

A NOTE FROM *Johnstone-Music*

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SPECIAL FEATURE on GEORG FAUST

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Georg Faust (born 9th July 1956) is a German cellist, born in the village of Porz near Cologne. As a five-year-old, and after attending a concert by Enrico Mainardi who played some Bach suites, he said: *'I'm going to be a cellist!'*. He in fact started playing the cello at age 7. His first teacher was Otto Weidermann, a cellist of the Gürzenich Orchestra Cologne. In 1977, at the age of 14, Faust was accepted as a student of Siegfried Palm at the Cologne Conservatory of Music, where he made his Master's degree with distinction. Supported by a scholarship by the German Academic Exchange Service he went to the Manhattan School of Music in New York to study with Bernard Greenhouse in 1978/79. As a guest of Rudolf Serkin he was a participant of the Marlboro Music School and Festival from 1979 to 1981.

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He was a prizewinner in the International Competition of the Walter W. Naumburg Foundation New York 1977, the ARD International Music Competition Munich 1977 and the International Tchaikovsky Competition Moscow 1982.

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In 1980 he became the principal cellist of the Hamburg State Opera, and in 1983 principal cellist of the NDR Symphony Orchestra. In the beginning he had found it hard to get used to stepping out of the orchestral tutti section to be playing the principal soloist lines - *'suddenly with his own little voice so alone'* - it took him years to get the stage fright under control! However, he well succeeded because in 1985 Herbert von Karajan and the Berlin Philharmonic engaged him as principal cellist. Faust was also a teacher at Herbert-von-Karajan-Academy from 1986 to 2007. He has given masterclasses in Germany, Australia and Japan.

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As a soloist he has appeared with Claudio Abbado, Daniel Barenboim, Bernard Haitink und Simon Rattle. As the artistic leader of the 12 Cellists of the Berlin Philharmonic he created many prizewinning CDs between 1990 and 2012. He was a founding member of Ensemble Wien-Berlin Nonett, the Schönberg-Trio and the Berliner Barock Solisten. He appeared in chamber music concerts and recordings with artists as Leif Ove Andsnes, Emanuel Ax, Yefim Bronfman, Sarah Chang, James Levine, Alexander Lonquich, Albrecht Mayer, Emmanuel Pahud, Maurizio Pollini, Mitsuko Uchida and others.

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Having left the Berlin Philharmonic in 2012 he has involved himself intensively with exploring a new string instrument, called "campanula", which features up to additional 16 resonating strings. To support and promote the campanula he founded a non-profit association, Campanula Musica, which gives scholarships to gifted young classical musician. Faust also encourages and promotes creative improvisation and free play for classical music students to strengthen the creative part in classical music education.

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‘documenting the cello’

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!