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Cellists' Corner

Brief Career Details of Important Cellists

prepared by David Johnstone from public information

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SPECIAL FEATURE on

GIOVANNI BATTISTA GUADAGNINI

Giovanni Battista Guadagnini (often shortened to G. B. Guadagnini) was born roughly 30 km away from the City of Cremona on 23rd June 1711 at Bilegno in Val Tidone of Piacenza, at a time when both Stradivari and Guarneri were at the height of their production years, J.B. Guadagnini was still a youth while his father Lorenzo, both in Bilegno and Piacenza, was a contributing maker of instruments for Stradivari's workshop, the leading violin shop in the first half of the 18th century (though other sources say he was not, but an innkeeper by trade!). Anyway, it was the normative use of trade in 18th-century Italy for a young person to start as an apprentice in a master's workshop as early as ages 12, to be allowed to practice a given trade afterward.

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He became regarded as one of the finest half-dozen craftsmen of string instruments in the history of string instrument making, a reputation he earned through 44 years of labour and experimentation and perseverance. His work is divided into four main periods corresponding to, and named after, Piacenza, Milan, Parma and Turin, the four cities in Italy where he lived and worked. Each period has its own style and characteristic. The Guadagnini's Milan style are more popular in Europe while the Turin style is more sought-after in the United States. Because of different arching built for each style, the Milan models make soft and colorful sound, whereas the Turin models sound are flatter and more powerful. Appreciation by both connoisseurs and musicians alike attest to the fact that J.B. Guadagnini may possibly be considered the last of the great master violin makers in the second half of the so-called "golden age", while Italy was under Bourbon rule. J.B. Guadagnini died in Turin in 1786.

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CELLISTS currently playing Guadagnini Cellos (in year 2020):

** Natalie Clein plays the "Simpson" Guadagnini cello (1777).

** David Geringas plays a G.B. Guadagnini cello made in 1761.

** Maxine Neuman plays a 1772 Guadagnini.

** Han-na Chang plays the G.B. Guadagnini cello made in Milan in 1757.

** Gilberto Munguia plays a G.B. Guadagnini cello (1748).

** Sol Gabetta plays a G.B. Guadagnini cello (1759).

** Carter Brey, principal cellist of the New York Philharmonic Orchestra, plays a Guadagnini made in Milan in 1754.

** In addition, the Australian String Quartet (ASQ) plays four matched instruments: a violoncello (c.1743), and a violin (1748-49), both made in Piacenza, and a viola (1783) and another violin (1784) made in Turin.

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Have you got a lot of money? Well, the auction record paid for a cello by this maker was \$2,466,386 in November 2018!

Please do see other original works for many different instruments and groupings, and also special transcriptions for cellists, and cellists with other instruments on the *Johnstone-Music* web page

Also both general musical and cello based articles, directories of famous historical cellists, and many other items of interest

DOWNLOADS - Many downloads on *Johnstone-Music* are now available, for those that are interested, at a *symbolic* payment, which is to help cover the costs of this web site. Some scores/parts are presented in musical edition programmes but generally they are found here in a most “clear” hand-written manuscript copy (the majority to almost a professional copyist standard) and transferred to a PDF file.

As far as *Johnstone-Music* is concerned you are welcome to publicly perform or record any work or piece found in the web; however you DO need to make mention of the name of the composer and the arranger on any printed information (hand programmes, disc covers etc.).

FREE PUBLICITY - If you care to inform us of any public performance (no matter how formal or informal the event is), recording or other uses of the original music or arrangements of David Johnstone or of other musical colleagues included in this web, we are happy to give your event free publicity on the *Johnstone-Music* web.

To take advantage of this, try to write to us three weeks or more in advance with any information. Last-minute entries are certainly better than not writing at all - however, understandably, once we have past the calendar month of the event it is not usually possible to add old items to the calendar. It is very interesting for the promoters of *Johnstone-Music* to have knowledge of your activity - and so in return for your information you will be entitled to a free gift of a work/s for every diary addition you tell us about. To find out more about this, please visit the “*Cello Club*” section in the web!