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## NEWS FOR CELLISTS AUTUMN 2011

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# Take a Bow 2011



### International Cello Bow Exhibition

10 October to 10 December 2011

There are now just a few weeks to go until the opening of *Take a Bow 2011*, our unique selling exhibition of 75 cello bows by 35 international contemporary bow makers from 12 different countries.

For anyone seeking a cello bow, the exhibition offers an unprecedented opportunity to explore a wealth of bows made by some of the world's most talented makers. Players who visit the exhibition tell us how difficult it usually is to obtain bows from the world's leading makers and are delighted with the selection available at *Take a Bow*. Being able to try so many high quality bows on the same day under the same roof can be a very effective and speedy way to find a bow to suit both player and instrument.



We are now taking bookings for the exhibition in Ely. If you would like to be sure of being able to visit at your preferred time, please phone us soon on 01353 668559 or email [sarah@aitchisoncellos.com](mailto:sarah@aitchisoncellos.com) to arrange your 3-hour appointment with the bow collection. Further information, biographies of bow makers and an interim price list can be found inside, along with a special article exploring some of the mysteries of bow sound. For the latest information, see [www.aitchisoncellos.com](http://www.aitchisoncellos.com)

### Violin and Viola bows

This year we will also be exhibiting selected violin and viola bows. Please contact us for further details.

### *Looking for Cellos*

If you have a cello which you would like to offer for sale, we would be delighted to hear from you as we are currently inundated with potential buyers seeking good instruments. Our Cello Exchange offers an unparalleled service to both sellers and buyers. Our modest commission fee of 12.5% and policy of complete transparency ensure that both sellers and buyers have complete peace of mind.

Over the last seven years the Cello Exchange has found new homes for over 300 cellos and bows, including fine cellos by James and Henry Banks, Aristide Cavalli, George Corsby, George Craske, Thomas Dodd, Simon Andrew Forster, William Forster Sr, William Forster Jr, Henry Furber, John Furber, Louis Guersan, Henry Lockey Hill, Henry Jay, Thomas Kennedy, John Morrison, Mathias Thir, Robert Thompson and Peter Wamsley.

We price instruments carefully according to current market conditions in order to protect the interests of both the seller and the buyer. We also understand that the process of buying and selling a cello is personal and often emotional, and so we support both buyer and seller through the experience. We ensure that each instrument is in optimal playing condition and we keep owners up to date with events at every stage. When a cello finds a new owner, we ask the buyer to pay the seller the full sum direct, to ensure complete financial transparency.

Only after the sale is complete do we invoice the seller for our 12.5% sales commission and the cost of any agreed work completed on the instrument. By this stage the seller and buyer are in direct contact with each other and we know of many occasions when sellers have found great comfort and pleasure in getting to know the new owners of their much-loved instruments.

For more information about the Cello Exchange and extensive feedback from cellists, please visit: [www.aitchisoncellos.com/celloexchange.htm](http://www.aitchisoncellos.com/celloexchange.htm)

Our first experience of the sheer magic of bows was during our inaugural *Take a Bow* exhibition in 2002 when we exhibited 50 cello bows by renowned makers from around the world. We were stunned by the way that some bows had such distinctive personalities that we could identify their sound in a blind testing; also that while one bow might be attractive to large numbers of cellists, another more unusual bow might have an extraordinarily positive interaction with just one player and instrument. This growing fascination has inspired us to repeat the exhibition on a regular basis, but has also left us with a growing number of questions about the mysterious bow.

To mark our 2011 exhibition, we decided to interview a number of senior bow makers to try to find answers to some of our abiding questions. All the bow makers we spoke to have practiced their craft for many years and have made a significant contribution to contemporary bow making through their making, research and teaching. Our questions centred on the issue of sound: what makes some bows sound so beautiful and interesting? Why do bows sound so different to each other? And how controllable is the end result when a bow is being made?

