

LaVoce

OF CLAIRE GIVENS VIOLINS, INC.

SPRING 1999

LaVoce: our voice

Fall and winter made their marks on more than a few instruments this year. Fluctuating climatic conditions in the fall followed by the sudden onslaught of winter and a stint of exceedingly dry air brought many customers to our shop to have a wide variety of concerns addressed, from troublesome e-strings to serious cracks. Caring for string instruments requires attention and dedication on the part of players. Taking preventative measures and paying attention to any changes in your instrument's sound are crucial (poor sound quality can indicate open bouts and cracks). The two key climatic threats to string instruments are temperature and humidity. Keep humidity levels at 50% (35% at the least) in the room in which your instrument is regularly stored and played. If you use 'Dampits,' check and dampen them regularly. Do not leave instruments near heating vents, radiators or in direct sunlight. Allow instruments to adjust gradually to temperature changes when transported from one location to another. Quilted case covers such as those made by Cushy and Cavallaro, which we sell, add a valuable layer of insulation and serve well not only during cold months, but during hot summer months as well. Take care!

Travels East

A trip to China and Tibet this past fall allowed Claire Givens and Andrew Dipper to personally meet the violinmakers of the Beijing area with whom Givens Violins has worked for many years. "It was wonderful to meet each maker and fascinating to view exactly how their workshops functioned. The violin making is done entirely by hand and the quality of work is very high. The workshops are more than sufficient. They are spacious and well lit." Claire said, adding that "We have always been impressed with the workshop's commitment to our needs and to delivering carefully made instruments that meet our high standards. We thank the master makers Yuan Ji, and Xue-Chang Sun as well as Mr. Ni for their gracious hospitality during our visit."



Xue-Chang Sun, Andrew Dipper, Claire Givens and Mr. Ni in front of Beijing workshop on a sunny day in October 1998

Claire and Andrew visited three workshops, each dealing with a different level of instrument, and each overseen by one of three master makers who have won international recognition. The workshops are set up in the old Chinese style, around courtyards, and staffed largely by young people from the Chinese countryside. The workshops take in and train these young people, as well as provide their room and board. The makers' living quarters are also within the workshop setting. This sort of arrangement is somewhat similar to that of the shops in Mirecourt at the turn of the century; an apprentice plan drawing in young people from the country, training, feeding and housing them.

The huge stocks of beautiful wood seasoning for future instruments were impressive. Andrew Dipper found the tools in the Chinese workshops very interesting and ordered a few for his own use. He also acquired some fabulous freshwater pearl for inlay work from one of the Chinese pearl farms.

Claire Givens Violins Staff



clockwise from lower left:

Phillip Cole apprentice; Chris Parker shop assistant;
John Curtis bookkeeper; John Peskey sales associate;
John Vierow bow specialist; Doug Lay workshop manager;
Katy Podolinsky administrative assistant; Benoit Charon shop
intern; Frank Davis instrument maker and restorer;
Jason Swaln former shipping manager;
Andrew Dipper vice president; Claire Givens president;
Kristina Cole accessories manager and administrative assistant;
Lupot security.

A new staff photo gives us a chance for some introductions. **John Peskey, Sales Associate**, holds a master of music degree with honors from the New England Conservatory of Music, where he studied with James Dunham. **John Curtis, Bookkeeper**, is a native of Portland, Oregon, and handles all of our bookkeeping needs. In Portland, John studied composition with Tomas Svoboda, performed regularly with pop and funk bands, and worked as a keyboardist, music copyist and sound engineer. **Kristina Cole, Administrative Assistant and Accessories Manager**, handles accessories, including special orders, and provides invaluable administrative support. **Chris Parker, Dipper Shop Assistant**, assists Andrew Dipper and is an active Gamelan musician. **Dixie Treichel, Shipping Manager** (not pictured), received a bachelor's of music in composition from the University of Illinois, and did graduate work at the University of Chicago. She is a sound designer/engineer for theatre, dance, film. Dixie ensures that all of our shipments to customers arrive safely and in a timely fashion to any location in the U.S. **Benoit Charon** of Michelbach Le Bas, France, and a graduate of the Newark School of Violin Making in England, is working under the direction of Doug Lay to further his violin restoration skills. **Apprentice Philip Cole** is learning the art of musical instrument restoration and making from Andrew Dipper.

