£800**

Ending time: **26 Oct 2026 1:40 PM GMT**

26

A viola bow, Knopf family

ex - Peter Schidlof

Unstamped.

Octagonal stick in ironwood. Nickel and bone mounted.

Weight: 62.0 grams

Peter Schidlof (1922–1987) was one of the most distinguished violists of the twentieth century, whose contribution to chamber music helped establish the string quartet as a major force in international concert life. In 1947, together with violinists Norbert Brainin and Sigmund Nissel and cellist Martin Lovett, he founded the celebrated Amadeus Quartet, an ensemble that would remain together for nearly four decades.

The Amadeus Quartet became one of the world's foremost chamber ensembles, admired for the individuality of its players, the remarkable cohesion of its interpretations and the distinctive warmth of its sound. Through an extensive international concert career and a celebrated discography, the quartet helped bring chamber music to a wider audience and became a model for generations of younger musicians.

Schidlof's musical legacy is preserved in the quartet's extraordinary body of recordings, including a comprehensive 70-disc collection issued by Deutsche Grammophon. Many of these performances continue to be regarded as benchmarks of the chamber music repertoire, bearing witness to an ensemble whose influence has endured long beyond its final performances.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 1:41 PM GMT**

27

A viola bow by Arthur Richard Bultitude

Stamped, "A. R. Bultitude." and to the lower facet, "England."

Round stick. Silver mounted.

Weight: 70.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 1:42 PM GMT**

28

A viola bow, Panormo school

ex - Peter Schidlof

Unstamped.

Round stick. Silver mounted.

Weight: 68.5 grams

Peter Schidlof (1922–1987) was one of the most distinguished violists of the twentieth century, whose contribution to chamber music helped establish the string quartet as a major force in international concert life. In 1947, together with violinists Norbert Brainin and Sigmund Nissel and cellist Martin Lovett, he founded the celebrated Amadeus Quartet, an ensemble that would remain together for nearly four decades.

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Opening bid: **£1,400**

Ending time: **26 Oct 2026 1:43 PM GMT**

29

A viola bow, Tubbs school

ex - Peter Schidlof

Unstamped.

Round stick. Silver mounted.

Weight: 76.0 grams

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Opening bid: **£2,750**

Ending time: **26 Oct 2026 1:45 PM GMT**

30

A viola by Daniele Canu, Bologna, 1988

Ω

Labeled, "Canu Daniele Allievo Otello Bignami fece in Bologna 1988." Inscribed to the label, "G. G." Signed to the label.

Branded to the lower block.

Length of back: 41.1 cm

Opening bid: **£2,000**

Ending time: **26 Oct 2026 1:50 PM GMT**

31

A viola by William Forster Sr., London, 1784 ‡

Labeled, "William Forster Violin, Violoncello, Tenor & Bow maker to their Royal Highnesses the Prince of Wales & Duke of Cumberland, London."

Labeled to the inside lower rib, "Wm Forster Jun'r Maker London No. 14 1784." Bearing a Hill inventory number to the end of the fingerboard, "X 578."

Length of back: 39.2 cm

Opening bid: **£4,500**

Ending time: 26 Oct 2026 1:51 PM GMT

32

A viola by Oreste Martini, Mantua, c. 1930

Labeled, "Fiorini Raffaele Fece in Bologna Anno 1893."

Inscribed to the inside top, "A. Capela 3.7.01."

Length of back: 41.4 cm

Dendrochronology report: Sondre Lie, Oslo, Jul 1 2025

Dates the latest ring of the bass and treble side as 1795 and 1800, respectively.

Opening bid: **£9,000**

Ending time: 26 Oct 2026 1:52 PM GMT

33

A viola by Primo Pistoni, Cremona, 1988 Ω

Labeled, "Primo Pistoni fece in Cremona Anno 1988." Signed to the label.

Branded twice to the inside top, "Primo Pistoni Cremona."

Length of back: 42.0 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 20 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£9,000**

Ending time: 26 Oct 2026 1:53 PM GMT

34

A viola by Celestino Farotto, Milan, 1967 Ω

Labeled, "Cav. Uff. Celeste Farotto Fece in Milano l'anno 1967."

Inscribed to the label, "# 29." Signed to the label.

Branded illegibly to the upper block.

Length of back: 42.0 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 10 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£9,000**

Ending time: 26 Oct 2026 1:54 PM GMT

35

A viola by Gand & Bernardel, Paris, 1877

Labeled, "Gand & Bernardel Fres Luthiers du Conservatoire de Musique No. 133. Paris 1877."

Branded twice to the inside top and back, "Gand & Bernardel Fres."

Length of back: 41.2 cm

Made in 1877, this viola by Gand & Bernardel is a particularly fine and exceptionally well-preserved example of the celebrated Parisian workshop's craftsmanship. The instrument displays many of the characteristic features of the makers' finest work, including a beautifully flamed maple back covered in a rich, deep red varnish. Built on a Stradivari-inspired model, it exhibits the precision of workmanship, refinement of detail and quality of materials for which Gand & Bernardel are so highly regarded. With a back length of 41.2 cm, the viola offers an ideal combination of comfortable dimensions and generous proportions. Its exceptional state of preservation, fine materials and distinguished workmanship make it a particularly appealing example of nineteenth-century French violin making, equally suited to the discerning musician and collector.

Dendrochronology report: Sondre Lie, Oslo, Feb 25 2026

Dates the latest ring of the bass and treble side as 1870 and 1866, respectively.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£11,000**

Ending time: 26 Oct 2026 1:55 PM GMT

36

A violin bow by Albert Nürnberger

Stamped, "Albert Nürnberger" and to the lower facet, "Germany."

Round stick. Silver mounted.

Weight: 56.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£700**

Ending time: 26 Oct 2026 2:00 PM GMT

37

A violin bow by Célestin Clasquin ‡

Stamped, "C. Clasquin Paris."

Round stick. Silver mounted.

Weight: 60.0 grams

Certificate: Pierre Guillaume, Brussels, Feb 20 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£800**

Ending time: **26 Oct 2026 2:01 PM GMT**

38

A violin bow by Louis Morizot frères ‡

Stamped, "Collin-Mézin."

Round stick. Silver mounted.

Weight: 62.5 grams

Certificate: Pierre Guillaume, Brussels, Oct 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£800**

Ending time: **26 Oct 2026 2:02 PM GMT**

39

A violin bow by W. E. Hill & Sons

Stamped, "W. E. Hill & Sons." and, "14" to the tip plate, indicating the work of John Clutterbuck.

Round stick. Silver mounted.

Weight: 59.5 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£800**

Ending time: **26 Oct 2026 2:03 PM GMT**

40

A violin bow by Carl Albert Nurnberger

Stamped, "**Albert Nürnberger*."

Octagonal stick. Silver mounted.

Weight: 61.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£800**

Ending time: **26 Oct 2026 2:04 PM GMT**

41

A violin bow by Arthur Richard Bultitude

Stamped twice, "A. R. Bultitude" and to the lower facet, "19" and, "1960" and, "England."

Round stick. Silver mounted.

Weight: 59.5 grams

Certificate: Tim Toft, Stone, Staffs, United Kingdom, Apr 22 2025

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 2:05 PM GMT**

42

A violin bow by Charles Nicolas Bazin

Stamped, "Tourte."

Round stick. Silver mounted.

Weight: 58.0 grams

Certificate: Cabinet d'Archetiers Experts Jean-François Raffin, Sylvain Bigot, Yannick Le Canu, Paris, Jun 13 2025

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 2:06 PM GMT**

43

A violin bow by W. E. Hill & Sons

Stamped, "H & S" and to the tip plate, "3" indicating the work of Albert Leeson.

Round stick. Silver mounted.

Weight: 62.5 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,000**

Ending time: **26 Oct 2026 2:07 PM GMT**

44

A violin bow by W. E. Hill & Sons

Stamped, "W. E. Hill & Sons."