Charles Espey was quick to remind us that bows do not have a voice of their own: 'Bows do not make sound themselves, but they accentuate different ranges of an instrument's potential sound spectrum as well as simply mobilizing more or less sound from the instrument. The bow is in a partnership with the instrument and can only generate sound within the instrument's potential to create it.' However, although bows do not make a sound themselves, most of us have discovered that some bows make darker sounds on cellos and some make brighter sounds. According to Yung Chin this is because of the overtones (or partials) that the bow encourages. 'You can divide bows in a very general way into those which will pull higher partials and those which will pull lower partials. The great bow will pull throughout the sound spectrum, and that's what you really want to find, especially on the cello – because of the big range between upper and lower strings.'

All the bow makers we spoke to believe that the choice of the pernambuco wood used to make the bow is absolutely crucial for its sound. Morgan Anderson explains: 'One of the biggest effects a maker has on the sound is at the very beginning, in choosing the wood. If a maker has a good selection of high quality pernambuco of different types and is

familiar with their characteristics, he or she can influence the sound a great deal.' Espey agrees: 'First and foremost is the wood; its density, its grain structure, presence of perturbations in the grain, its stiffness and the quantity of extractives such as pigments and waxes in the wood.'

Klaus Grünke quotes a study of pernambuco which discovered not only that it is an exceptionally stable material, but its most unusual quality is that it has least damping factor on vibration at room temperature than any other wood tested. 'This is the reason that it carries sound better than any other wood,' Grünke explains, 'It is the wooden equivalent of copper in its capacity to carry or conduct sound, in the same way that copper carries an electrical current with minimal resistance.'

Thomas Gerbeth often copies fine old classical bows and he finds that in order to make bows sound like the original, the most important factor - in addition to the bending of the stick - is the wood selection: 'Pernambuco wood, which is used to make the stick of most bows, has 125 sub-species. Of these only about 12 are used for bow making.' Morgan Andersen is equally clear that not all types of pernambuco will make good bows: 'While there are many types of pernambuco with a variety of characteristics from which good bows can be made, there is such a thing as bad wood. Most pernambuco is not suited to making good bows. Bad wood will never produce a bow with complex tonal colour.'

There is a general consensus amongst most bow makers that you can control or influence the sound of a bow through wood selection. Yung Chin is able to discern certain characteristics in pernambuco which indicate the general sound qualities of a bow made from that plank. Espey finds it very helpful to have a stock of wood from one region that he has come to know over the years through trial and error. For instance, when a stick from a particular board has certain qualities he can assume the sister sticks on the same board will be similar. Other makers emphasise the variability of wood. William Salchow once made two bows using wood from the same plank: 'These two sticks were right next to each other in the plank and I made two bows, but they were totally different. I was shocked! Of course there have to be great similarities from the same piece of wood, but you can't always predict the result.' John Stagg concurs: 'A bowmaker will find that four sticks from the same plank of wood, although possibly having the same *overall* weight, stiffness or balance, will each produce a different colour on the same instrument.' Yung Chin believes that wood is not as uniform as people think

and it always holds a mystery for the maker. He also points out that new wood needs to season for at least 10-12 years. 'New wood needs laying down like wine.'

The design of the bow is also of fundamental significance. Espey believes the following factors in a bow's structure will contribute to the bow's sound generating potential: '...its camber, its graduations or diameter from tip to butt, the height of frog and head, the weight of frog and winding. Of course the qualities of the wood are reflected in the bow's structure; strong wood will permit finer stick diameters for example.'

Salchow, who studied cello at the Juilliard School in his youth, is very aware of how some aspects of a bow's design affect the cellist: 'The height of the frog and of the head is very important. A very high head will give a lot more range of volume/dynamics, but a high head is uncomfortable for a player as it feels as if you are walking on a tightrope – that's why people love Sartory bows because the head and frog are low. With Tourte the head is quite high, the frog less so and Peccatte usually had a higher frog and people like that a lot, as it affects the feel of the playing but not the sound that much, other than giving you further distance to go when you are pushing the bow right down on the string.'

The design of the stick also dictates the tension of the bow hair, as Gerbeth explains: 'If the hair tension is high, this reduces the area of contact with the string, and vertical pressure has to be used to compensate for this loss. That is the reason why some players ask for heavier bows, as they do some of this work for them. With less tension the bow hairs are more willing to 'caress' the string. The player is able to set the string in motion without much pressure.'

