

LaVoce

OF CLAIRE GIVENS VIOLINS, INC.



FALL 1998

LaVoce: our voice

Our summer road trips to various music programs enable us to meet string players and teachers from all over the world, and make it possible to appreciate the kinds of instruments players need. This spring we went to Fargo-Moorhead and offered free instrument adjustments and check-ups. It was a wonderful visit and we thank especially teachers Carole Nelson, Brian Cole, Mary Weisser and Heather Klundt. Our recent road trip to Ohio, Michigan and Indiana impressed upon us just how important the dedication of students and teachers is to the development of classical and modern repertoire. For welcoming us to their respective music camps, we would like to express our thanks to Mimi Zweig, Director of the Indiana University School of Music Summer Festival in Bloomington; Myron Kartman and Dr. Cameron Bennett at the MidAmerica Chamber Music Institute of Ohio Wesleyan; and Melissa Kraut at Interlochen Arts Camp, Interlochen, Michigan.

We are always pleased to hear from schools, teachers and music groups who are interested in having us visit.

On the Road...

Caring for a van load of string instruments and bows while on the road in the thick of summer heat is a bit like "caring for a van load of penguins." If they grow too hot, everything goes out of adjustment, and at every stage of loading and unloading there is the count to make sure none have wandered off. Of course, one person must stay with the instruments at all times they are in the van...air conditioner running...

One scary moment occurred at a concert at Ohio Wesleyan, where a storm toppled a huge red oak, crushing cars parked just ahead of our van (*minus all instruments*). We were certainly fortunate!

Aside from that scare, our trip went very smoothly. All adjustments and set-ups of the violins, violas, cellos and bows held up beautifully to the rigors of the road, thanks to **Doug Lay**, **Frank Davis** and **John Vierow** of our workshop



Baroque cello, Peter Wamsley, London c. 1730
Restoration by Andrew Dipper

Peter Wamsley, London

by Andrew Dipper

When examined as a whole, the **English violin making school** is of comparable merit to the Italian. However, it has only recently gained the recognition and appreciation it deserves. The British Violin Making Exhibition in London this past spring, which Givens Violins helped to sponsor, contributed significantly in this regard. (*continued inside*)

Of Special Note

We have recently acquired a number of exceptionally fine violin bows, violas and cellos. We have added the following makers' works to our superb collection of violin bows: Eugene Sartory, James Tubbs, W. E. Hill & Sons and John Clutterbuck. We have a number of outstanding violas for sale. Our viola made by Joseph Hel, Lille 1888, bears the maker's signature red varnish and is in very fine condition. We have contemporary violas by David Polstein, Mark Hollinger, Arthur Toman and Michael Scoggins. We are currently restoring a 1902 cello from the workshop of Paul Bailly, France. Available now is a beautiful cello made by Louis Noebe, Germany 1907

Teacher Commissions & Claire Givens Violins, Inc.

The practice of undisclosed commissions to teachers is an often neglected but extremely important issue, and buyers of instruments need to be aware of the implications of this practice. Aside from its generally dubious legality, one implication of the practice is that the payment of an undisclosed commission can mean an inflated purchase price, which may not be backed up by the market in a future sale or trade of the goods.

Claire Givens Violins does not give undisclosed commissions to teachers, even though historically many of the major dealers in the U.S. have perceived commissions to teachers as a necessary part of doing business. We are, of course, grateful for the support of teachers, but feel that undisclosed commissions can be against the best interest of the purchaser and can undermine our relationship with our customers.

We recognize the lengths to which many teachers go, helping their students find the appropriate instrument or bow. Their often unpaid services, such as helping students by coming to the shop to try our inventory, by calling on the phone to discuss options or giving unpaid lesson time to consider choices may be a considerable commitment for them. We try to give our best service to teachers and their students. If it is apparent that a teacher has gone out of his or her way, outside of the normal lesson time, in assisting in the purchase process, we will often send the teacher a gift certificate for goods or services at Givens Violins, as a way of thanking them. These certificates range from a minimum of \$25 to a maximum of \$250, and are transferable.

For more on the subject, including articles by others in the trade, see our web site: www.givensviolins.com.

Wamsley, continued from page 1

English luthier **Peter Wamsley**, 1715 to 1751, used a free adaptation of the Stainer model in his work. He was a pupil of Nathaniel Cross and is credited with being the teacher of Edmund Aireton and Joseph Hill, both fine luthiers. Wamsley's shop in Piccadilly, *The Golden Harp*, and later *The Harp and Hautboy*, was one of the largest in London during the 1740s.

The instruments Wamsley made in mid-life are master works. He is particularly well known for his fine cellos, many of which are still in use today.