Octagonal stick. Silver and Tortoiseshell mounted.

Weight: 57.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,200**

Ending time: **26 Oct 2026 2:08 PM GMT**

45

A violin bow by Justin Poirson

Unstamped.

Round stick. Silver mounted.

Weight: 60.0 grams

Certificate: Pierre Guillaume, Brussels, Jul 2 2025

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,200**

Ending time: **26 Oct 2026 2:09 PM GMT**

46

A violin bow by W. E. Hill & Sons ‡

Stamped, "W. E. Hill & Sons." Bearing a single nick to the mortise of the head, indicating the work of Sydney B Yeoman.

Octagonal stick. Silver mounted.

Weight: 59.5 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,400**

Ending time: **26 Oct 2026 2:10 PM GMT**

47

A violin bow by Hermann Richard Pfretzschner ‡

Labeled, "H. R. Pfretzschner." Branded to the frog.

Octagonal stick. Gold mounted.

Weight: 54.5 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,400**

Ending time: **26 Oct 2026 2:11 PM GMT**

48

A violin bow by Louis Henri Gillet

Unstamped.

Round stick. Silver mounted. The button not original.

Weight: 58.0 grams

Certificate: Pierre Guillaume, Brussels, May 13 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,400**

Ending time: **26 Oct 2026 2:12 PM GMT**

49

A violin bow by Charles Claude Husson

ex - Peter Schidlof

Stamped, "Gand & Bernardel Fres."

Round stick. Silver mounted.

Weight: 62.5 grams

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Schidlof's musical legacy is preserved in the quartet's extraordinary body of recordings, including a comprehensive 70-disc collection issued by Deutsche Grammophon. Many of these performances continue to be regarded as benchmarks of the chamber music repertoire, bearing witness to an ensemble whose influence has endured long beyond its final performances.

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,000**

Ending time: **26 Oct 2026 1:44 PM GMT**

50

A violin bow by W. E. Hill & Sons

Stamped, "W. E. Hill & Sons." and, "5" to the headplate, indicating the work of Arthur J. Barnes.

Round stick. Silver and tortoiseshell mounted.

Weight: 61.0 grams

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£1,800**

Ending time: **26 Oct 2026 2:13 PM GMT**

51

A violin bow, Maire school ‡

Unstamped.

Round stick in amourette. Nickel mounted.

Weight: 61.5 grams

Opening bid: **£2,000**

Ending time: **26 Oct 2026 2:14 PM GMT**

52

A violin bow by Joseph Alfred Lamy père ‡

Stamped, "A. Lamy A Paris."

Octagonal stick. Silver mounted. The frog chevalled. The button later.

Weight: 58.0 grams

Certificate: Pierre Guillaume, Brussels, Oct 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:15 PM GMT**

53

A violin bow by James Tubbs

Stamped, "J. Tubbs."

Round stick. Silver mounted.

Weight: 56.0 grams (with light tinsel lapping)

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:16 PM GMT**

54

A violin bow, Maline school

Stamped to the tip, "C. F."

Round stick. Nickel mounted. The outer ring of the button possibly replaced.

Weight: 59.5 grams

Certificate: Pierre Guillaume, Brussels, Apr 20 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:17 PM GMT**

55

A violin bow by Eugène Nicolas Sartory

‡

Stamped faintly.

Round stick. Silver mounted.

Weight: 57.0 grams

Certificate: Pierre Guillaume, Brussels, Oct 6 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£11,000**

Ending time: **26 Oct 2026 2:18 PM GMT**

56

A violin bow by Eugène Nicolas Sartory

Stamped, "E. Sartory A Paris."

Round stick. Silver mounted.

Weight: 60.0 grams

Made around 1920, this violin bow by Eugène Nicolas Sartory is a fine and characteristic example of the maker's mature work. Coming directly from a talented musician, it is crafted from attractive reddish-brown pernambuco and remains in very good condition, retaining all its principal original parts. The bow displays the confident workmanship, carefully balanced proportions and consistency of craftsmanship for which Sartory is so highly regarded.

Sartory bows are among the most sought-after French bows of the twentieth century, prized by professional musicians for their strength, stability and responsiveness, and by collectors for their exceptional consistency and quality. They have also long enjoyed a strong and reliable market. This example offers an appealing opportunity to acquire a fine, original bow by one of the most celebrated French makers of his generation.

Certificate: Pierre Guillaume, Brussels, Sep 29 2026

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£11,000**

Ending time: **26 Oct 2026 2:19 PM GMT**

57

A violin bow by Nicolas Rémy Maire

ex- Raymond Cohen

Unstamped.

Round stick. Silver mounted. 'Milanollo' model. The silver heel plate partially replaced. Insert to underside of handle.

Weight: 57.0 grams

The present violin bow by Nicolas Rémy Maire is a rare and particularly interesting example of the 'Milanollo' model, distinguished by its unusual head, inspired by a design created by Dominique Peccatte for the celebrated violinist Teresa Milanollo in 1846 (illustrated on page 220 of 'L'Archet'). The head has a distinctive, almost swan-like profile, without the usual chamfers and with a pronounced central ridge running along its back. The frog retains characteristic features of the Mirecourt school, including its elongated, low profile and typical nickel underslide.

Maire was among the finest French bow makers of the mid-nineteenth century. Believed to have trained with Étienne Pajot, he moved to Paris following his master's death. While much of his work reflects Pajot's influence, Maire also produced exceptional bows inspired by Dominique Peccatte, of which this bow is a particularly striking illustration.

The bow has a distinguished provenance, having belonged to the celebrated British violinist Raymond Cohen, and comes directly from his family. Cohen enjoyed an extraordinary career as a soloist, chamber musician and orchestral leader. Having joined the Hallé Orchestra as its youngest member, he performed three major concertos in a single evening at the age of nineteen. In 1945, he won the inaugural Carl Flesch Competition, launching an international solo career during which he championed contemporary music, including premieres of works by Kabalevsky, Shostakovich and Skalkottas. He later served as leader of the Royal Philharmonic Orchestra and performed extensively with the Cohen Trio, alongside his wife Anthya Rael and their son Robert. He was also a professor at the Royal College of Music.

Combining an exceptionally rare model with distinguished musical provenance, this bow is an important example of Maire's craftsmanship and a particularly appealing acquisition for musicians and collectors of fine French bows.

Certificate: Cabinet d'Archetiers Experts Jean-François Raffin, Sylvain Bigot, Yannick Le Canu, Paris, Jun 9 2023

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£15,000**

Ending time: **26 Oct 2026 2:20 PM GMT**

58

A fractional sized violin by Celestino Farotto, Milan, c. 1960 Ω

Labeled, "Cav. Uff. Celeste Farotto da San Germano di Casale fece in Milano l'anno 1960." Inscribed to the label, "Violino 1/4" and "N. 157." Signed to the label.

Inscribed to the inside top, "Incorperchiato il 27 aprile 1960" and to the inside upper bass rib, "Celeste Farotto fece Milano 1960."

Branded to the inside top and upper block, "Celestino Farotto Milano." Signed to the inside top.

Length of back: 26.7 cm

Letter certificate: Celestino Farotto, Milan, Dec 15 1979

Opening bid: **£1,400**

Ending time: **26 Oct 2026 2:25 PM GMT**

59

A violin by Emanuel Whitmarsh, London, c. 1910

Labeled, "E. Whitmarsh London."

Length of back: 35.3 cm

Opening bid: **£1,000**

Ending time: **26 Oct 2026 2:26 PM GMT**

60

An experimental violin, c. 1830

Labeled, "Jh. Lété, Luthier à Nantea 1833."

Length of back: 35.8 cm

Opening bid: **£1,400**

Ending time: **26 Oct 2026 2:27 PM GMT**

61

A violin by George Apparut, Mirecourt, 1928 Ω

Labeled, "Fait par Georges Apparut à Mirecourt en 1928 No. 24." Inscribed to the label, "Copie de Rogerius de Brescia," and "S." Signed to the label.

