

1673年 斯特拉迪瓦利 “DU PRE, HARRELL”大提琴

虽然斯特拉迪瓦利一生制作无数小提琴，但现存的大提琴不足65把，当中只有27把于1700年前制作，大概由于十七世纪甚少以大提琴性演奏，故需求较少。另一原因可能为当时大提琴市场已饱和，多梅尼科·莫塔耶纳 (Domenico Montagnana; 1686-1750)、哥夫瑞勒 (Francesco Goffriller; 1692-1750)、格兰奇诺 (G.B. Grancino; 1637-1709) 或德籍罗马人大卫·特克勒 (David Tecchler; 1666-1748) 皆制造不少顶级大提琴。

“1673 Stradivari”是所有早期斯特拉迪瓦利大提琴的典范，外型比现代大提琴更大。他制作的大提琴平均琴长为76厘米至81厘米，琴身更阔，并缩小尺寸方便演奏。“ex-du Pré, Harrell”与其它早期的作品有不少共通之处，轮廓皆饱满玲珑。斯特拉迪瓦利采用波河峡谷的杨木打造“du Pré”，而1697年制作的“Castelbarco”、1698年的“De Kermadec Bläss”及1698年的“Magg”大提琴皆有类似的木纹，证明木材都来自同一棵树。

有关1673年“du Pré”大提琴的最早期文献来自1961年，当时伦敦乐器买卖商William E. Hill and Sons将大提琴售予年仅16岁的杜普蕾。她在Courtauld Trust及教母霍兰 (Isména Holland) 的资助下买下大提琴，并以此在1961年于威格摩尔音乐厅首次演出，其后亦于1962年3月21日于皇家节日大厅与BBC交响乐团首演协奏曲。音乐会大获好评，令她一举成名，展开短暂而璀璨的音乐生涯。三年后大提琴已无法配合杜普蕾的音乐造谐，于是她于1965年将它借予好友兼同事英国大提琴手Sara Pacey，但大提琴仍为杜普蕾所有。

于杜普蕾逝世前，大提琴于1983年经纽约乐器买卖商Jacques Français之手转售予美国大提琴家林恩·贺莱尔 (Lynn Harrell)，他曾以斯特拉迪瓦利大提琴及1720年制造的莫塔耶纳大提琴演奏。2006年，大提琴再次易手，售予俄罗斯大提琴家妮娜·柯朵娃 (Nina Kotova)。她以这部大提琴作主要演出，并曾以此录制巴哈无伴奏大提琴组曲。现藏家买下大提琴后，一直供柯朵娃使用至今。

文件：

伦敦William E. Hill and Sons,
1961年2月15日
纽约Jacques Français,
1983年7月13日

来源：

W.E. Hill & Sons
杜普蕾
Sara Pacey (暂借)(1965年)
林恩·贺莱尔
妮娜·柯朵娃



安东尼奥·斯特拉迪瓦利(1644-1737)

“Du Pre, Harrell” 大提琴 克雷莫纳 1673年制

附 “Antonius Stradivarius Cremonensis / Faciebat Anno 1673” 标签

背板长度: 30 ¼ 英寸 (76.9厘米)



Antonio Stradivari (1644-1737)

A Violoncello, Known as the *du Pré*, *Harrell*, Cremona, 1673

Labelled *Antonius Stradivarius Cremonensis / Faciebat Anno 1673*

Length of back: 30 ¼ in. (76.9 cm.)



1673 STRADIVARI THE 'DU PRÉ, HARRELL' VIOLONCELLO

Documents

William E. Hill and Sons,
London, February 15, 1961
Jacques Français,
New York, 13 July 1983

Provenance

W.E. Hill & Sons
Jacqueline du Pré
Sara Pacey (loaned to) 1965
Lynn Harrell
Nina Kotova
Current owner

Of the surviving instruments made by Antonio Stradivari there exist fewer than 65 violoncellos compared with his large output of violins. Of these 65, only 27 cellos remain that are dated before 1700. This may be explained by the small demand for cellos in the 17th century due to the limited performance repertoire for the instrument. It may also be that the market was well saturated with works by Domenico Montagnana (1686-1750), Francesco Goffriller (1692-1750), G.B. Grancino (1637-1709) or the German-born Roman David Tecchler (1666-1748), who all excelled at making violoncellos.

The 1673 Stradivari is typical of all early Stradivari cellos in that originally it was constructed on a much larger outline than we are accustomed to today. With body lengths averaging between 76 cm. and 81 cm. and broader across the bouts, they have all been reduced in size to accommodate ease of playing. The *du Pré, Harrell* shares many attributes with these early Stradivari in its Rubenesque and sensuous outline. It should be noted that Stradivari used a local poplar (*populus nigra*) sourced in the Po Valley region for the *du Pré*. In examining the 1697 *Castelbarco*, the 1698 *De Kermadec Bläss* and 1698 *Magg* cellos, Stradivari undoubtedly had sourced a stock of poplar cut from the same tree, as evidenced by the similar grain

pattern these instruments share. The earliest reference to the 1673 *du Pré* cello was the sale in 1961 to the then 16-year-old Jacqueline du Pré via London dealers William E. Hill and Sons. Purchased with funds supplied by the Courtauld Trust and her godmother Isména Holland, the young du Pré used this instrument for her recital debut at Wigmore Hall in 1961 and her concerto premiere with the BBC Symphony Orchestra at the Royal Festival Hall on 21 March 1962. The success of these concerts catapulted her short and celebrated career. Within three years du Pré's artistry had outgrown the instrument and by 1965 she had loaned the instrument to a friend, British cellist Sara Pacey, though it remained in du Pré's ownership.

Prior to du Pré's tragic death, the cello was sold via New York dealer Jacques Français in 1983. The new owner was American cellist Lynn Harrell, who performed with the Stradivari as well as a 1720 Montagnana. In 2006 the cello changed hands again, this time passing to Russian cellist Nina Kotova. Her primary performance instrument, it can be heard on her Warner Classics recording of Bach *Suites for Unaccompanied Cello*. Since being acquired by the current owner, the cello has continued to be made accessible to Ms Kotova.

