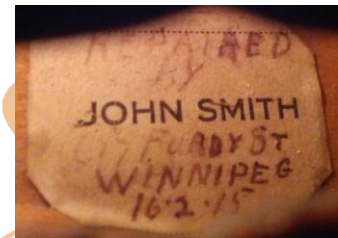
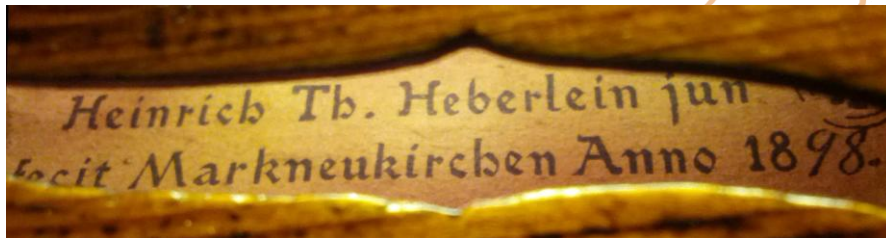


An appraisal for insurance of a German violin by Heinrich Theodor Heberlein jun., made in Markneukirchen in 1898



A violin from the shop of Heinrich Theodor Heberlein Junior, labeled and hand dated:

“Heinrich Th. Heberlein jun. (with a monogram)
fecit Markneukirchen Anno 1898”

Also with a repair label: “REPAIRED BY, JOHN SMITH, 617 FURBY ST., WINNIPEG, 16.2.15”

This violin is accompanied by a certificate from Arthur Polson dated April 8, 1987 (attached)

Description: This violin has a beautiful one-piece back of maple which is cut on the slab to reveal a rich quilted figure of medium width running horizontally. The sides and neck are of similar material, though the sides are cut on the quarter. The front is of two pieces of spruce showing straight medium to fine grain becoming very slightly broader at the edges. The fittings are of ebony. The varnish is of a red-brown which is shaded over a dark yellow ground and is in good condition. In the varnish we can see the evidence of original shading, texturing and antiquing by the maker as well as true wear from over a hundred years of playing. There are scratches and wear from playing on the edges and sides. There have

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been numerous repairs done to this instrument as well as the subsequent re-touching of varnish. There are five small repaired cracks in the upper bass side bout of the front as well as a long repaired crack at the treble side of the saddle. There is a patch in the front at the soundpost, the lower eyes of both soundholes and at both end blocks. The sides have been shortened at the bottom block and the block replaced. The sides have been reinforced at the chinrest. The neck has been raised with a heel piece and re-set. Cracks have been repaired in the pegbox at the G, D and A pegs and all the peg holes bushed. There is a small repair to the upper bass side edge of the back where a piece has been added.

Back measurements:

Length: 357 mm. Upper bout: 166 mm. Middle bout: 112 mm. Lower bout: 209 mm.

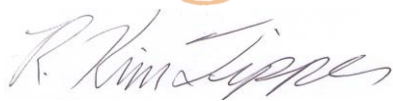
History: As one can see from the attached references, Heinrich Th. Heberlein jun. was a well-regarded maker from Markneukirchen who is remembered for his good taste, workmanship and business sense. The reference from Albert Fuchs says that his instruments were made in many qualities, which suggests that other workers were present in his shop. Fuchs gives a broad value range from €3,000 to €10,000 for various Heberlein violins as of 2003, which reflects his favourable view of German instruments. In the biographical note from Karel Jalovec it says that the shop was taken over by Heinrich's sons in 1897 who continued production under their father's name for many years after his death in 1909 or 1910. In any case this is a beautiful example from that shop, apparently made during Heinrich's lifetime and under his name.

It is interesting to see the repair label of John Smith from 1915 in this violin as he was one of the few makers present in the Canadian prairies before 1940 and we see his work here often. I have played a dozen of his instruments and they are generally very enjoyable to play and most are quite beautiful if not as finely wrought as the biography from William Henley might suggest. Those who remembered John would speak kindly of him. His repair work however would not meet modern standards of restoration. It is apparent that about a hundred years ago this violin was badly broken in the upper bass side bout of the front and it was taken to John to repair. It may be that he also reinforced a crushed rib at the chinrest and some other small cracks.

This violin became the life-long companion of Connie Moffat who played it in the 1950's and 60's in the Winnipeg Symphony Orchestra and then into retirement in Victoria BC. Apparently she had it appraised in Vancouver in 1987 by Arthur Polson who is primarily remembered as a talented player, teacher and composer as well as an appraiser.