For many cellists, part of the quest for a suitable bow is to find one that complements their cello. This seems to be a time honoured strategy as William Salchow relates: 'Years ago when I first started out there was a little booklet by a wonderful cellist about how to choose a bow and he said you have to fit the bow to the instrument so that if your instrument is very bright you need a bow with a darker sound to make it a little less bright – if dark, you need a bow to brighten it up.'

Is it possible for a bow maker to set out to make a bright or dark sounding bow? Klaus Grönke says: 'If trying to make a bright or dark sounding bow, I would take into consideration the pitch of the wood and the specific weight – if you have a very dense, dark wood it tends to have a dense, dark sound – but it is not a general rule.' Salchow doesn't believe that he can control the brightness or darkness of a bow.

'My point of view is, I want to make a bow that will bring out the utmost projection of sound with more overtones than anything and it's probably the overtones that give brightness and colour to a sound, and the way I try to do that is to make an absolutely full curve – the stick must be curved right down to the hair and must also be even, tightening up to a straight line. These are the things I really work for and I believe that they do work very well.'

Some bow makers are also experienced string players and are sensitive to the way in which the bow is used by the player and the resulting effect on the sound. Salchow recommends a bow hold which doesn't cramp the bow: 'With the thumb under the stick and the first finger on top of the stick you form a little lever which pushes the bow down on to the string, but if the other fingers grip down onto the bow I think that tends to mute the sound.' Yung Chin is well aware that there are some important issues in the bow hold which affect a bow's performance. 'I think that too many players hold the bow at too much of a severe angle to the string so they play forte with a hard martillé stroke. If you flatten the hair slightly you can find a sweet spot and you will get a very different sound but more importantly, the bow response will be very different. With the bow angled too far over, there is a certain kind of delay to its performance and bows aren't meant to be played that way, it's a bad habit. When you find the sweet spot it takes less effort to make the stroke.'

Why do some bows sound much more interesting than others? Charles Espey believes that richness or complexity of sound is achieved by matching the right stick and the right dimensions. 'But there is always some magic to the overall sound signature a bow can produce; there is no simple formula and the maker is inevitably going to use their intuition as well as their knowledge.' Morgan Anderson finds that with most good pernambuco, the sound keeps opening up the more wood you remove from the stick. 'But there is a point at which taking more off makes the bow too soft to play or starts to erode other qualities that need to be present in a good bow such as response time and stability. Where this "edge" is varies from piece of wood to piece of wood and requires individual attention. A bow stick can have harder and softer spots in it which require changes in graduation designed for that particular piece. Sometimes I will put hair in a bow and play it while still in the process of removing wood. Most often I find the sound becomes more interesting and complex the closer I take it to that "edge"....the trick is to stop before you fall over it.'

**Extended versions of interviews with bow makers quoted in this article can be found at**  
[www.aitchisoncellos.com/articlebowsound.htm](http://www.aitchisoncellos.com/articlebowsound.htm)

# Take a Bow 2011

## Prize-winning Bow Makers

Thirty-five bow makers are sending bows to the exhibition this year including famous names, prize-winners and exciting young makers. Their biographies on pages 6 and 7 give an insight into the wonderful expertise and talent which *Take a Bow* brings to the UK. Contemporary bows offer exceptional quality and value and also make excellent long-term investments. A list of selected interim bow prices can be found on page 8.

## Ely Exhibition

The main exhibition takes place at our workshop home at 7 Cambridge Road in the beautiful cathedral city of Ely. Three-hour appointments can be booked seven days a week, starting at 10am, 1pm and 4pm. **Please phone 01353 668559 as soon as possible to book your visit.**

The aim of the exhibition is to give cellists an opportunity to try a large number of exceptional contemporary cello bows in a supportive and comfortable environment. Comparing the playing qualities of a wide range of fine bows at the same time and place is an ideal way to discover exactly which bow best suits you and your cello. Visiting cellists have at least three hours to play through the collection of bows in our comfortable music rooms, assisted by a friend or colleague if they wish. We are happy to accommodate players for as long as they need; our record so far is six hours! Drinks and snacks are freely available throughout your stay.