Length of back: 35.7 cm

Opening bid: **£1,800**

Ending time: **26 Oct 2026 2:28 PM GMT**

62

A violin by Thomas Perry, Dublin, c. 1810

Unlabeled.

Branded below the button, "Perry Dublin." Inscribed to the inside top, "This 'Perry' was never labelled and is supposed to have been made in 1809." Rosewood Nigra pegs.

Length of back: 35.5 cm

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,000**

Ending time: **26 Oct 2026 2:29 PM GMT**

63

A violin by Enzo Barbieri, Mantua, 1975

Labeled, "Modelo di N. amati Barbieri Enzo Mantova 1975."

Inscribed to the inside back, "Barbieri Enzo Mantova 1975."

Length of back: 35.6 cm

Opening bid: **£2,000**

Ending time: **26 Oct 2026 2:30 PM GMT**

64

A violin by Alfredo Gianotti, Milan, 1975

Labeled, "Gianotti Alfredo Opus Fecit AD 1975 Milanino." Signed to the label.

Length of back: 35.8 cm

Letter certificate: William Moennig & Son, Philadelphia, PA, May 7 1984

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:31 PM GMT**

65

A violin made in the workshops of W. E. Hill & Sons, London, 1928

Labeled, "Made in the Workshops of William E. Hill & Sons London, 1928."

Length of back: 35.5 cm

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:33 PM GMT**

66

A violin from the late production of the late Mario Gadda workshop, early 21st century

Labeled, "Anno 1989 Mario Gadda fece in Mantova." Inscribed to the label, "Mario Gadda" and, "Modello Giuseppe Ornati."

Branded to the inside back and the lower rib, "M. Gadda - Mantova."

Branded to the inside back, the inside top, the upper block and to the button, "MG"

Length of back: 35.7 cm

Certificate: Mario Gadda, May 19 2000

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:34 PM GMT**

67

A violin by Elophe Poirson, Lyon, 1910

Labeled, "277 Lyon 1910 Elophe Poirson."

Inscribed to the inside back, "Lyon 1910 Elophe Poirson." Branded to the lower ribs, "Elophe Poirson."

Length of back: 35.9 cm

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:35 PM GMT**

68

A violin, Kennedy school, London, c. 1830

Unlabeled.

Rosewood Nigra pegs.

Length of back: 35.2 cm

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£2,750**

Ending time: **26 Oct 2026 2:36 PM GMT**

69

A violin by Giorgio Grisales, Cremona, 1999 Ω

Labeled, "Giorgio Grisales fecit in Cremona Anno Domini 1999."

Signed to the label.

Branded to the inside back, upper block and twice to the inside top,

"Grisales Giorgio - Cremona" and, "G. G." Signed to the inside top.

Length of back: 35.6 cm

Opening bid: **£2,750**

Ending time: 26 Oct 2026 2:32 PM GMT

70

A violin by Giorgio Grisales, Cremona, 2010 Ω

Labeled, "Giorgio Grisales fecit in Cremonae Anno Domini 2010."

Signed to the label.

Branded to the inside back, inside top and upper block, "G. G." and

"Giorgio Grisales - Cremona." Inscribed to the inside top, "2010."

Signed to the inside top.

Length of back: 35.6 cm

Certificate: Giorgio Grisales, Cremona, Sep 9 2010

Opening bid: **£2,750**

Ending time: 26 Oct 2026 2:37 PM GMT

71

A violin by Rodolfo Marchini, Rome, 2010

Labeled, "Rodolfo Marchini Fece in Roma 2010." Signed to the label.

Branded to the inside back, the inside top, the upper block and lower ribs, "R. Marchini Roma."

Length of back: 35.6 cm

Certificate: Rudolfo Marchini, Mar 16 2010

Opening bid: **£2,750**

Ending time: 26 Oct 2026 2:38 PM GMT

72

A violin by Paul Bailly, Paris, 1882

Labeled, Paul Bailly. Luthier ancien eleve de J.b. Vuillaume, 8

medailles a Paris, Sydney, Melbourne, &a. and inscribed Paul Bailly

1882 internally on the back

Length of back: 35.6 cm

Opening bid: **£2,750**

Ending time: 26 Oct 2026 2:39 PM GMT

73

A violin by Piergiuseppe Esposti, Cremona, 1995

Labeled, "Piergiuseppe Esposti Cremonensis Faciebat Anno 1995."

Length of back: 35.5 cm

Certificate: Piergiuseppe Esposti, Cremona, Nov 1 2013

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:40 PM GMT

74

A violin, Paris school, ascribed to Jean-Baptiste Vuillaume, possibly by Nestor Audinot, c. 1890

Labeled, "Jean Baptiste à Vuillaume Paris 3, rue Demours - Ternes."

Inscribed to the label, "1875."

Length of back: 35.5 cm

Dendrochronology report: Sondre Lie, Oslo, Dec 18 2025

Dates the latest ring of the bass and treble side as 1826 and 1836, respectively.

Letter certificate: Hamma & Co., Stuttgart, Jun 16 1943

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:41 PM GMT

75

A violin by Charles J. B. Collin-Mezin père, Paris, c. 1885

Bearing a facsimile label, "Ch. J. B. Collin-Mézin Luthier à Paris Rue du Faubg Poissonnière, N° 29." Inscribed to the label, "1885."

Signed to the inside back. Showing the collaboration of his workshop.

Length of back: 35.4 cm

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:42 PM GMT

76

A violin, c. 1970 Ω

Labeled, "Dario Vettori detto il Liutaio della montagna faceva in Firenze di Firenze l'anno 1956."

Length of back: 35.7 cm

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:43 PM GMT

77

A violin by Riccardo Bergonzi, Cremona, 1991

Labeled, "n'ell anno 1991 Riccardo Bergonzi fece a Cremona."

Inscribed to the label, "M. Davis." and, "RB."

Inscribed to the inside back, "1926 - 1991." Branded to the inside back and to the bass bar, "Riccardo Bergonzi*." Branded to the inside top and upper block, "RB."

Length of back: 35.6 cm

Certificate: Riccardo Bergonzi, Cremona, Sep 27 2018

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:44 PM GMT

78

A violin by Cesare Castelli, Ascoli Piceno, 1966

Labeled, "Cæsar Castelli Fecit anno 1966 No.119 Asculi In Piceno."

Length of back: 35.4 cm

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:45 PM GMT

79

A violin by Charles J. B. Collin Mezin, Paris, c. 1897

Bearing a facsimile label, "Ch. J. B. Collin-Mézin Luthier à Paris Rue de Faubg Poissonnière, No. 29." Inscribed to the label, "1897."

Signed to the inside back. Rosewood Nigra pegs and endpin.

Length of back: 35.5 cm

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:46 PM GMT

80

A violin by Honoré Derazey, Mirecourt, c. 1860

Labeled, "H. Derazey A. Mirecourt Médaille de 1ere Classe Exposition Universelle 1855."

Branded to the inside back, "H. Derazey." Inscribed to the inside top, "J. B. Vuillaume 180..." Bearing a number to the fingerboard, "H 405."

Length of back: 36.1 cm

Letter certificate: L. P. Balmforth & Son, Leeds, May 23 1969

Opening bid: **£4,000**

Ending time: 26 Oct 2026 2:47 PM GMT

81

A violin by George Craske, Manchester, c. 1880

Unlabeled.

Probably made for and sold by the Hill firm, with its original head made in the Hill workshops. Rosewood Nigra pegs and endpin.

Length of back: 35.9 cm

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£3,500**

Ending time: 26 Oct 2026 2:48 PM GMT

82

A violin by Thomas Kennedy, London, 1831

Labeled, "Tho: Kennedy Maker 364 Oxford Street London."