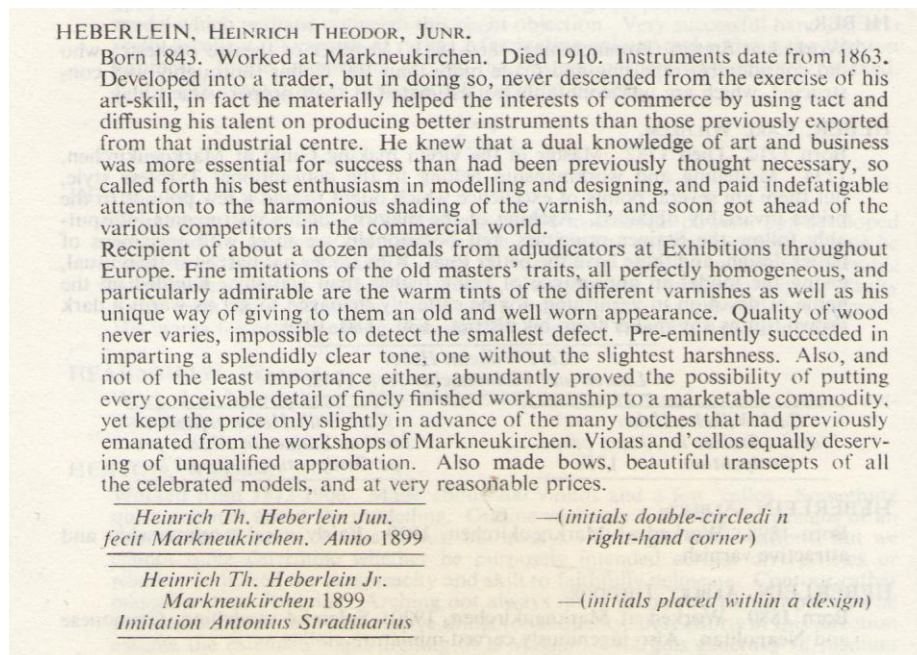
This violin came to my attention in 2011 and I have since completed an extensive restoration including re-doing all previous work except for the reinforcement of the side and the repair of the back edge which seem sound. It pleases me to preserve John Smith's contribution to this lovely instrument.

I have today examined this violin and find that it is in excellent restored condition and should be valued at \$10,000 in my opinion. It is registered in our records as RKT-1490.



R. Kim Tipper
November 6, 2021

An appraisal for insurance of a German violin by Heinrich Theodor Heberlein jun., made in Markneukirchen in 1898



From "The Universal Dictionary of Violin and Bow Makers" by William Henley 1947

Heberlein Heinrich Theodor (I); Markneukirchen. b. 5. 11. 1843, d. 9. 11. 1909. Son and pupil of Carl August H. Between 1861—1863 he worked with August Riechers, and then established himself independently in 1863. He was one of the best v.m.s of Markneukirchen of his time. He copied early makers in great detail. He also taught at the Markneukirchen v.m. school. His shop was taken over by his sons in 1897.



From "German and Austrian Violin Makers" by Karel Jalovec 1967

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HEBERLEIN, HEINRICH THEODOR. *1843 Markneukirchen, †1909 Markneukirchen

Markneukirchen.

Arbeitete für August Riechers. Große Werkstatt mit vielen Mitarbeitern. Fertigte Instrumente in vielen Qualitäten nach den bekannten Cremoneser Vorbildern. War auch Lehrer an der Markneukirchener Geigenbauschule. Die Firma wird unter seinem Namen bis zur Mitte des 20. Jh. weitergeführt.

Lit.: 12; 58

€ 3.000–10.000

From “Taxe Der Streichinstrumente” by Albert Fuchs 2003

SMITH, JOHN.

Born at Fauldhouse (West Lothian), 1859. Served apprenticeship as a joiner and cabinet-maker. Practised the violin every evening after workshop hours. While resident at Bathgate (West Lothian), became interested in violin construction, some inherited talent (father and uncles were all more or less fanatics in the art) impelling him to create anything that could be played upon. Produced first proper instrument, 1878. Went to live at Falkirk and decided on becoming a professional maker, 1880-1904. Worked at Glasgow, then migrated to Winnipeg (Canada) where, in 1928, he was still enjoying great activity in his pursuit. Died 1941. Most of the violins of early period constructed on the Stradivarian ideas incorporated in Davidson's text book. Later instruments more individualistic—outline reminiscent of a Guarnerius, but arching rises direct from purfling and