## The Bow Testing Process

When you arrive we will show you to one of our music rooms where you will have exclusive access to the entire collection of cello bows which are numbered and stored in boxes of six, so you can work through them systematically. We provide feedback forms on which you can record your impressions of each bow. If you do not have a companion to help you, we are happy to take notes for you and to tighten, loosen and rosin each bow so that you can relax and focus on playing the bows.

We recommend playing through the whole collection as quickly as possible. With at least seventy bows to try, this first play-through is likely to take well over an hour. The aim of this first stage is to discard a significant number of bows on the basis of tone, articulation, weight or balance and to reserve about a dozen bows to test more extensively in a second round. It's most effective to start by trying the bows 'blind' without referring to the maker or price of the bow. This allows for a more objective selection, based purely on the bow's performance in your hands.

The 'semi-final' stage usually involves putting each bow through a systematic series of tests in order to narrow the selection down to two or three bows. In the final round you are likely to be choosing between two or three bows, each of which may appeal in different ways. We are happy to listen and to give feedback as you play each bow and will also give information about the bow makers and provide an insight into the craftsmanship of each bow. We can also play the bows to you so that you can experience their projected sound.

### Exhibition tips:

Bring your own cello and bow. It's very useful to play your own bow when you first arrive, to ground yourself and to get used to the acoustic of the music room.

Bring a fellow cellist, friend or partner. We're very happy to help you handle the bows, make notes and give feedback but it's often helpful to have a friend with you.

Allow yourself plenty of time. You are welcome to try bows for as long as you need to make your choice.

Prepare a selection of phrases with which to explore each bow's strength, tone and agility.

Don't hesitate to ask if you'd like any help or feedback about the bows you are trying. If you are struggling to get through the collection we can help to find bows which are most likely to suit you as a player and which will also match the character of your cello.

**For more ideas on bow testing, see:**

[www.aitchisoncellos.com/bowart.htm](http://www.aitchisoncellos.com/bowart.htm)

[www.aitchisoncellos.com/bowart3.htm](http://www.aitchisoncellos.com/bowart3.htm)

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## Purchasing a Bow

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If you decide to buy a bow from the exhibition you will be invited to pay a 20% deposit to secure the bow, with the balance payable by the end of the exhibition on 10 December 2008. Sold bows will be sent to their new owners from 10 November or as soon after that as full payment has cleared. All purchasers will receive a free insurance valuation and will need to arrange insurance cover from the date the bow is delivered. All bows remain the property of the makers until full payment is received. Payment methods include internet bank transfer or cheque.

If you feel you need to try a bow for a longer period before making a final decision, you can book one or more bows for a seven day trial period after 10 November. The cost of booking a bow trial is £15 per bow to cover the cost of posting and insurance.

If another player subsequently pays a deposit on a bow which you have booked for home trial, your trial will be cancelled and the fee will be refunded to you in full.

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## Educational Tour

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An important part of *Take a Bow's* mission is to introduce talented young players to the excellence of international contemporary bow making and to offer an opportunity to experience the transforming effect a bow can have on a player's technique and tone. This autumn we will be taking the exhibition to the RNCM in Manchester, the Royal College of Music, Royal Academy of Music and Trinity College of Music in London and to Birmingham Conservatoire. Players are welcome to visit the exhibition at these venues but if you are seriously seeking a bow we recommend visiting the exhibition in Ely in order to ensure that you have individual access to the bows in a peaceful environment. Tour dates arranged at the time of printing are as follows:

12 October:	Birmingham Conservatoire
1 & 2 November	RNCM Manchester
4 November	Royal College of Music

For all conservatoire tour dates and details, see: [www.aitchisoncellos.com/bowexhibition/exdiary.htm](http://www.aitchisoncellos.com/bowexhibition/exdiary.htm)

Do feel free to telephone (01353 668559) or email [sarah@aitchisoncellos.com](mailto:sarah@aitchisoncellos.com) if you would like to discuss any aspect of the exhibition.