Inscribed to the inside back, "Tho Kennedy Maker 364 Oxford Street London 1831." Branded faintly to the lower ribs, "Tho Kennedy London."

Length of back: 35.7 cm

Opening bid: **£4,000**

Ending time: 26 Oct 2026 2:49 PM GMT

83

A French violin, c. 1710

Labeled, "Jacques Boquay Rue d'Argenteuil A Paris 1728."

Painted purfling to top and back.

Length of back: 35.4 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 10 2026

Dates the latest ring of both the bass and treble side as 1703.

Opening bid: **£4,000**

Ending time: **26 Oct 2026 2:50 PM GMT**

84

A violin by Paul Jombar, Paris, 1900 ‡

Labeled, "Paul Jombar, Luthier 20 Rue Rochechouart Paris No 21 an 1900."

Branded twice to the inside back and inside top, "Paul Jombar."

Sold with a selection of Paul Jombar accessories including strings and rosin.

Length of back: 35.7 cm

Opening bid: **£4,000**

Ending time: **26 Oct 2026 2:51 PM GMT**

85

A violin by William Forster Sr., London, c. 1790 ‡

Labeled, "William Forster Violin, Violoncello, Tenor and Bow Maker to their Royal Highnesses the Prince of Wales & Duke of Cumberland. London." Signed to the label.

Bearing a Hill number to the side of the fingerboard, "4176."

Length of back: 35.6 cm

Opening bid: **£4,000**

Ending time: **26 Oct 2026 2:52 PM GMT**

86

A violin by Albert Caressa, Paris, 1922

Labeled, "Albert Caressa Luthier du Conservatoire de Musique No. 15 Paris 1922."

Branded twice to the inside back and inside top, "Albert Caressa Paris." inscribed to the inside top, "Paris 22 Juin 1959." Rosewood Nigra pegs.

Length of back: 35.7 cm

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£4,000**

Ending time: **26 Oct 2026 2:53 PM GMT**

87

A violin by Cesare Maggiali, Genoa, c. 1927 Ω

Inscribed to the inside back, "Cesare Maggiali fece in Carrara 1927."

Length of back: 35.7 cm

Certificate: Rudolfo Marchini, Jul 24 2002

Certificate: Eric Blot, Cremona, Aug 6 2004

Opening bid: **£4,500**

Ending time: **26 Oct 2026 2:54 PM GMT**

88

An experimental violin by Marco Dobretsovitch, Alexandria, 1939 Ω

Labeled, "Marco Dobretsovitch Liutaio Fece in Alessandria d'Egitto Anno 1939." Signed to the label.

Length of back: 35.3 cm

Opening bid: **£5,000**

Ending time: **26 Oct 2026 2:55 PM GMT**

89

A violin by Hilaire Darche, Brussels, 1905 ‡

Labeled, "Hilaire Darche, Luthier du Conservatoire Royal de Bruxelles L'An 1905."

Branded to the inside back, "H. Darche A Bruxelles." Inscribed to the inside top, "H. Darche Bruxelles."

Length of back: 35.6 cm

Letter certificate: Pierre Vidoudez, Geneva, Nov 25 1966

Opening bid: **£5,000**

Ending time: **26 Oct 2026 2:56 PM GMT**

90

A violin by Caressa & Francais, Paris, 1919 ‡

Labeled, "Caressa & Français Luthiers du Conservatoire de Musique No. 532 Paris 1919."

Inscribed to the inside back, "4954" and, "855." Branded twice to the inside back and inside top, "Caressa & Français."

Length of back: 35.8 cm

Opening bid: **£5,000**

Ending time: **26 Oct 2026 2:57 PM GMT**

91

A violin by Giuseppe Lucci, Rome, 1967

Labeled, "Giuseppe Lucci da Bagnacavallo fece in Roma 1967."
Signed to the label.

Branded with the maker's mark to the inside back, the inside top, the upper and lower block and the lower ribs. Showing the assistance of Rodolfo Marchini.

Length of back: 35.4 cm

Certificate: Rudolfo Marchini, Jun 9 2006

Letter certificate: Giuseppe Lucci, Rome, Sep 9 1967

Opening bid: **£5,000**

Ending time: 26 Oct 2026 2:58 PM GMT

92

A violin by Paul Knorr, Markneukirchen, c. 1950 Ω

Branded to the inside back, "P. * K."

Branded to the inside top, "P. * K."

Length of back: 35.4 cm

Opening bid: **£5,000**

Ending time: 26 Oct 2026 2:59 PM GMT

93

A violin by the Voller Brothers, London, c. 1900 ‡

Labeled, "Paolo Antonio Testore figlio di Carlo Giuseppe Testore in Contrada Larga di Milano al segno dell' Aquila 1728."

The Voller Brothers often created instruments using old materials or parts of old instruments, and the front of this violin is probably 18th century Milanese.

Length of back: 35.6 cm

Certificate: John Dilworth, East Twickenham, Jun 28 2022

Dendrochronology report: Sondre Lie, Oslo, Aug 21 2025

This item underwent dendrochronology testing. No result was found.

Opening bid: **£7,000**

Ending time: 26 Oct 2026 3:00 PM GMT

94

A violin by Marco Dobretsovitch, Cairo, 1959 Ω

Labeled, "Marco Dobretsovitch Liutaio Fece in Cairo d'Egitto Anno 1959." Signed to the label.

Branded to the inside back, "M. Dobretsovitch." Sold with original bridge.

Length of back: 35.4 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£7,000**

Ending time: 26 Oct 2026 3:01 PM GMT

95

A violin, Guadagnini school, c. 1920 ‡

Labeled, "Antonio Guadagnini fece Torino anno 1873."

Rosewood Nigra fittings.

Length of back: 35.6 cm

Certificate: Franco Simeoni, Treviso, Nov 25 2021

Dendrochronology report: Sondre Lie, Oslo, Jun 25 2026

Dates the latest ring of the bass and treble side as 1854 and 1852, respectively.

This lot is subject to CITES regulations when exporting outside the UK.

Opening bid: **£7,000**

Ending time: 26 Oct 2026 3:02 PM GMT

96

A violin by Alberto Bianchi, Nice, 1910

Labeled, "Albertus Aloysius Bianchi Augustini filius fecit Nicæa Civitas Anno 1910."

Branded to the inside back, "Bianchi A Nice."

Length of back: 35.6 cm

Certificate: Jonathan Marolle, Maison Vatelot Rampal, Jun 23 2026

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026

Dates the latest ring of both the bass and treble side as 1896.

Opening bid: **£7,000**

Ending time: 26 Oct 2026 3:03 PM GMT

97

A violin by Cesare Magrini, Bologna, c. 1990

Labeled, "Cesare Magrini Continuatore della scuola Bolognese dei Fiorini Pollastri Fece in Bologna Anno 1986." Inscribed to the label, "Omaggio... Ansaldo Poggi a copia es... di un violino A. Poggi 1927." Signed to the label.

Branded to the inside back and the lower ribs, "C. Magrini."

Length of back: 35.6 cm

Certificate: Cesare Magrini, Rome, Aug 28 1988

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£7,000**

Ending time: **26 Oct 2026 3:04 PM GMT**

98

A violin by Armando Altavilla, Naples, 1922 ‡

Labeled, "Armando Altavilla fecit Neapoli anno 1922." Inscribed to the label, "A. A."

Length of back: 35.2 cm

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026

Dates the latest ring of the bass and treble side as 1902 and 1903, respectively.

Opening bid: **£7,000**

Ending time: **26 Oct 2026 3:05 PM GMT**

99

A violin by Nestor Dominique Audinot, Paris, 1905 ‡

Labeled, "N. Audinot 17, Boulevard Bonne - Nouvelle Année 1905 No. 772." Signed to the label.

