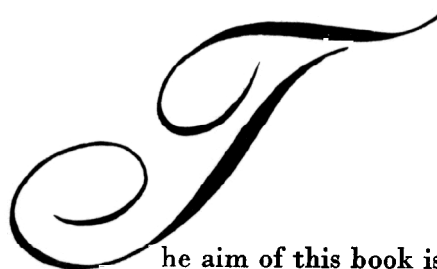




## INTRODUCTION



he aim of this book is not merely to convey visual impressions of masterpieces of the violin-making craft. We wish to contribute to the appreciation of classical violins as works of art and means of musical expression; to discuss the qualities which count most in the valuation of instruments of the violin family, both old and new; to impart some understanding of the criteria of their authenticity and intrinsic value, and to pay tribute to the individuality, patience and inventive genius of the great masters.



3. ALBANI, PAOLO  
PALERMO 1670







## INTRODUCTION

*U*ntil the middle of the sixteenth century singers used to be accompanied by music played on violas da braccio, violas da gamba and other bowed instruments of the same family. When the violin was invented, the musician suddenly had at his disposal an instrument which could play the soprano part in the correct pitch and full tone. The question of who actually invented the violin is much disputed, as it rapidly became popular throughout the whole of Europe due to its obvious superiority over other bowed instruments. However, it is clear that the lute-makers of what is now Germany and Austria played a major part in developing the violin as we know it today.

German and Austrian violin-making had its cradle in and around the Tyrol, mainly in the Bavarian town of Füssen. Record of lute- and violin-makers from Füssen can be found in most European towns from the 16th century onwards. The earliest known lute-maker in Füssen is Jörg Wolf, who became citizen of that town in 1493. His guarantor was a certain Hans Kögl, who may have been his teacher or employer. It seems that there were many lute-makers in Füssen, from an early date, for we have documents of a guild formed by them, the first of which is dated 22nd April 1606. The members of this guild took every precaution to safeguard the high standard of lute-making prescribed for master lute-makers. Every master had to keep strictly to the guild's regulations. He was allowed to have only one apprentice at a time and this apprentice was obliged to stay with him for five years. Not just anyone could be apprenticed to a lute-maker: the boy had to be a legitimate son of parents who were subjects of the Augsburg bishopric. Masters who came to Füssen from the outside did not have the same rights and prerogatives as native Füssen lute-makers: first, they had to pass a test in which they demonstrated their ability, and then they were obliged to work with a Füssen master for two years without an apprentice of their own. This strict order was only mitigated if they married the daughter or widow of a Füssen master. At first, a master lute-maker had to be a married man with at least one child. Jörg Wolf, mentioned above, was probably not the first Füssen lute-maker, though he is the first recorded in that town. However, in Augsburg we meet a lute-maker by the name of Rudolf, who probably came from Füssen, as early as 1412. Several other makers are mentioned in Augsburg documents before Wolf's time, e.g. Hans Meisinger, called Ritter, in 1447; the lute-maker Kranuch or Kramich in 1477; Peter Laminit in 1480—84; Hans Sälcher in 1483; and a lute-maker called Jörg or Georg in 1496.

As there were not enough lute-makers in Augsburg to constitute a guild of their own, they were associated with the guild of joiners and cabinet-makers. Cabinet-making had attained a high standard at that time, for love of luxury, inspired by Venice, made the Augsburg burghers support arts and crafts, and Augsburg attracted many artisans of all kinds. Furthermore, since Augsburg had a busy commercial traffic with the South, especially with Venice, lute-makers and other good artists had plenty of work.

Only rarely do we find records of lute-makers in the famous town of Nuremberg.



A

*Abel* Rudolf; Constance, c. 1796. Monk of the Augustinian Order who made violins. His instruments are very good both in tone and in craftsmanship.

*Abele* Hyacinth. Musicologist. In 1864 he published in Neuburg his book: *Die Violine, ihre Geschichte und ihr Bau*.

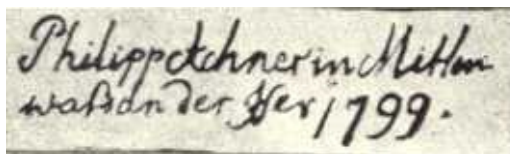
*Abraham Frères A. G.*; Cologne, 20th cent. makers of musical instruments.

*Achner* Joseph; Mittenwald, 1724—60 According to Lütgendorff his name is derived from the river Aachen, tributary of the Isar. We know for certain that he actually lived, and made instruments on the Stainer pattern.

*Achner* Michael; Walgau, c. 1764. Probably the brother of Joseph and Philip A. Modelled his instruments on the Mittenwald School (Walgau is near Mittenwald). They are long, highly arched, with narrow edging (2.5 mm.). The maple he used in his violins is almost or wholly without curl. Used brownish-yellow var.



*Achner* Philipp; Mittenwald, 1772—99. Probably the brother of Michael and Joseph. Worked on the Kloz model. The tone of his instruments is smooth but weak.



*Achner* Thomas; Mittenwald, c. 1789. His work resembles that of Joseph A., who was perhaps his teacher.

*Achtner* Reinhart; Remtengrün (in Saxony), c. 1925. Bow-maker.

*Ackermann & Lessner*; Dresden, 20th cent. Retailers of musical instruments.

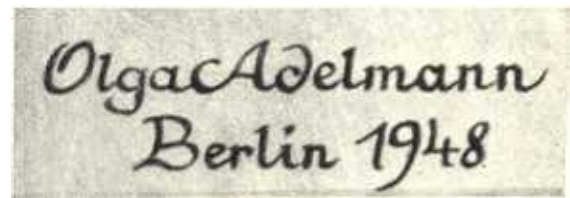
*Adam* G. Christian; Halle, Berlin. b. c. 1835, d. c. 1888. Opened his own shop in Halle. In 1860 moved to Berlin. Very good craftsman, but used wood of

inferior quality and therefore his instruments are not highly rated. Var. transparent but hard. He was a very good teacher: his best pupil was Oswald Möckel of Berlin. Very good repairer and restorer.



*Adam* Johann; Markneukirchen, before 1677. Emigrated from Kraslice (in Bohemia) after the Battle of the White Mountain (1620). There is, however, no Adam mentioned among the emigrants of that period. Among the twelve who came to Markneukirchen between 1630 and 1677 and set up their own guild are two v.ms named Adam: Johann Adam Kurzendörffer (I) and Johann Adam Popel (Pöpel). Lütgendorff thinks that Adam may have been the first name of a certain Schönfelder, who likewise came to Markneukirchen from Bohemia. Lütgendorff cannot be right, for both this Adam and Schönfelder were baptised Johann. There is another more probable explanation: this Adam might have come to Markneukirchen before 1677, but died before the guild was set up (in that year) so that his name would not appear on the list of founders of the guild.

*Adelmann* Olga; Berlin. b. 2. 10. 1913. Pupil of Otto Möckel in Berlin. Worked with Kurt Jung, Georg Ullmann and Roger Rossmisel, guitar-maker in Berlin. Since 1955 has been employed as repairer in the *Musikinstrumenten-Sammlung*, Berlin (*Institut für Musikforschung*). From 1945 to 1950 made instruments modelled on Stradivari. Member of the German v.ms' association.



*Adelung* Jakob. See *Adlung* Jakob.

*Adema* S. In 1881 and 1890 published two supplements to Herman Ritter's *Die Viola Alta*.



1. Adelman Olga, Berlin 1948

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