tapers out very gracefully. Viewed from the front they appear to be almost flat, but when held sideways the peculiar depth of arching is very observable. Full proportions, and general appearance rather massive. No tiniest detail loosely executed. Admirable scroll equipped with personality, fluting well defined, and perfect bossing. Inside-work has all the propriety of scientific minuteness. Sound-holes not deficient in pose, curves, wings, gradation of stem, and notches, all being treated with the utmost respect. Purfling also splendidly steady and perfection of width maintained all round. Spent “a little fortune” in procuring finest woods. Did not believe in American material of any kind. Used Italian sycamore (felled at least 100 years), for backs and ribs, Italian pine for tops, and cedar of Lebanon for reinforcement of sides. Total productivity up to the year 1928 amounted to 130 violins, 3 violas, 6 'cellos, and 2 quartets (one made for the Glasgow Exhibition, 1901, and the other for the Winnipeg Exposition, 1921). Personal friend of James Whitelaw of Glasgow, and exclusively used his amber varnish until moving to Winnipeg. Began experimenting in that problematical affair and ultimately formulated one which, when applied and polished by an artist such as he, gives the effect of sunrise or sunset according to the different shades. Effect obtained by application of eight coats—two of pale amber, two of orange, two of dark orange, and two of dark brown. Tonal quality particularly good, large and penetrating, with the elements of sympathetic sonority, a tone of which the maker was justifiably proud, and, without being accused of undue conceit, or “knocking” at others, claimed at least an equality with any contemporary maker. Made a violin for the National Museum of Wales. Believed in leaving plenty of wood in his instruments, and if graduations are properly equalised to the capacity, smooth tone must emanate, irrespective of the quality and thickness of varnish. Advocated that the modern violin is made as perfectly as the old, and will yield similar results with the necessary hand of time.

Made by
John Smith
Falkirk
No. 1893

Made by
John Smith
617 Furby St. Winnipeg
Late of Glasgow & Falkirk, Scotland

From “The Universal Dictionary of Violin and Bow Makers” by William Henley 1947

An appraisal for insurance of a German violin by Heinrich Theodor Heberlein jun., made in Markneukirchen in 1898

April 8 , 1987

Ms. Connie Moffat
Apt. 2 - 121 Gerard St.,
R3L 2G2
Winnipeg, Manitoba

Insurance Appraisal

In our opinion a violin in the possession of Ms. Connie Moffat of Winnipeg, Manitoba is the work of Heinrich Tb. Heberlein of Markneukirchen as dated on the original label the year 1898.

The instrument was repaired by John Smith in 1915. The one piece back is of flame maple with matching sides and the instrument is covered with a golden brown oil varnish.

Measurements

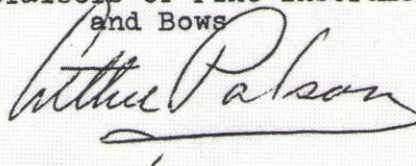
Upper bout 6 7/16 inches
Middle bout 4 1/4 inches
Lower bout 8 1/8 inches
Ribs 1 1/8 inches

This instrument is in a good state of preservation and would have a value on todays market place of \$2800.00 (twenty-eight hundred dollars) Canadian funds.

Enclosed is a zerox page describing Heberlein's work from the Universal Dictionary of Violin and Bow Makers.

Arthur Polson Associates
Appraisors of Fine Instruments
and Bows

encl.



An appraisal for insurance of a German violin by Heinrich Theodor Heberlein jun., made in Markneukirchen in 1898

The screenshot shows the website for the Encyclopedia of Music in Canada. At the top left, it says 'HISTORICA The Canadian Encyclopedia'. At the top right, there is a search bar with the text 'SEARCH The Encyclopedia of Music' and a 'GO' button. Below the search bar is a banner for 'Encyclopedia of Music in Canada' with an illustration of musicians. On the left side, there is a navigation menu with links for 'Main Page', 'Subject Index', 'Inside TCE', 'Explore!', 'Article Contents', 'Polson, Arthur', 'Discography', 'Bibliography', 'EMC English version of this article', and 'Version française de cet article'. The main content area is titled 'Polson, Arthur' and includes a 'Printer Friendly Version' link. The article text describes Arthur Polson's life, his career as a violinist and conductor, and his compositions. It mentions his birth in Vancouver in 1934 and his death in 2003. It also lists his various orchestral positions and his work as a composer, including his association with the Canadian Music Centre. The article concludes with information about his wife, Nora, and a list of authors: Leonard Isaacs, Bryan N.S. Gooch, and Betty Nygaard King. At the bottom right of the article, there is a 'Next' button. The page number 'f2' is visible in the bottom left corner, and the date '11/3/2005 8:26 PM' is in the bottom right corner.