Length of back: 35.5 cm

Nestor Audinot (1842–1920) was an accomplished and prolific maker of the late nineteenth-century Parisian school. The son and pupil of Léopold Audinot, he refined his craft in Paris under Sébastien Vuillaume, whose workshop he later succeeded. His instruments are distinguished by their consistently fine workmanship, precise execution and faithful interpretation of classical Cremonese models, particularly those of the late Guarneri *del Gesù*. His characteristic varnish, typically a transparent orange to red, contributes to the refined and attractive appearance of his work.

Made in 1905, the violin offered here is a particularly fine example of Audinot's mature craftsmanship. It is made from carefully selected materials, most notably an exceptionally handsome one-piece maple back with deep, striking flame. The quality of the wood and the precision of the workmanship reflect the high standards maintained by Audinot throughout his career. With its beautiful materials, elegant proportions and characteristic Parisian refinement, this violin is an appealing example of French violin making at the beginning of the twentieth century.

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026

Dates the latest ring of the one-piece top as 1900.

Opening bid: **£7,000**

Ending time: **26 Oct 2026 3:06 PM GMT**

100

A violin, c. 1959, ascribed to Giacomo & Leandro Bisiach Ω

Labeled, "Giacomo e Leandro Bisiach Fecero in Milano l'A 1942." Inscribed to the label, "Giacomo e Leandro Bisiach N 631."

Length of back: 35.5 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

Dates the latest ring of the bass and treble side as 1918 and 1925, respectively

Letter certificate: Giacomo & Leandro Jr. Bisiach, Milan, Aug 10 1959

Opening bid: **£9,000**

Ending time: **26 Oct 2026 3:07 PM GMT**

IO1

A violin by Gustave Adolphe Bernardel, Paris, 1895

Labeled, "Gustave Bernardel Luthier du Conservatoire de Musique No. 1734 Paris 1895."

Branded to the upper and lower block and twice to the inside top and back, "Gustave Bernardel."

Length of back: 35.8 cm

Dendrochronology report: Sondre Lie, Oslo, Oct 31 2025

Dates the latest ring of the bass and treble side as 1869 and 1867, respectively.

Opening bid: **£9,000**

Ending time: **26 Oct 2026 3:08 PM GMT**

IO2

A violin by Pierre Hel, Lille, 1904 ‡

Labeled, "Pierre Hel Luthier du Conservatoire de Musique A Lille 1904." Inscribed illegibly to the label.

Inscribed to the inside back, "78" and, "Fait par Pierre Hel à Lille 1904 No. 78." Signed to the inside back.

Length of back: 35.8 cm

Dendrochronology report: Sondre Lie, Oslo, May 26 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£9,000**

Ending time: **26 Oct 2026 3:09 PM GMT**

IO3

A violin by Scrollavezza & Zanrè, Parma, 2019 Ω

Labeled, "Scrollavezza & Zanrè Parma Anno 2019." Inscribed to the label, "Imitazione G. B. Guadagnini." Signed twice to the label.

Labeled below, "Joannes Baptista Guadagnini Cremonensis fecit Taurini."

Branded to the inside back and to the upper block, "Scrollavezza & Zanrè." Inscribed to the inside back, "fatto da Andrea Zanre e Elisa Scrollavezza Parma febbraio 2019."

Length of back: 35.3 cm

Certificate: Scrollavezza & Zanrè, Parma, Mar 30 2019

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£9,000**

Ending time: **26 Oct 2026 3:10 PM GMT**

IO4

A violin by Giovanni Tedesco, Naples, c. 1900 ‡

Labeled, "Luigi Degrossi Fece A..."

Length of back: 35.6 cm

Certificate: Dmitry Gindin, London, Aug 27 2026

Dendrochronology report: Sondre Lie, Oslo, May 21 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£9,000**

Ending time: **26 Oct 2026 3:11 PM GMT**

IO5

A violin of the Fagnola school, Turin, c.1926, ascribed to Riccardo Genovese ‡

Labeled, "Genovese Riccardo, alunno Maestro Fagnola fece Anno 1926 in Montiglio."

Length of back: 35.5 cm

Certificate: Dario D'Attili, Dumont, NJ, Feb 23 1993

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£11,000**

Ending time: **26 Oct 2026 3:12 PM GMT**

IO6

A violin, Naples, early 20th century

Labeled, "Vincenzo Postiglione Napie...Anno 1897."

Length of back: 35.5 cm

Dendrochronology report: Sondre Lie, Oslo, Aug 11 2026

Dates the latest ring of the one-piece top as 1828.

Opening bid: **£11,000**

Ending time: **26 Oct 2026 3:13 PM GMT**

IO7

A violin, Bologna school, mid 20th century, ascribed to Gaetano Pollastri Ω

Labeled, "Gaetano Pollastri fece in Bologna 1937."

Branded with the maker's double rooster mark to the inside back and lower rib.

Length of back: 35.5 cm

Certificate: Rudolfo Marchini, Oct 21 2020

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

Dates the latest ring of the bass and treble side as 1911 and 1912, respectively.

Opening bid: **£18,000**

Ending time: **26 Oct 2026 3:14 PM GMT**

IO8

A violin by Georges Chanut, Paris, 1840

‡

Labeled, "Georges Chanut à Paris 1, Quai Malaquais, Année 1840."

Inscribed to the bass bar, "C." Branded to the lower ribs, "1776."

Length of back: 35.3 cm

Georges Chanut I, brother of François Chanut, ranks alongside J. B. Vuillaume as one of the most important makers and businessmen of nineteenth-century French violin making. Having first assisted his brother, he subsequently worked for Lété and Gand before establishing his own workshop in Paris in 1823. While Vuillaume came to dominate the Parisian violin trade, Chanut travelled widely and developed a reputation as one of the finest copyists of his generation. His workmanship is distinguished by extraordinary precision and refinement, and his best instruments stand comparison with anything produced in Paris following the era of Nicolas Lupot.

Made in 1840, this violin dates from Chanut's mature period and is a particularly fine example of his interpretation of the Amati model. His meticulous attention to detail is evident throughout, particularly in the delicately rounded eye of the scroll and the precisely cut soundholes with their characteristically narrow wings. Built on a slightly broader model, with a back length of 35.3 cm, the violin combines generous tonal power with the elegance and refinement of the finest nineteenth-century Parisian craftsmanship.

Dendrochronology report: Sondre Lie, Oslo, Aug 28 2026

Dates the latest ring of the bass and treble side as 1824 and 1827, respectively.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£15,000**

Ending time: **26 Oct 2026 3:15 PM GMT**

IO9

A violin by Pierre Silvestre, Lyon, 1854 ‡

Labeled, "Pierre Silvestre à Lyon 1854."

Length of back: 35.6 cm

This 1854 violin by Pierre Silvestre is a particularly fine example of the maker's mature work, distinguished by its exceptional materials, meticulous craftsmanship and excellent state of preservation. The instrument features a beautifully flamed one-piece maple back, complemented by a rich, deep reddish-brown varnish. Its workmanship is precise and refined throughout, reflecting the high standards of the finest nineteenth-century French violin making.

Silvestre trained in Mirecourt before moving to Paris, where he worked with Nicolas Lupot and Gand père, two of the most influential makers of the French school. In 1829, he established his own workshop in Lyon, where he was later joined by his brother Hippolyte. Their work became celebrated for its consistency, elegance and quality of craftsmanship.

In addition to its handsome appearance and fine condition, this violin possesses a powerful, well-rounded and responsive sound. Combining exceptional materials with the refinement of Silvestre's mature craftsmanship, it is a particularly appealing example of the Lyon school at its best.

Certificate: Jean-Jacques Rampal, Paris, Apr 15 2019 (Photocopy)

Dendrochronology report: Sondre Lie, Oslo, Jun 30 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£20,000**

Ending time: **26 Oct 2026 3:16 PM GMT**

IOO

A violin, attributed to the Venetian school, c. 1740

Labeled, "Nicolaus Amatus Cremonen Hieronymi Fil. ac Antonii Nepos Fecit 16..."