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## Supporting the IPCI

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Without the tireless work of the International Pernambuco Conservation Initiative – all gifted bow makers taking precious time out of their workshops to conserve the Pernambuco tree in Brazil – not only would an exhibition like *Take a Bow* be impossible, but pernambuco would be an even more highly protected species and every string player would by now have been required to register their bows with CITES and would have to complete a complex set of paperwork every time they travelled overseas.

We will donate 2% of the value of each bow we sell through *Take a Bow* to support the IPCI, a small contribution towards the future of bow making, the continued freedom to travel with pernambuco bows and a musically relevant way to reduce our carbon footprint. To make a donation to the IPCI, visit <http://www.ipci-usa.org/> where there is a link to a Paypal donation page. For more information: [www.aitchisoncellos.com/articlepernambuco.htm](http://www.aitchisoncellos.com/articlepernambuco.htm)

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## Exhibition Feedback

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*'The exhibition seemed like an excellent opportunity to find a bow; I thought there surely must be a bow in the exhibition that was going to fit the bill and save me a lot of tramping around to different shops.'*

Josephine Horder

*'At the end of it all your gut instinct is the most important thing. You get to know yourself a bit better as you work through the bows. It's an exploration of the bow-self!'*

Paul Barritt

*'It was satisfying and good fun, narrowing the bows down. It felt great to be able to develop the confidence to discard any bow I didn't like! If there hadn't been the range of bows there to compare I wouldn't have been nearly as confident in my selection.'* Simon Smart

*'There were at least ten bows in the exhibition which I would happily have used for a concert; this made me realise that there are infinite combinations of qualities in the best bows.'*

Hannah Roberts

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*'A bow is more personal to the player than any instrument. It is a prolongation of your right arm, a part of you, and if you get it right, there is a happy marriage between three parties: the player, the instrument and the bow.'* Bernard Millant

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# BOW MAKER BIOGRAPHIES

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**MORGAN ANDERSEN** attended the Violin Making School of America in Salt Lake City. Upon graduation, he studied bow making with Frank Passa in San Francisco and since then he has worked in his native Washington State. Prizes: gold medals (va, vc) VSA 1986; gold (vc) VSA 1988. Between 1992 and 2006 he has judged bows at four VSA competitions.

**JOHN ANIANO** made his earliest bows under the guidance of William Salchow and has worked with bow maker Yung Chin since early 2002. John's modern bows are made using a personal model inspired by Pajeot, Maire and Adam. Prizes: certificates of merit (va & vc) VSA 2004; gold (vc) VSA 2006; gold (va) VSA 2010.

**HOWARD BALL** is a professional violinist. He studied bow making with David Samuels and Andrew McGill and is now working in Suffolk.

**VICTOR BERNARD** studied at the Newark school of violin making. He has worked with bow maker Pierre Guillaume in Brussels since 2008.

**EMMANUEL BÉGIN** began his training at the age of 14 with his father, bow maker Louis Bégin. After a few years working in Montréal, Emmanuel went to France to work for Yannick Le Canu in Lille. He now works at the Atelier de Lutherie in Montréal. Prizes: certificates of merit (vn and vc) VSA 2010.

**EMMANUEL CARLIER** studied with Gilles Duhaut in France and then worked for Pierre Guillaume in Brussels. He established his own workshop in Paris in 2009. Prizes: gold and silver (vn and vc) Mittenwald 2010; Certificate of merit (db) VSA 2010.

**BERND ETZLER** studied and worked at the Franz Liszt Music Academy in the Hungarian capital from 1986 to 1992. In 1993 he established his own workshop in Göd near Budapest. From 1997-99 he worked with Pierre Guillaume in Brussels and returned to his workshop in Göd in 2000. Prizes: certificate of merit Manchester 2007, silver medal (va) Mittenwald 2010.

**RONALD FLETCHER** is an instrument and bow maker working in New York. He learned violin making with Carlos Arcieri in New York, becoming friends with Isaac Salchow at the Salchow shop next door. He studied bow making with Isaac and has had his own shop in New York for over 15 years.