Dipper Restorations currently has on the market the Wamsley cello, c. 1730, pictured on page 1. A full restoration of the instrument to "baroque" specifications included grafting a new neck and creating decorative baroque fittings. The fingerboard has a bone inlay design of a cupid with a garlanded basket of flowers, and the tailpiece has a parakeet perched on a basket of flowers. Both fingerboard and tailpiece have bone purfling. *BL: 73.6 cm MB: 23.0 cm UB: 34. cm SL: 66.4 cm LB: 42.0 cm Stop: 38.5 cm*

Former Staff Member Serving Musicians as Chiropractor

Dr. Sarah Pickhardt, a former, long-time member of our sales staff, has recently graduated as a **Doctor of Chiropractic** and is practicing in New Hope, MN. Dr. Pickhardt came to Minneapolis and Claire Givens Violins in 1988, and spent five years helping many of our customers find the right instrument. An injured wrist caused her to become interested in alternative health approaches for injured musicians, and in 1993, Sarah left our firm to study Chiropractic. Sarah says she looks forward to helping the wonderful people in our musical community in her new capacity as doctor. Chiropractors are highly trained physicians who specialize in treating many conditions common to musicians. **Dr. Pickhardt** can be reached at **612.535.7048**.

Taking a Look Back



Claire Givens, cello-in-arm, 1984, beneath the windows of her second-floor shop in the Minneapolis Handicraft Guild Building, where the shop remains today. This historic building is currently threatened by "downtown development," while efforts to save it are underway. For those of you interested in furthering the cause of preservation, we would thank you for contacting your Minneapolis City Council representative or Amy Lucas of the Minneapolis Heritage Preservation Commission
Phone: (612) 673-2422

INSTRUMENTS & BOWS CURRENTLY AVAILABLE

VIOLINS

Rare and Exceptional

J.B. Vuillaume, Paris c. 1850

\$20,000 to \$40,000

Joseph Hel, Lille 1900
Leandro Bisiach (wkshp c. 1895)
Antonius Sgarbi, Rome 1897
G. & L. Bisiach, Milan 1955
Giovanni Dollenz, Trieste c. 1830
Alfred Contino, Naples 1929
Cesare Pollastri, Bologna 1953

\$12,000 to \$20,000

G. Mougnot, Bruxelles 1889
G. Gemunder, Jr., NY 1889
J. B. Salomon, Paris 1775
Luiz Bellini, NY 1991

Gaetano Pareschi, Ferrara 1948
H. Derazey, Mirecourt c. 1880
Benjamin Ruth, Ithaca 1998

\$8,000 to \$12,000

Lothar Meisel, Owatonna 1994
Raymond Melanson, Boston 1997
Lothar Meisel, Owatonna 1986
M. Scoggins, Salt Lake City 1997
David Folland, Northfield 1991
Giovanni Longiaru, NY 1953
Emile Laurent, Bordeaux 1914
David Polstein, Boston 1995
William Robert Scott, Mpls. 1996

\$4,000 to \$8,000

A. Delivet, Paris 1924
Collin-Mezin, Paris 1899
Francesco Toto, Cremona 1997
Perry Daniels, Mpls. 1996
Jan Bobak, Chicago 1991
Perry Daniels, Mpls. 1993
J. Grandjon, Mirecourt 1883
H. Th. Heberlein, Markn.
Reinhard Boensch, Erlbach 1991
E. H. Roth, Markn. 1928 (Amati)
Philipp J. Glaesel, Markn. 1912
"Enrico Robella," Markn. c. 1920
Felix Ponziani, Cleveland 1973
Karl Wurm, Erlangen 1988
Carlo Barozzi, Chicago 1997
Paris School c. 1900
O. Hausmann, Mittenwald 1966

\$2,000 to \$4,000

Toshiaki Katsura, Tokyo 1981
Robert Wenzel, Warroad 1997
Slavio Domitrovic, Zagreb 1986
C. Cai, Shanghai 1997
Albert Goetz, Germany 1911
Ivan Stancov, Bulagaria 1997
Dan Marsh, Chicago 1997
Scott Cao, San Jose 1997
J. B. Colin, France 1910
Lupac, Bulgaria 1998
Veseline Apostolov, Bulgaria 1997

\$2,000 and Under

Thomas Witt, Chicago 1997
C. Cai, Shanghai 1997
Ji Yuan, Beijing 1996
John Juzek, Germany
Michael Goronok, Cleveland '95
Miroslav Tsonev, Bulgaria 1997
Ivan Dunov, Bulgaria 1998
Scott Cao, San Jose 1998