Volute graft to new pegbox.

Length of back: 35.3 cm

Dendrochronology report: Sondre Lie, Oslo, Mar 9 2026

This item underwent dendrochronology testing. No result was found.

Opening bid: **£20,000**

Ending time: **26 Oct 2026 3:17 PM GMT**

III

A violin by Celeste Farotti, Milan, 1917 ‡

Labeled, "Farotti Cœlestes a Sancto Germano, Casalense Mediolani fecit 1917." Inscribed to the label, "Med. oro Milano 906 Torino 911." Signed to the label.

Length of back: 35.6 cm

Celeste Farotti, born Celeste Farotto, came to violin making relatively late, developing an interest in the craft around 1895, at the age of 31. After a period of experimentation as an amateur, he was encouraged to move to Milan, where he established a successful career as a restorer, dealer and maker. Farotti drew particular inspiration from the work of Rocca and Pressenda, developing his own interpretations of their models. He was also an accomplished copyist of other makers, although few of these instruments bear his label. His own work is distinguished by low archings, elongated scrolls and a distinctive varnish ranging from golden-yellow to a rich, vibrant red.

Made in Milan in 1917, this is a particularly fine example of Farotti's mature work, showing the clear influence of Pressenda in its model and execution. It retains an abundant coat of attractive reddish golden-yellow varnish and is in excellent overall condition, remaining virtually crack-free. With its fine state of preservation, characteristic workmanship and handsome appearance, this violin is an appealing example of early twentieth-century Italian violin making and an excellent opportunity to acquire an instrument by one of the leading makers of the Milanese school.

Certificate: Eric Blot, Cremona, Jun 5 2023

Dendrochronology report: Sondre Lie, Oslo, May 26 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£20,000**

Ending time: **26 Oct 2026 3:18 PM GMT**

II2

A violin by Gio Batta Morassi, Cremona, 1962 Ω

Labeled, "Scuola Cremonese Gio. Batta Morassi Utinensis fecit Cremonae anno 1962." Signed twice to the label.

Branded twice with the maker's signature to the inside back and the inside top.

Length of back: 35.3 cm

Made in Cremona in 1962, this violin by Gio Battista Morassi is a fine and characteristic example of the maker's early work. Trained under Giuseppe Ornati and Ferdinando Garimberti, Morassi became one of the most influential figures in modern Cremonese violin making, passing on the traditions of the classical Italian school to a new generation of makers.

The violin is built on a well-proportioned model, with a handsome one-piece maple back and confidently executed, evenly developed arching. Its workmanship reflects the discipline and precision of Morassi's training, together with the individuality that would come to distinguish his mature instruments. In excellent overall condition and accompanied by two certificates, including one from the maker's son, Simeone Morassi, it is a particularly appealing example of Morassi's work from this period, combining fine craftsmanship with the balance and reliability for which his instruments are highly regarded.

Certificate: Simeone Morassi, Cremona, Nov 26 2019

Dendrochronology report: Sondre Lie, Oslo, Aug 10 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£25,000**

Ending time: **26 Oct 2026 3:19 PM GMT**

II3

A violin by Vincenzo Sannino, Rome, c. 1925-30 ‡

Labeled, "Joseph Gagliano Filius Nicolai fecit Neap. 1780."
Length of back: 35.5 cm

Vincenzo Sannino was a Neapolitan maker who later established himself in Rome. Originally trained as a violinist at the Naples Conservatory, he brought a musician's understanding of the instrument to his craft. Prolific and versatile, Sannino worked from at least seven different models, developing a distinctive and highly individual style. His finest instruments are generally considered to date from the 1920s, when his craftsmanship reached its fullest expression.

Made in Rome around 1925-30, the violin offered here dates from this particularly successful period and is an interesting and characteristic example of Sannino's mature work. Coming directly from a musician, it remains in very good overall condition and is accompanied by two certificates. With its distinctive model, fine state of preservation and association with the maker's most celebrated period, this violin offers an appealing opportunity to acquire an instrument by one of the notable Italian makers of the early twentieth century.

Certificate: P. Bänziger & Co., Zurich, May 17 1985

Certificate: Dmitry Gindin, London, Sep 29 2026

Dendrochronology report: Sondre Lie, Oslo, May 5 2026

Dates the latest ring of the bass and treble side as 1853 and 1857, respectively.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£30,000**

Ending time: **26 Oct 2026 3:20 PM GMT**

II4

A violin by Gaetano Sgarabotto, Vicenza, c. 1925 ‡

Labeled, "Gajetanus Sgarabotto Vicentinus fecit Vicenza anno Domini 1923."

Length of back: 35.6 cm

Made in Vicenza around 1925, this violin by Gaetano Sgarabotto is a fine and characteristic example of the maker's work, displaying his distinctive choice of materials and individual approach to craftsmanship. Sgarabotto was an accomplished copyist who drew inspiration from a wide range of Italian schools and makers, often incorporating their stylistic features into his own instruments.

It is inspired by the Milanese school, most notably in the scratched purfling of the back, a characteristic detail found in the work of several Milanese makers. The instrument retains a beautiful and well-preserved coat of varnish, complementing its carefully selected materials and distinctive model. Accompanied by two certificates, it is a particularly appealing example of Sgarabotto's craftsmanship, combining the influence of the classical Italian tradition with the individuality of his own work.

Certificate: Carlson & Neumann, Cremona, Nov 11 2003

Dendrochronology report: Sondre Lie, Oslo, Jun 30 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£30,000**

Ending time: **26 Oct 2026 3:21 PM GMT**

II5

A violin by Cesare Candi, Genoa, 1923 ‡

Labeled, "Cesare Candi Fece in Genova l'Anno 1923." Inscribed to the label, "N 152." Signed to the label.

Branded to the upper and lower block and twice to the inside back, "C. Candi - Genova."

Length of back: 35.3 cm

Born in Bologna, Cesare Candi trained under Raffaele Fiorini alongside his brother Oreste before settling in Genoa around 1888. He established his own workshop in 1892 and, probably under the influence of Eugenio Praga and Enrico Rocca, turned increasingly to violin making. Following Rocca's death in 1915, Candi became the leading maker in Genoa and was entrusted with the care of Paganini's celebrated 1743 "Cannon" del Gesù. His finest instruments are distinguished by exceptionally refined workmanship, often based on Stradivari models, with beautifully carved scrolls, deeply channelled edges and rich varnish ranging from golden-yellow to reddish-orange. He was also celebrated for his elaborately inlaid instruments, which demonstrate the extraordinary precision of his craftsmanship.

Made in 1923, this is a particularly fine and visually striking example of Candi's mature work. It is built from carefully selected tonewoods and retains a generous coat of beautiful, translucent original varnish. The instrument is in a remarkable state of preservation, remaining virtually crack-free and retaining its original set of elegantly carved pegs, a rare and particularly appealing feature. With its exceptional condition, fine materials and characteristic workmanship, this violin represents an excellent opportunity to acquire an instrument from the most accomplished period of one of the leading figures of the modern Genoese school.

Certificate: Carlson & Neumann, Cremona, Dec 2 2015

Dendrochronology report: Sondre Lie, Oslo, Aug 10 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£30,000**

Ending time: **26 Oct 2026 3:22 PM GMT**

II6

A violin, Guadagnini school, late 18th century ‡

Labeled, "Josef Guadagnini Cremonensis fecit Papiæ anno 1801."

The ribs and head possibly later.

Length of back: 35.3 cm

Certificate: Rudolph Wurlitzer Co., New York, NY, May 28 1932

Ascribing the violin to Joseph Guadagnini.

Dendrochronology report: Peter Ratcliff, London, May 4 2022

This item underwent dendrochronology testing. No result was found.