Spiccato Bows

Many players are examining the selection of carbon fiber bows currently on the market and discovering their various attributes (we discussed the *Coda* bows in a previous issue of *LaVoce*). These new, non-wood bows serve players especially well in pit orchestras, classrooms, outdoors and in other unpredictable playing environments where using a wood bow might prove too risky. The benefits, however, can go beyond their durability. We have been pleased to offer string players around the country the *Spiccato* bows of Benoit Rolland of Paris. They have been received enthusiastically by violinists, violists and cellists alike. Players are not viewing these bows only as “second bows” but as main playing bows. Made of a high quality carbon fiber and virtually indestructible, *Spiccato* bows offer players the ability to adjust camber and flexibility to suit different playing styles. Professional freelance violinist and teacher **Laura Wright** of Connecticut says “I’ve found the *Spiccato* bow the best of all graphite bows that I have tried. It responds well, is durable, and can be adjusted to compliment different playing styles. I enjoy using the *Spiccato* bow when teaching and playing in other adverse conditions, where it would be more dangerous to play with a wooden bow. By being able to change the camber, I’ve also found I get a better dry, biting sound when playing amplified. It’s definitely up to the level of traditionally made bows in the same price range.” **Jordan Hall** of Minneapolis and grand prize winner of the Minnesota String and Orchestra Teachers Association statewide competition says “I really love the *Spiccato* bow because of how much ease and joy it adds to my violin playing. The powerful sound and sensitivity it produces is amazing.” *Spiccato Soloist* bows are \$1,795.00 violin; \$1,995.00 viola; \$2,195.00 cello.



Violino Piccolo, Joseph Hill, London, c. 1740-50
(see *Dipper Restorations* on page 4)

INSTRUMENTS & BOWS CURRENTLY AVAILABLE

VIOLINS

\$40,000 and Up

Vinaccia, Naples c. 1790

\$20,000 to \$40,000

Romeo Antoniazzi, Milan 1920
Leandro Bisiach (wkshp.) c. 1895
Antonius Sgarbi, Rome 1897
G. & L. Bisiach, Milan 1955
Giovanni Dollenz, Triest c. 1830
Alfred Contino, Naples 1929
Cesare Pollastri, Bologna 1953
G. Fabricatore, Naples c. 1810 (7/8)

\$12,000 to \$20,000

Giovanni Cavani, Modena 1903
J.B.D. Salomon, Paris c. 1770
Gaetano Pareschi, Ferrara 1948
Benjamin Ruth, Ithaca 1999
Tschu Ho Lee, Chicago 1995
Raymond Melanson, Boston 1998
Celia Bridges, Ann Arbor 1997

\$8,000 to \$12,000

Lothar Meisel, Owatonna 1994
David Folland, Northfield 1991
Giovanni Longiaru, NY 1953
Emile Laurent, Bordeaux 1914
Carlo Chiesa, Milan 1994
Perry Daniels, Mpls. 1998
David Polstein, Boston 1995
William Scott, Mpls. 1996

\$4,000 to \$8,000

Douglas Lay, Salt Lake City 1983
A. Delivet, Paris 1924
Collin-Mezin, Paris 1899
Francesco Toto, Cremona 1997
F. Delprato, Mirecourt 1922
J. Grandjon, Mirecourt 1883
Reinhard Boensch, Erlbach 1991
E. H. Roth, Markn. 1928 (Amati)
Philipp J. Glaessel, Markn. 1912
Felix Ponziani, Cleveland 1972
Enrico Robella, Markn. c. 1920
A. Perkhounkov, Iowa City 1996
Karl Wurm, Erlangen 1980
Carlo Barozzi, Chicago 1997
Paris School, c. 1900
Andrew Botti, Chicago 1997

\$2,000 to \$4,000

J. Koscielny, Czestochowa 1998
Robert Wenzel, Warroad 1998
Slavio Domitrovic, Zagreb 1986
Erich Werner, Germany 1992
Ivan Stancov, Bulgaria 1997
Zhong Long Shen, Beijing 1993
Dan Marsh, Chicago 1998
Miroslav Tsonev, Sofia 1998
Emil Lupac, Bulgaria 1998

\$2,000 and Under

Thomas Witt, Chicago 1998
Todor Tsvetanov, Sofia 1995
Veseline Apostolov, Sofia 1998
Boiko Stoyanov, Sofia 1998
John Juzek, Germany
Scott Cao, San Jose 1998
Andreas Eastman, Boston 1998
Karl Hoffman, Chicago 1998
Samuel Eastman, Boston 1998

Small

7/8 German (Amati) c. 1920
7/8 Avalon, Beijing 1996
3/4 Johann Georg Kessler
3/4 William's Violins, China 1991
3/4 John Juzek, Prague
3/4 Strad Copy
3/4 Suzuki #500