**PIERRE-YVES FUCHS** trained as a luthier in Brienz and as a repairer with Weinstein in Tel Aviv, before studying bow making with Gilles Duhaut, Pierre Guillaume and Benoit Rolland. Prizes: gold (db) and 3 merits (vn, va, vc) VSA 2000; gold (va) and merits (vn, vc, db) VSA 2002; bronze (vn) BVMA; 4 golds (vn, va, vc, db) VSA 2004; silver (vc) and gold (db) Paris 2004. Member of the jury VSA 2006

**JOSEF GABRIEL** has run his own workshop in Erlangen, Germany, since 1987. Prizes: silver medal (vc) Manchester 1992, a gold medal and tone award Mittenwald 1993, gold (vc) VSA 1996 and silver and bronze (vn & vc) Mittenwald 1997.

**THOMAS GERBETH** studied with Dürschmidt and Leicht and worked with Richard Grünke 1991- 1997 before establishing his own workshop in Vienna. Prizes: gold (vc) Manchester 1992; bronze (vc) Manchester 1994; 2 gold, 1 silver Mittenwald 1997; 2<sup>nd</sup> prize (ex aequo) & Certificate of Merit for Perfect Workmanship (vn) and Certificate of merit (va) Paris 2004.

**HOWARD GREEN** has a workshop in Fife, Scotland. He initially trained as a professional cellist and has been making bows inspired by Sartory and Lamy since 1992.

**KLAUS GRÜNKE** studied with his father, Richard for three years and with Hans Weissnar in Los Angeles for two years. He won two gold medals (va & vc) VSA 1980 and a silver medal Kassel 1983 and has judged many international competitions. Publications: *The bows of Nikolai Kittel*: a comprehensive study of the bows of Nikolai Kittel, instrument maker to the Russian Court. Publication date: October, 2011.

**RICHARD GRÜNKE** studied with Edwin Herrmann and at the Pfretzschner workshop. He joined the Paesold workshop in 1957 and in 1975 set up his own business in Bubenreuth. He has been invited to judge numerous international competitions.

**THOMAS GRÜNKE** studied bow making with his father and continues to work alongside his father and brother, Klaus in Langensendelbach, Germany. He is also an experienced restorer of valuable antique bows and his new work is profoundly influenced by the work of Peccatte, Voirin and Sartory.

**DAOUDI HASSOUN** graduated from the Newark School of violin making in 2008. He has since trained as a bow maker with Blaise Emmelin and Robert Pierce in Brussels where he now works with the Atelier Flagey.

**ERIC LANE** began his studies under Jon Crumrine in Atlanta. He continued his education with Rodney Mohr and Jerry Pasewicz at the Oberlin workshops where he has been a regular participant since 2000. He is currently the Head Bowmaker at Reuning & Son Violins in Boston. Eric has won several Certificates of Merit at VSA and ISB competitions.

**GARY LEAHY** trained and worked in violin and bow restoration for several years in New Zealand where he became increasingly interested in bows. He then trained for three years with Noel Burke in his native Ireland before setting up his own workshop. He also worked for a year at L'Atelier d'Arthur in Paris.

**DIRK LOESCHER** trained in instrument and bow making in Markneukirchen, Germany, becoming a Master of Bowmaking in 1994. He worked with Pierre Guillaume in Brussels for 4 years and in 2000 he established his own workshop in Barcelona.

**TINO LUCKE** studied bow making in Markneukirchen and then worked for Hieronymus Köstler in Stuttgart. He now runs a workshop in Berlin. Prizes: bronze (vc) and silver (vn) Paris 1999; gold (vn) BVMA 2004.

**MICHAEL MAURUSHAT** trained as a goldsmith in Alberta, Canada and studied bow making with Roy Quade and at the Oberlin bow making workshop 2001. Prizes: certificate for outstanding playing characteristics (vn) BVMA London 2004.

**ANDREW MCGILL** initially trained and worked with an ex-W E Hill & Sons maker, then spent extended periods gaining valuable knowledge in the United States. He now lives and works near Banbury in Oxfordshire.