Opening bid: **£37,500**

Ending time: **26 Oct 2026 3:23 PM GMT**

II7

A violin by Leandro Bisiach, Milan, 1909

‡

Labeled, "Leandro Bisiach da Milano Fece l'Anno 1909." Inscribed to the label, "Copia Stradivari amatise." Signed to the label.

Length of back: 35.6 cm

A talented craftsman and astute businessman, Leandro Bisiach presided over one of the most important Italian violin-making workshops of his generation. Having trained with Riccardo Antoniazzi in Milan, he established his own business around 1890, combining the making and restoration of instruments with a flourishing trade in antique Italian violins. His workshop attracted many of the finest makers of the period, including Gaetano Sgarabotto, Giuseppe Ornati, Ferdinando Garimberti and Giuseppe Sderci, and became a defining influence on the development of modern Italian violin making.

Made in 1909, this violin is a fine and characteristic example of Bisiach's work from what is widely regarded as his finest period. The handsome two-piece maple back displays strong, attractive flames descending from the centre joint and is covered with a generous coat of original varnish. Built on a well-proportioned Stradivari-inspired model, the violin combines the precision and refinement of the Milanese school with the comfortable dimensions and familiar proportions appreciated by musicians. Its fine materials, abundant original varnish and excellent state of preservation make it an equally appealing instrument for the discerning collector.

Certificate: Dmitry Gindin, London, Oct 7 2019

Dendrochronology report: , Aug 20 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£50,000**

Ending time: **26 Oct 2026 3:24 PM GMT**

II8

A violin by Bartolomeo Tassini, Venice, c. 1754 ‡

Labeled, "Opus Bartholomæi Tassini Veneti 1754."

The head by Bernardo Calcagno. Illustrated on p. 666 of "Meister Italiennischer Geigenbaukunst" by Walter Hamma.

Length of back: 35.1 cm

Bartolomeo Tassini remains one of the more enigmatic makers of eighteenth-century Italian violin making. Little is known of his life, and neither his birthplace nor the precise location of his workshop has been established. Although traditionally associated with Venice, his original labels identify him as *Veneti*, meaning "of the Veneto," rather than *Venetiis*, meaning "in Venice." This distinction is significant: in the mid-eighteenth century, the territories of the Venetian Republic extended well beyond the city itself, encompassing much of northeastern Italy and reaching as far west as Brescia. Tassini may therefore have worked elsewhere within this extensive region, and his precise place within the Venetian school remains uncertain.

Active from approximately the 1740s to the late 1750s, Tassini developed a distinctive and highly individual style. Earlier writers associated his work with Carlo Antonio Testore, while his surviving instruments also reveal influences from Stainer and Stradivari. His craftsmanship is characterized by broad outlines, upright and widely spaced soundholes, distinctive scrolls and a consistent preference for fine materials. He is particularly admired for his cellos, among them the celebrated example formerly owned by Hanuš Wihan, the cellist to whom Dvořák dedicated his Cello Concerto. That instrument, previously sold by Tarisio Private Sales, is understood to have been used by Wihan in a private performance of the concerto with Dvořák at the piano in 1895, preceding its public premiere the following year.

The present violin is a particularly interesting example of Tassini's work, showing the strong influence of Stainer in its higher arching and finely cut, open soundholes, which are set in a distinctly upright position. The head, which is not original to the instrument, is the work of the Genoese maker Bernardo Calcagni and was added at a later date. The violin is illustrated in the reference works of both Walter Hamma and Karel Jalovec, an indication of its longstanding recognition within the literature of Italian violin making.

With its unusual model, distinctive workmanship and published references, this violin offers a fascinating opportunity to study the work of a maker whose origins remain obscure but whose surviving instruments occupy a singular place in eighteenth-century Italian violin making.

Certificate: Hamma & Co., Stuttgart, Nov 24 1951

Dendrochronology report: Peter Ratcliff, London, Jul 29 2014

Dates the latest ring of bass and treble sides as 1687 and 1683 respectively.

Letter certificate: Hug & Co., Zurich, Nov 21 1953

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£50,000**

Ending time: **26 Oct 2026 3:25 PM GMT**

II9

A violin by Alessandro Mezzadri, Ferrara, c. 1725 ‡

Unlabeled.

The head later.

Length of back: 35.3 cm

Alessandro Mezzadri (c. 1690–1734) was among the earliest known violin makers active in Ferrara. Also recorded as a musician, he appears to have pursued both professions, which may help explain the rarity of his surviving instruments. His work is highly individual, broadly rooted in the Amati tradition while also showing affinities with the Bolognese and other Italian schools. Characteristic features include full arching, gracefully curved outlines with broad, elliptical upper bouts, and slightly drooping corners of moderate length, all of which are evident in the violin offered here.

Dating from around 1730, this fine and rare violin is a particularly interesting example of Mezzadri's work, with a distinguished recent history as a performing instrument. It has been played in recent years by the award-winning Norwegian violinist Sara Övinge, who has appeared as a soloist with leading Scandinavian orchestras, including the Gothenburg Symphony and Bergen Philharmonic. Formerly Associate Concertmaster of the Norwegian National Opera & Ballet, she has also served as guest Concertmaster with several prominent Norwegian orchestras. She is currently a member of the Norwegian Chamber Orchestra and the contemporary music ensemble Cikada, alongside her teaching at the Barratt Due Institute of Music, the Norwegian Academy of Music and Voksenåsen. The violin can be heard in Övinge's performance of Bach's *Partita No. 2 in D minor*, offering an opportunity to appreciate its musical qualities in the hands of an accomplished performer. Combining the rarity and individuality of Mezzadri's craftsmanship with a documented history of professional use, this instrument offers an appealing opportunity for both musicians and collectors. Listen to Sara Övinge performing Bach (<https://youtu.be/6O96HNgUINw>)

Certificate: Beare Violins Ltd, London, Mar 27 2015

Dendrochronology report: Sondre Lie, Oslo, Sep 28 2026

Dates the latest ring of both the bass and treble side as 1720.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£70,000**

Ending time: **26 Oct 2026 3:27 PM GMT**

I20

A violin by Annibale Fagnola, Turin, c. 1905 ‡

Labeled, "Joseph Rocca fecit Taurini anno Domini 1848."
Length of back: 35.5 cm

Made around 1905, this violin by Annibale Fagnola is an exceptional example of the maker's early work, distinguished by its extraordinary state of preservation and exquisite, finely craquelured red varnish. The instrument displays the meticulous workmanship, refined execution and careful selection of materials that characterize Fagnola's finest instruments, and ranks among the freshest and best-preserved examples of his work known today.

The violin bears a single label of Giuseppe Rocca, a characteristic feature of Fagnola's production during this period, when he frequently drew inspiration from the great nineteenth-century Turin maker. Despite the label, the instrument's distinctive stylistic features and unmistakable craftsmanship identify it clearly as the work of Fagnola, making it a particularly valuable reference example of his early production.

Accompanied by several historic and contemporary certificates of authenticity, the violin is remarkable not only for its abundant original varnish but also for the survival of its original fittings, including an elegant set of pegs ornamented with mother-of-pearl inlay. The combination of exceptional preservation, distinctive craftsmanship and extensive documentation makes this one of the most desirable examples of Fagnola's work from this important period.

Certificate: Florian Leonhard Fine Violins, Aug 6 2015

Certificate: Dmitry Gindin, London, Mar 12 2018

Dendrochronology report: Sondre Lie, Oslo, Jun 30 2026

This item underwent dendrochronology testing. No result was found.

Letter certificate: Dykes & Sons, London, Oct 18 1918

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£80,000**

Ending time: **26 Oct 2026 3:29 PM GMT**

I21

A violin by Stefano Scarpella, Mantua, c. 1909

Labeled, "Stefano Scarpella di Brescia, Premiato con Medaglie d'Argento, Fratello ed Allievo del Giuseppe, Fece in Mantova anno 1909."

