

1717年制 斯特拉迪瓦利 “PIATTI”

及至1717年，斯特拉迪瓦利无疑已达到制琴生涯的顶峰，73岁的他已成为克雷莫纳首屈一指的制琴师，客户均为欧洲最富有的收藏家、音乐家及赞助人。他以顶级物料制成的乐器，皆以高价出售。1707年，由于哈布斯堡王朝统治伦巴底，令斯特拉迪瓦利失去西班牙的顾客，当时不少制琴师皆大受影响，但却无阻他获得成功。

“Piatti”小提琴是斯特拉迪瓦利“黄金时期”的经典之作，以上等枫木制成，镶边完美拼接，琴头设计经典，无不彰显斯特拉迪瓦利无出其右的技艺及设计。这把小提琴音色悦耳非凡，外表赏心悦目，是独奏家的完美选择。

WE Hill于1931年的信件中指这把小提琴「是制琴师当时作品的典范，比例与1714年制作的著名『The Dolphin』小提琴相近」，难怪十九及二十世纪多位著名乐器收藏家皆曾收藏这把小提琴。

文件：

纽约 Rudolph Wurlitzer Co.
证书，1931年2月24日
纽约 Rudolph Wurlitzer Co.信件，
1931年2月24日
伦敦 William E. Hill and Sons
证书，1931年3月9日
伦敦 William E. Hill and Sons
来源信件，1931年3月9日
阿姆斯特丹 Max Möller and Zoon
证书，1986年6月24日

文献：

W.H.、A.F.及A.E. Hill合着，
《Antonio Stradivari, His Life & Work》，
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H.K. Goodkind着，《Iconography
of Antonio Stradivari》，纽约拉奇蒙特，
1972年，第486页(插图)、
733及758页
E.N. Doring着，《How Many Strads》，
芝加哥，1945年，第212(插图)、
213至214页
W. Henley着，《Antonio Stradivari》，
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1938年4月
苏富比乐器拍卖图录，伦敦，
1986年3月19日，拍品编号152

来源：

约翰·贝兹 (John Betts)
Rowland Watkin Wynn爵士
George Ashley
Emmington
Arthur Betts
Henderson
Simon Andrew Forster
阿尔弗雷多·卡罗·皮亚堤
(Alfredo Carlo Piatti)
John Pawle
Gabriele Wietrowitz
Nathan E. Posner
Eugenio Sturchio博士
John W. Coggeshall
Alfred O. Corbin
Rudolph Wurlitzer Co.
Frank Miles Yount
Lyon & Healy
C. Michael Paul
现藏家

安东尼奥·斯特拉迪瓦利 (1644-1737)

“Piatti” 小提琴克雷莫纳 1705年制

附有 “Antonius Stradivarius Cremonensis / Faciebat Anno 1717” 标签

目录编号 “7663”

背板长度: $13 \frac{15}{16}$ 英寸(35.4厘米)



Antonio Stradivari (1644-1737)

A Violin, Known as the *Piatti*, Cremona, 1717

Labelled *Antonius Stradivarius Cremonensis / Faciebat Anno 1717*,
and bearing the catalogue number 7663

Length of back: 13 $\frac{15}{16}$ in., (35.4 cm.)



1717 STRADIVARI THE 'PIATTI' VIOLIN

Documents

Certificate, Rudolph Wurlitzer Co.,
New York, 24 February 1931
Letter, Rudolph Wurlitzer Co.,
New York, 24 February 1931
Certificate, William E. Hill and Sons,
London, 9 March 1931
Provenance letter, William E. Hill
and Sons, London, 9 March 1931
Certificate, Max Möller and Zoon,
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Literature

W.H., A.F., and A.E. Hill, Antonio Stradivari,
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Violins*, Chicago, 1949 p. il. 212, pp. 213-214
T. Ingles, *Four Centuries of Violin Making:
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E.N. Doring, *Violins & Violinists*, April 1938
Sotheby's Musical Instruments sale
catalogue, London 19 March 1986, Lot 152

Provenance

John Betts
Sir Rowland Watkin Wynn
George Ashley
Emmington
Arthur Betts
Henderson
Simon Andrew Forster
Alfredo Carlo Piatti
John Pawle
Gabriele Wietrowitz
Nathan E. Posner
Dr Eugenio Sturchio
John W. Coggeshall
Alfred O. Corbin

Rudolph Wurlitzer Co.
Frank Miles Yount
Lyon & Healy
C. Michael Paul
Current owner

By 1717 Stradivari was unquestionably at the peak of his creative powers. At the age of 73 he was acknowledged as the premier luthier in Cremona. He could count among his clients the wealthiest collectors, musicians and patrons in Europe, allowing him to charge the highest prices for his instruments and make them from the finest materials. This success was earned despite the loss of Spanish patronage due to Hapsburg rule in Lombardy in 1707, which adversely affected so many of Stradivari's contemporaries.

The *Piatti* violin is a classic work from Stradivari's 'Golden Period'. The model employed – from the highly figured maple, the purfling terminating in his signature elegant mitred corners to the classically composed scroll – all illustrate Stradivari's unsurpassed skill in workmanship and design. The result is a violin of superior tonal and aesthetic quality, one truly fit for a concerto soloist.

In the W.E. Hill letter of 1931, the violin is described as 'a good and typical example of the period of the maker's work, very similar in general proportions to the celebrated example known as 'The Dolphin' of the year 1714'. It is no small wonder that the violin's history of ownership is well represented by marquee names of 19th and 20th century musical instrument connoisseurship.