**ROBERT PIERCE** was apprenticed to William Hofmann and also trained with John Clutterbuck and William Salchow. He worked with Pierre Guillaume for 10 years and established his own workshop in Brussels in 1998. He is an elected member of Groupe des Luthiers et Archetiers d'Art de France. Prizes: best playing bow (vc) Manchester on two consecutive occasions.

**PAUL SADKA** trained as a professional cellist and studied bow making with Noel Burke in Ireland and in Cremona, Italy. He now lives and works in Paris and specialises in cello bows. Prizes include a merit award (vc) Manchester 2001; 3 gold medals (vn, va & vc) VSA 2010.

**STEVE SALCHOW** has been making bows since 1995 and was taught by his father, William Salchow and his nephew, Isaac Salchow. He is currently making close copies of bows by Peccatte, Pajeot, Persoit and Dodd.

**WILLIAM SALCHOW** first studied bow making and repair under Simone Sacconi in New York and then at Mirecourt with Georges Barjonnet. He opened his own New York studio in 1960 where he has been making bows and inspiring bow makers ever since.

**DAVID SAMUELS** studied bowmaking with Stéphane Thomachot and worked for Etienne Vatelot, Amnon Weinstein, Rene Morel and Jacques Français. Prizes: gold (vc) VSA 1992; three gold medals (vn, va & vc) VSA 1994; gold Manchester 1994; three gold medals (vn, va & vc) VSA 1996. David has since has served on the juries of the VSA and Paris competitions.

**JOHN STAGG** has been making bows for more than 30 years. He worked at W E Hill & Sons and became their senior bow maker before establishing his own workshop in Bristol, UK. Prizes: certificate for playing quality (vc) Manchester 1992.

**JEAN-LUC TAUZIÈDE** studied bow making with Jean-François Raffin (assistant 1992 to 1997) and Stéphane Thomachot before setting up his own workshop in Anglet, France in 1997. Prizes: Grand Prix des Métiers d'Arts and Meilleur Ouvrier de France 2011.

**DAVID TEMPEST** taught violin and viola and was a freelance viola player for over 25 years. He enjoys working closely with players, especially in the late stages of playing and adjustment. Influences on his work are wide-ranging, but mainly from the established French bow making school.

**CHRISTIAN WANKA** studied bow making for 3 years with his father and worked in Toronto before returning to work in the family workshop in Baidersdorf, Germany.

**HERBERT WANKA** studied bow making at Bubenreuth 1952-55 and worked for Gotthard Schuster for many years before setting up his own workshop in 1971. He now works in Baidersdorf, Germany.

**MATTHEW WEHLING** studied bow making with William Salchow, Benoît Rolland and Georges Tephro, with whom he worked as assistant for 5 years. He now works in Minneapolis, USA. Prizes: gold medals (vn & vc) VSA 2002; certificate of merit (va) VSA 2002; gold medals (vn & vc) VSA, 2006; certificates of merit (vn, va & vc) VSA 2008; gold medal (vc) and certificates of merit (vn & va) VSA 2010.

**MICHAEL YEATS** has been a musical instrument maker for over 35 years and a bow maker since 1987. He began his bow repair and bow making studies in the shop of William Salchow. He opened his own workshop in New York City in 1989. In order to focus more fully on making bows, he moved his workshop to Portland, Oregon, in 2002.

**ROGER ZABINSKI** studied with Martin Beilke and William Salchow. He was awarded a gold medal for a violin bow VSA 1986 and has received numerous certificates of workmanship from the VSA. He lives and works in Minneapolis, USA and has been a member of the American Federation of Violin and Bow Makers since 1985. In 2010 he was elected a member of the Entente Internationale des Maîtres Luthiers et Archetiers d'Art.

#### COMPETITIONS AND PRIZES MENTIONED IN BIOGRAPHIES:

**BVMA:** Violin and bow making competition at the Genius of the Violin Festival, London 2004.

**Manchester:** The Strad International Cello and Bow Making Competition held at the Manchester Cello Festival, RNCM.

**Mittenwald:** International Violin and Bow Making Competition.

**Paris:** City of Paris International Violin and Bow Making Competition.

**VSA:** The Violin Society of America Violin and Bow Making Competition.

'We are living in the time of the best bow making in history. I would encourage anyone interested in purchasing a bow to consider the bows of our great contemporary makers.'