1/2 JTL c. 1890
1/2 Juzek, Germany c. 1975
1/2 Karl Knilling, Germany
1/4 Scott Cao, San Jose 1998
1/8 J. Aubrey "Finolli" Paris 1890
1/8 Scott & Huaming, San Jose 1992

VIOLAS

\$20,000 to \$40,000

16.5" Jago Peternella, Venice 1957

\$12,000 to \$20,000

16.25" Grumbaugh & Seifert, CA 1994

\$8,000 to \$12,000

16.25" Mark Hollinger, Missoula 1991
16.0" M. Scoggins, Salt Lake City 1996
16.5" David Polstein, Boston 1997
16.5" Frank Davis, Mpls. 1998
16.5" H. Hayslet, S. Charleston 1984

\$4,000 to \$8,000

15.5" Mark Russell, Indianapolis 1990
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, Mpls. 1995
16.5" Wm. Harris Lee, Chicago 1994
16.0" Karl Wurm, Erlangen 1975
16.5" Leo Aschauer, Mittenwald 1965
16.5" Roman Teller, Erlangen 1978
16.25" Joseph Horvath, Cleveland 1968

\$2,000 to \$4,000

16.5" C. Cai, Shanghai 1997
16.5" Petko Stoyanov, Bulgaria 1997
15.5" Erich Werner, Germany 1988
16.0" Gottfried Raabs, Bubenreuth 1987
15.5" Scott Tchou, San Jose 1998
16.5" Alois Reidl, Germany 1996
16.0" Andrew Botti, Chicago 1998
16.0" Thomas Witt, Chicago 1997
16.0" Paul Stein, Chicago 1998

\$2,000 and Under

15.5" Hans Schiller, Germany c. 1986
16.0" Erich Werner, Germany
15.5" Luben Todorov, Indianapolis 1993
16.0" Scott Cao, San Jose
16.5" Josef Mahler, Germany
16.0" Samuel Eastman, Beijing

CELLOS

\$12,000 and Up

Paul Bailly, Paris 1902
Lawrence Wilke, Madison 1992
Perry Daniels, Mpls. 1997
William Scott, Mpls. 1998

\$8,000 to \$12,000

Andre Perkhounkov, Iowa City 1998
Michael Goronok, Cleveland 1998
Albert Lorenzo, Chicago 1998

\$5,000 to \$8,000

Andrew Botti, Chicago 1998
David Mahov, Cleveland 1998
Paul Stein, Chicago 1998

\$3,500 to \$5,000

Dan Marsh, Chicago 1998
Illner Riedl II, Germany 1998
Andreas Eastman, Boston 1996

\$3,500 and Under

A. Ramires, Goronok Wkshp. 1998
Erich Werner, Germany 1996
Samuel Eastman, Boston 1999
Anton Kroner I, Franconia 1993
Peter Steinhaus, Germany
Erich Hausner, Germany 1987

Small Cellos

3/4 A. Ramires, Goronok Workshop
3/4 Rudolph Doetsch
1/2 K&L Meisel, Germany
1/2 C. A. Gotz 1992

VIOLIN BOWS

Exceptional

Charles Peccatte
A. Lamy a Paris
A. Vigneron a Paris
C. Thomassin
Jas. Tubbs
August Husson
C. N. Bazin

\$2,500 and Up

Thomassin a Paris
L. Buthod, Paris
A. R. Bultitude
Max Wunderlich
Richard Weichold
Lee Guthrie
Bisch
"Cuniot Hury"
Gustav Prager
Silvestre & Maucotel

\$1,500 to \$2,500

Unstamped, French
Albert Nurnberger
French c. 1920
Sarasate, El
Bazin workshop
Weichold Dresden
Richard Grunke
French Late 19th c.
R. Neudorfer
H. R. Pfretzschner
Dodd
"L. Morizot"
German 1880
"E. Sartory a Paris"
"F. N. Voirin a Paris"
Leon Pique
G. Seifert
Spiccato Solo
Fritz Gutter
E. Herrmann

\$1,000 to \$1,500

Gerbruder Shuster
Kurt Boehmer Prag
"E. Sartory a Paris"
Horst Schicker
Francois Orlean
Max Wunderlich
Berg
Horst Schicker
F. C. Pfretzschner
"Tourte" Model