Small Violins

7/8 German (Amati) c. 1920
7/8 Avalon, Beijing 1996
3/4 German, c. 1920
3/4 Joseph Mahler, Germany 1998
3/4 William's Violins, China 1991
3/4 Stainer, Germany
1/2 Alan Blackwood 1895
1/2 John Juzek, Germany c. 1975
1/2 Josef Lidl, Prague c. 1990
3/8 Scott Cao, San Jose 1998
1/4 Scott Cao, San Jose 1998
1/4 Joseph Mahler, Germany 1998
1/8 J. Aubrey "Finolli," Paris 1890
1/8 Scott & Huaming, San Jose 1992

VIOLAS

\$20,000 to \$40,000

16.0" Joseph Hel, Lille 1888
16.5" Jago Peternella, Venice 1957

\$12,000 to \$20,000

16-3/16" Vanna So, Chicago 1996
16.5" Arthur Toman, Boston 1996

\$8,000 to \$12,000

16.25" Mark Hollinger, Missoula 1991
16.25" M. Scoggins, Salt Lake City 1998
16.50" David Polstein, Boston 1997

\$4,000 to \$8,000

16.0" Lothar Meisel, Owatonna 1979
16.75" Scott Zumberge, Mpls. 1978
16.0" G. Garavaglia, Chicago 1985
15.5" Reinhold Schnabl, Germany 1976
16.5" John Tartaglia, Minneapolis 1995
16.0" Karl Wurm, Erlangen 1975
16.25" Joseph Horvath, Cleveland 1968

\$2,000 to \$4,000

16.5" Petko Stoyanov, Bulgaria 1997
15.5" Erich Werner, Germany 1988
16.0" Gottfried Raabs, Bubenreuth 1987
16.0" Franz Sandner, Germany 1982
16.5" Alois Reidl, Germany 1996
15.5" Piccard, Chicago 1997
16.0" Lupac, Bulgaria 1997

\$2,000 and Under

16.0" Erich Werner, Germany
15.5" Luben Todorov, Indianapolis 1993
16.5" Joseph Mahler, Germany 1998
16.0" Joseph Mahler, Germany 1998
15.5" Joseph Mahler, Germany 1998

CELLOS

\$12,000 and Up

Louis Noebe, Germany 1907
Perry Daniels, Minneapolis 1997

\$8,000 to \$12,000

James Simon, Eugene 1996
Michael Goronok, Cleveland 1997

\$5,000 to \$8,000

Xue-Chang Sun, Beijing 1997
Illner/Riedl III, Germany 1996

\$3,500 to \$5,000

Dipper Workshop, Mpls. 1997
Xue-Chang Sun, Beijing 1996
Illner/Riedl II, Germany
Andreas Eastman, China 1997

\$3,500 and Under

Antonio Ramires, Mexico 1998
Anton Kroner II, Franconia 1993
Joseph Mahler, Germany 1998

Small Cellos

3/4 Joseph Mahler, Germany 1998

VIOLIN BOWS

Exceptional

E. Sartory a Paris
Pierre Simon
A. Lamy a Paris
James Tubbs
A. Vigneron a Paris
C. Thomassin
W. E. Hill & Sons
J. Clutterbuck
Victor Fetique a Paris
August Husson
C. N. Bazin

\$2,500 to \$5,000

Bazin
Francois Lotte
Marcel LaPierre
Albert Nurnberger
D. Raguse, Chicago
Gustav Prager

\$1,500 to \$2,500

Albert Nurnberger
French c. 1920
El Sarasate
French Late 19th C.
R. Neudorfer
"Lubin" Weichold

Otto Hoyer
H. R. Pffretzschner
Weichold
Dodd

L. Morizot
German 1880

Bausch
Leon Pique
Fritz Gutter

\$1,000 to \$1,500

Gerbruder Shuster
Kurt Boehmer Prag
"N. F. Voirin"
E. H. Roth
Otto Durr Schmidt
Francois Orlean
Max Wunderlich
Berg

\$600 to \$1,000

P. F. Riedl
J. P. Gabriel
Guy Jeandel
K. Sedlak
DuBois, Mirecourt
E. H. Roth
Coda Classic
Guy Jeandel
Emile DuPre
Jos. Martin
Leomar

\$300 to \$600

Pierre Dumas
Guy Jeandel
Jos. Martin
John Brasil
Valdecir
Lozer
Leomar
H. Cirilo

\$300 and Under

A. Garlesso
Knoll
Jos. Martin

VIOLA BOWS

Exceptional

L. Gillet
C. N. Bazin
Mirecourt, 19th c.

\$2,500 to \$5,000

Collin-Mezin
Lee Guthrie
R. Zabinski, Mpls.
Dodd
F. K. Mueller

\$1,500 to \$2,500

Bradley Taylor (Finkel)
R. Dotschkail
Jean Bouvin (Finkel)
K. Gerhard Penzel
A. Moinier, Mirecourt
D. A. Seppelfrick