Paul Childs, New York bow expert

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# SELECTED CELLOS AND BOWS

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## J & J SIMPSON CELLO c.1780

**L.O.B: 29<sup>3</sup>/<sub>8</sub>" (745mm) String length: 26<sup>1</sup>/<sub>2</sub>" (672mm)**

**Price: £35,000**

An exquisite English cello in very good condition with an even, deep tone and good projection. The varnish is a beautiful orange brown over a golden ground. Certificate from J P Guiver & Co.

## PRESTON SCHOOL CELLO c.1780

**L.O.B 29" (735mm) String length: 26<sup>1</sup>/<sub>2</sub>" (672mm)**

**Price: £16,000**

A most appealing small English cello in good condition with a very beautiful tone. The varnish is a deep red brown over a golden ground.

## MICHAEL KEARNS CELLO 1998

**L.O.B: 29<sup>1</sup>/<sub>2</sub>" (750mm) String length: 27<sup>1</sup>/<sub>2</sub>" (698mm)**

**Price: £16,000**

A responsive, attractive cello by a well-respected maker in very good condition. The tone is open and powerful and the varnish is orange-brown over a golden ground.

## KAZIMERZ GLISZCZYNSKI CELLO

**L.O.B: 29<sup>3</sup>/<sub>8</sub>" (758mm) String length: 27<sup>1</sup>/<sub>4</sub>" (692mm)**

**Price: £10,000**

This cello has been played professionally since it was made in 1969 and has an exceptionally good tone. The condition is excellent and the varnish is a dark orange brown over a golden ground.

## REINHOLD GEIPEL 7/8 CELLO 1958

**L.O.B: 28<sup>3</sup>/<sub>8</sub>" (720mm) String length: 26<sup>1</sup>/<sub>4</sub>" (668mm)**

**Price: £9,000**

A good quality 7/8 cello in excellent condition which has been played professionally for many years. The tone is even and colourful and projects very well.

The varnish is honey coloured over a golden ground.

## NEUNER & HORNSTEINER CELLO 1885

**L.O.B: 29<sup>3</sup>/<sub>4</sub>" (757mm) String length: 27<sup>3</sup>/<sub>8</sub>" (694mm)**

**Price: £8,000**

A handsome cello in very good condition with deep red brown varnish and a colourful, even tone with excellent projection.

## Selected Exhibition Cello Bows

Morgan Andersen	S	£3,480
John Aniano	S	£3,330
Howard Ball	S	£1,850
Steve Beckley	S	£2,500
Emmanuel Bégin	S	£2,250
Victor Bernard	S	£2,600
Emmanuel Carlier	S	£2,820
Emmanuel Carlier	G	£3,820
Bernd Etzler	S	£2,550
Ron Fletcher	S	£3,000
Ron Fletcher	G	£4,380
Josef Gabriel	S	£2,730
Josef Gabriel	G	£3,640
Howard Green	S	£2,640
Klaus Grünke	S	£2,090
Klaus Grünke	G	£3,450
Richard Grünke	G	£3,360
Thomas Grünke	S	£2,180
Daoudi Hassoun	S	£2,360
Eric Lane	S	£2,500
Gary Leahy	S	£3,000
Dirk Loescher	S	£3,180
Tino Lucke	tbc	tbc
Andrew McGill	S	£2,400
Steve Salchow	S	£2,925
William Salchow	S	£3,750
David Samuels	S	£4,800
David Samuels	G	£7,200
John Stagg	S	£3,200
John Stagg	G	£3,800
Jean-Luc Tauziede	S	£2,900
David Tempest	S	£1,950
Christian Wanka	S	£2,050
Christian Wanka	G	£3,270
William Watson	G	£4,000
Richard Wilson	S	£2,400
Michael Yeats	S	£3,600
Roger Zabinski	S	£2,810

S = silver and G = gold mounted

These interim bow prices are inclusive of VAT and are based on foreign exchange rates in early September. We will publish the October prices for the exhibition bows on our website on 9 October 2011. Prices will be updated monthly according to the current exchange rate.