\$600 to \$1,000

J. P. Gabriel*
Saunders Bros.
K. Sedlak
F. Vincent
Coda Classic*
Guy Jeandel*
J. Martin*
Leomar*
Valdecir*

\$300 to \$600

C. Lozer*
Coda Conservatory*
J. Pereira*
R. Siqueira*

John Brasil*

Leomar*

Alfred Knoll*

\$300 and Under

Jos. Martin*
Erich Steiner*
Alfred Knoll*

VIOLA BOWS

Rare and Exceptional

James Tubbs
L. Gillet
C. N. Bazin

\$2,500 and Up

Lee Guthrie
Unstamped, French
R. Zabinski, Mpls.
Dodd
F. K. Mueller

\$1,500 to \$2,500

Bradley Taylor (Finkel)
Spiccato
Jean Bouvin (Finkel)
K. Gerhard Penzel
A. Moinier, Mirecourt
D. A. Sappelfrick
M. Wehling

\$1,000 to \$1,500

Lothar Hermann*
J. P. Gabriel*
J. Kohr*

\$600 to \$1,000

Coda*
Karl Wilfer
W. V. Leomar*
Valdecir*
Andre Delmont*
Max Wunderlich
Guy Jeandel*

\$300 to \$600

Pierre Dumas*
Seifert*
Coda*
Alfred Knoll*
Valdecir*
Erich Steiner*
Jos. Martin*

\$300 and Under

Jos. Martin*
Knoll*
Erich Steiner*

CELLO BOWS

Exceptional

E. Sartory a Paris
Albert Caressa

\$2,500 and Up

W. E. Hill & Sons
Geza Balint
Bazin School
R. Zabinski, Mpls.
R. Dotschkail

\$1,500 to \$2,500

R. Grunke
Spiccato
Brownlee
John Norwood Lee
Jean Bouvin
Francois Orlean
M. R. Wehling
Baush School
Kohr

\$1,000 to \$1,500

J. P. Gabriel*
Givens, Mpls. (Hill)
Sandner

\$600 to \$1,000

Coda*
Schicker
John Brasil*
Conrad Gotz
C. R. Chagas*
Johannes Kohr
Leomar*

Otto Durrschmidt

J. P. Bernard
Rutherford
Jos. Martin*
Wilhelm Raum
A. Riedl
John Guerin
Andre Delmont*

Jean Marteau*

Alfred Knoll*
W. V. Leomar*
Coda*
Pierre Dumas*

\$300 to \$600

W. V. Leomar*
Erich Steiner*
Josef Martin*

\$300 and Under

Knoll*
J. Martin*

* We carry many bows by these makers.

BAROQUE & TRANSITIONAL INSTRUMENTS & BOWS

Violin, Josephus Pauli, Linz 1782

Violin, Duke, London 1792

Cello, Peter Wamsley, London c. 1740

Viola Bow, Transitional: Edward Dodd

Viola Bow, Roger Zabinski, Tourte

Cello Bow, Transitional: Dodd

Violin Bow, Baroque: R. Zabinski

Violin Bow, Transitional: English

Violin Bow, High Baroque

Other Bows Made to Order

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For more than 20 years
Claire Givens Violins, Inc.
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- 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.

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LaVoce: OurVoice is the newsletter of Claire Givens Violins, Inc., Minneapolis, Minnesota: Dealers, Makers and Restorers of Fine Violins, Violas, Cellos and Bows.

LaVoce is part of a concerted and continuing commitment to keep our customers informed. LaVoce is edited and designed by Katy Podolinsky and published periodically.

Dipper Restorations

Andrew Dipper has recently completed the restoration of a violino piccolo (Italian for small violin) made by Joseph Hill, London, c. 1740-50 (see photographs on page 2). The instrument was originally in the Wurlitzer collection. Joseph Hill (1715-84) was a student of Peter Wamsley in Piccadilly, London, before he established himself at the sign of the 'Violin' in Angel Court, Westminster, and in 1762 at the 'Harp and Flute' in Haymarket.

In the 17th and 18th centuries the violino piccolo was usually tuned a fourth higher than the ordinary violin (hence the German term *Quartgeige*). Violini piccoli existed as early as the 16th century. Bach scored his First Brandenburg Concerto for a violino piccolo tuned a third higher than the violin. Although in 1756 Leopold Mozart wrote that the instrument was already out of date because the notes could be played in second and third position on an ordinary violin, the tone of the violino piccolo is quite different and very special. We heard this last November when Minneapolis violinist Ginna Watson borrowed the violino piccolo for a performance of Bach's C Minor Duet for Soprano and Bass from Cantata 140, *Wachet Auf*.

Please contact Dipper Restorations via phone, fax or email at left to receive a catalog of available baroque and transitional instruments and bows.