Polson, Arthur
Printer Friendly Version

Polson, Arthur (Ludwig). Violinist, composer, conductor, b Vancouver 2 Mar 1934, d there 25 Feb 2003. His father wrote pop songs, including 'The Hope Mountain Waltz' recorded by US bandleader Bob Crosby. Polson began violin lessons with his father at four and studied subsequently with Joy Calvert and [Gregori Garbovitsky](#) in Vancouver and with Louis Persinger both at the Music Academy of the West, Santa Barbara, Calif, and privately in New York. He was a member 1954-62 of the [Vancouver Symphony Orchestra](#) (in 1958 he gave the Canadian premiere of the Shostakovitch *Violin Concerto No. 1*, with Irwin Hoffman conducting), concertmaster 1962-4 of the [Victoria Symphony Orchestra](#), and briefly (1965) deputy concertmaster of the Vancouver Symphony Orchestra. He played for 12 years in the [Cassenti Players](#). He was concertmaster of the [Winnipeg Symphony Orchestra](#) 1966-86, of the [Manitoba Chamber Orchestra](#) 1970-86, and of the [CBC Winnipeg Orchestra](#) 1966-75, and conducted the latter frequently, introducing new works by Alan Hovhaness and others. He was also conductor 1966-72 of the Winnipeg Youth Orchestra. In 1967 he formed the Festival Quartet Canada and in 1970 he organized the Festival Players Canada (which in the 1990s released CDs that included works by [Victor Davies](#) and Polson's *Two Pieces for Violin and Piano*. He performed as a soloist and chamber musician in Canada and the USA, appearing at [Expo 67](#) and in 1966 and 1968 at the [Stratford Festival](#). He taught 1970-1 at the [University of Manitoba](#) and was conductor of the Greater Winnipeg Schools' Orchestra. In the fall of 1984 he was music director of the Royal Manitoba Festival to celebrate the visit of Queen Elizabeth II to Manitoba.

On his return to Vancouver in 1986 he became co-concertmaster (with [Campbell Trowsdale](#)) of the [Vancouver Opera](#) orchestra and from 1987-2003 was conductor of the Vancouver Youth Symphony Orchestra. He led the latter orchestra on tours of Germany, Austria, the Czech Republic, Russia, Scotland, and Australia, and recorded several CDs with them. He was adjudicator for the 1997 E-Gré string competition. He also played in various chamber groups with [Ian Hampton](#) and Melinda Coffey, among others, and played as a freelance violinist until his death.

Polson was a prolific composer, and was especially influenced by the works of Alun Hoddinott, Prokofiev, Shostakovitch, and Vaughan Williams. His works include a *Concertino* (1957) for violin and strings, *Tension No. 2* (1958) for violin (or flute) and orchestra, *Introduction and Scherzo* (1959) for cello and orchestra, *Concerto* (1965) for bassoon and strings (written for [George Zukerman](#)), a *Concerto* (1974) for flute, strings, and percussion commissioned by the Manitoba Chamber Orchestra, a *Concerto* for trumpet and orchestra commissioned by the Winnipeg Symphony Orchestra and premiered 24 Feb 1978 by the orchestra and Ramon Parcells, and a *Triple Concerto* for oboe, bassoon, piano, strings, and timpani commissioned by the CBC and dedicated to the Manitoba Chamber Orchestra in 1978. Other works include a *Quartet* (1964) for violin, oboe, clarinet, and bassoon, an *Organ Concerto* (1969), two *String Quartets* (1966, 1974), and various other chamber pieces and songs. His *Duo No. 5* for horn and piano has been recorded by Gloria Johnson and [William Aïde](#) (CBC SM-79). Polson was an associate of the [Canadian Music Centre](#).

Polson's wife, Nora (b Borrowman), actress, singer, was born in Vancouver; her father, Alexander Borrowman, composed over 400 songs. She spent five years as a child actress in Hollywood in films such as *The Stormaker* (with Bing Crosby) and *Destry Rides Again* (with Jimmy Stewart and Marlene Dietrich), and later was associated with productions of the Greater Vancouver Operatic Society and the [Vancouver Opera](#) Association.

See also Youth Orchestras.

Author Leonard Isaacs, Bryan N.S. Gooch, Betty Nygaard King

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