\$1,000 to \$1,500

Lothar Hermann
J. P. Gabriel
J. Kohr

\$600 to \$1,000

Coda Classic
Josef Sandner
Karl Wilfer
Albert Nurnberger
W. V. Leomar
Valdecir
Andre Delmont
Max Wunderlich
Guy Jeandel

\$300 to \$600

Pierre Dumas
Seifert
Andre Delmont
Alfred Knoll
Pierre Dumas
Leomar
Valdecir
Guasti & Bottoni
John Brasil
Erich Steiner

\$300 and Under

Knoll
Jos. Martin
Erich Steiner

CELLO BOWS

Exceptional

Albert Caressa

\$2,500 to \$5,000

Guillaume a Bruxelles
W. E. Hill & Sons
G. Lucchi, Cremona
Geza Balint
Bazin School
R. Zabinski, Mpls.
R. Dotschkail

\$1,500 to \$2,500

M. Grunke
Brownlee
Jean Bouvin
Francois Orlean
M. R. Wehling
German c. 1880
Kohr

\$1,000 to \$1,500

A. Knoll
J. P. Gabriel
Sandner

\$600 to \$1,000

Coda Classic
Schicker
John Brasil
Georg Hoyer
Horst Schicker
Johannes Kohr
Leomar
Otto Durr Schmidt
W. V. Leomar

\$300 to \$600

J. P. Bernard
Rutherford
Wilhelm Raum
A. Riedl
Andre Delmont
Jean Marteau
Alfred Knoll
Coda Conservatory

\$300 to \$600

Valdecir
W. V. Leomar
Erich Steiner
John Brasil
Jos. Martin

\$300 and Under

Knoll
Jos. Martin

BAROQUE & TRANSITIONAL INSTRUMENTS & BOWS

Violin, J. Perry, Kilkenny 1799

Cello, Peter Wamsley, London c. 1740

(cello photo & article on page 1)

Viola Bow, Transitional: Edward Dodd

Cello Bow, Baroque: Walter Mettal

Violin Bow, Baroque: R. Zabinski

Violin Bow, Transitional: English

Other Bows Made to Order

CLAIRE GIVENS VIOLINS, INC.

1004 MARQUETTE AVENUE, SUITE 205
MINNEAPOLIS, MINNESOTA 55403

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For over 20 years
Claire Givens Violins, Inc.
has been providing

- A complete line of instruments, bows and services for intermediate to professional string players.
- Workshops staffed by professionally trained and experienced violin and bow makers, providing repairs and restoration of the highest quality.
- A complete on-hand inventory of accessories.
- Specialized assistance to families and teachers of string instrument players.
- Nationwide and international shipping service.

HOURS: Tuesday - Saturday 9:00 - 5:00 CST

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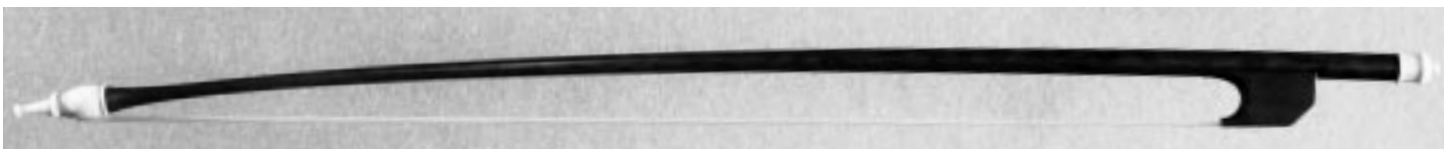
*LaVoce is part of our commitment to informing our customers.
LaVoce is edited and designed by Katy Podolinsky.*

Dipper Restorations

Andrew Dipper has recently restored a **pochette** attributed to master luthier **Thomas Edlinger in Augsburg, c. 1670**. During this period, Augsburg was a major European center for the production of decorative works of art.

Also known as "kits," the French word "pochette" means "pocket-fiddle." The design of these miniature violins were often quite imaginative. Their shapes ranged from tiny copies of violins to narrow, zucchini-like cylinders. According to *History of Trade and Commerce* by Postlethwaite, the pochette was an **emblem of office for dancing masters of France**. A "king of violins" was appointed from the officers of the royal household and served as chief of the royal household and the **royal guild of dancing masters**. Rules governing the guild, signed by **Louis XIV, 1658**, decreed that only dancing masters could teach or give public performance, "on pain of fine."

For the restored pochette, Andrew Dipper has made a bow of snakewood, trimmed with mammoth ivory, which is pictured below.



Pochette bow. Andrew Dipper. Minneapolis 1998