Branded inside the peg box, "2578." Inscribed to the bass bar, "1987."
Branded to the bass bar, "Giovanni L. Rossi N. L."

Length of back: 35.8 cm

Made around 1909, this violin by Stefano Scarpella is an exceptionally fine and beautifully preserved example of the maker's work, dating from the very heart of what is widely regarded as his golden period. Scarpella is among the most celebrated Italian makers of the late nineteenth and early twentieth centuries, and this violin displays the distinctive character, confident workmanship and individuality that distinguish his finest instruments.

The handsome two-piece maple back is attractively flamed and covered with a generous coat of lustrous reddish-brown varnish, characteristic of Scarpella's work from this period. The model draws strongly on the influence of Guarneri *del Gesù*, whose bold outlines and distinctive style Scarpella interpreted with considerable freedom and originality. Remarkably well preserved and virtually crack-free, the violin retains an exceptional freshness of appearance. It is also unusually well documented, accompanied by no fewer than five certificates of authenticity.

Combining fine materials, abundant original varnish, exceptional preservation and extensive documentation, this violin represents a rare opportunity to acquire a superb example of Scarpella's work from his most sought-after period.

Certificate: J. G. Forestieri, Cleveland, OH, Jan 9 1988

Dendrochronology report: Sondre Lie, Oslo, Aug 9 2025

This item underwent dendrochronology testing. No result was found.

Letter certificate: Rare Violins of New York, New York, NY, Oct 1 2018

Letter certificate: John L. Rossi, New York, NY, Dec 17 1988

Letter certificate: Dario D'Attili, Dumont, NJ, Dec 30 1986

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£100,000**

Ending time: **26 Oct 2026 3:31 PM GMT**

A violin by Jean Baptiste Vuillaume, Paris, 1843

Labeled, "Jean Baptiste Vuillaume à Paris Rue Croix des Petits Champs."

Inscribed to the inside back, "1581." Signed to the inside back.

Length of back: 35.8 cm

Born in Mirecourt in 1798, Jean-Baptiste Vuillaume became the most influential figure in nineteenth-century French violin making. From his celebrated Paris workshop, he produced remarkably faithful interpretations of the great Cremonese masters, particularly Stradivari and Guarneri del Gesù. An extraordinarily prolific and accomplished maker, he produced more than 3,000 instruments during his lifetime, establishing a standard of craftsmanship that would influence generations of French makers.

Made around 1843, this violin is a characteristic example of Vuillaume's work, inspired by the Stradivari model. It retains a rich, deep reddish-brown varnish, with the subtle and carefully executed antiquing for which Vuillaume's instruments are so admired. Its beautifully balanced proportions and refined workmanship reflect the precision and sophistication of his mature craftsmanship.

For the past forty years, the violin has belonged to Ian Hall, a founding member of the National Youth Orchestra of Great Britain, whose ownership is documented in the original certificate from W. E. Hill & Sons accompanying the instrument. Alongside a distinguished career in aeronautical engineering, during which he served as Technical Director of BAE Systems and received the Gold Medal of the Royal Aeronautical Society, Hall remained a dedicated musician, regularly performing in orchestral and chamber ensembles.

The violin possesses a strong, well-rounded and versatile sound, combining the warmth and balance desirable in chamber music with the projection needed for solo performance. With its fine workmanship, characteristic varnish and distinguished provenance, it offers an appealing opportunity to acquire an instrument by one of the most important makers of the nineteenth century.

Dendrochronology report: Sondre Lie, Oslo, Jul 10 2026

Dates the latest ring of the one-piece top as 1808.

Letter certificate: W. E. Hill & Sons, London, Jun 11 1981

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£80,000**

Ending time: **26 Oct 2026 3:33 PM GMT**

A violin by Carlo Giuseppe Testore, Milan, 1706 ‡

Ex - Geraldine O'Grady

Labeled, "Carlo Giuseppe Testore in Contrada Larga di Milano al Segno dell' Aquila 1706."

Branded to the button.

Length of back: 35.6 cm

For generations of Irish listeners, the sound of this violin has been a familiar part of Sunday mornings. For more than thirty-five years, RTÉ's beloved radio programme **Mo Cheol Thú** opened with Geraldine O'Grady's recording of **The Lark in the Clear Air**, performed on this very instrument. Its distinctive voice became woven into the musical memory of a nation, giving this violin a cultural significance far beyond its distinguished origins.

Made in Milan around 1706, the violin is a fine and characteristic example of Carlo Giuseppe Testore's work. A pupil of Giovanni Grancino, Carlo Giuseppe is generally regarded as the finest maker of the Testore dynasty. His instruments are distinguished by their robust construction, broad upper and lower bouts and relatively low arching, characteristics that contribute to their popularity among professional musicians. This violin retains a generous coat of golden-brown varnish over a lighter ground, typical of the Milanese school, and offers the responsiveness and versatility for which Testore's instruments are so highly valued.

The violin also has a distinguished and well-documented history. It was sold by W. E. Hill & Sons in both 1941 and 1964, although the original certificates issued by the firm have since been lost. Its most celebrated owner was the Irish violinist Geraldine O'Grady (1932–2025), who studied with Jean Fournier at the Paris Conservatoire, graduating in 1955. Through her performances and recordings, O'Grady gave this instrument a unique place in Irish musical life. Following her death in 2025, the violin passed to her daughter, herself a violinist, who now offers it for sale.

Combining the craftsmanship of one of the finest makers of the early Milanese school with an extraordinary musical provenance, this violin represents a rare opportunity to acquire an instrument whose voice has become part of Ireland's cultural heritage.

Illustrated in *Meister Italienischer Geigenbaukunst* by Walter Hamma (p. 678-679) and *The Strad Magazine*, 1942.

Certificate: W. E. Hill & Sons, London, Jan 1 1941

This document has been lost and is no longer available

Certificate: W. E. Hill & Sons, London, Aug 17 1964

This documents has been lost and is no longer available

Dendrochronology report: Sondre Lie, Oslo, Mar 12 2026

This item underwent dendrochronology testing. No result was found.

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£95,000**

Ending time: **26 Oct 2026 3:35 PM GMT**

A violin by Carlo Ferdinando Landolfi, Milan, 1766 ‡

Labeled, "Carolus Ferdinandus Landulphus fecit Mediolani in Via S. Margaritæ anno 1766."

Length of back: 35.2 cm

Carlo Ferdinando Landolfi was one of the most distinctive figures of eighteenth-century Milanese violin making, bridging the traditions of the earlier Milanese school and the generation of makers who followed. His early work shows the influence of the Testore family, while during the 1750s his style evolved considerably, perhaps reflecting the influence of Giovanni Battista Guadagnini, who was then active in Milan. By the 1760s, however, Landolfi had developed a more individual and distinctly Milanese approach, characterized by confident workmanship, well-proportioned models and a rich, lustrous varnish. This later style would prove particularly influential on the succeeding generation of Milanese makers, notably the Mantegazza family, who carried many of its characteristics into the late eighteenth century.

Made in Milan in 1766, this violin is a fine and characteristic example of Landolfi's mature work. Its model, carefully developed arching and distinctive workmanship embody the strong Milanese character that emerged in his instruments during the 1760s. The attractive varnish and well-chosen materials further reflect the quality of his craftsmanship. The violin illustrates an important stage in the development of the Milanese school, when Landolfi was establishing a style that would be continued and refined by the Mantegazza family and subsequent generations of makers.

Dendrochronology report: Sondre Lie, Oslo, Sep 15 2025

Dates the latest ring of the bass and treble side as 1758 and 1756, respectively.

Letter certificate: Max Möller & Son, Amsterdam, May 6 1933 (Photocopy)

Proforma Certificate: Jason Price, New York, NY, Oct 11 2026

Opening bid: **£130,000**

Ending time: **26 Oct 2026 3:37 PM GMT**

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