

A NOTE FROM *Johnstone-Music*

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SPECIAL FEATURE on ALDO MATA

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One of the very most prominent Spanish string players today is undoubtedly ALDO MATA, born in Madrid on 19th July, 1973. He is an international concert artist who is invited to participate in festivals around the world with special mentions for Brazil, Japan, France and the U.S.A., apart from all Spain of course. He regularly offers Master Classes in the Netherlands, Germany, Portugal, Colombia, Ecuador, etc.

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He started the cello at 8 years old, under the guidance of María de Macedo and later with Elías Arizcuren. He received awards and scholarships from the Spanish 'Juventudes Musicales', Searle and Popper Competitions, a Fulbright Scholarship, etc. He gained his doctorate degree from Indiana University in Bloomington (USA). His later teachers were Rados, Macedo, Monighetti (Reina Sofia School), Scholes, Tsutsumi and Janos Starker (Indiana).

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Back in Spain he became co-principal cello (holding the post for almost a decade) of the Orquesta Sinfónica de Castilla y Leon (Valladolid, Spain), and as a cello professor at Coscyl and chamber music teacher at Musikene (San Sebastian, Basque Country). He is now a Head Professor (catedrático) at the Conservatorio Superior de Sevilla and the advanced centre "CSKG" in Madrid. As a man who is happy in virtually every period of music, he is equally as likely to be seen as invited soloist in the great romantic works such as the Dvorak Cello Concerto, Strauss Don Quixote or the Elgar Concerto, as in the stylistic delicacies of baroque and classical period works. In fact, as a researcher he has written about Boccherini (discovery of a spurious sonata), and he participated in the 2018 Vienna Congress (on the interpretation and investigation of 19th century music) with a concert-conference on the Art of the 'portamentos' (with special regard to the Souvenir de Spa of Servais). His article on Bach Suites is recognized and mentioned by Bärenreiter Edition.

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He has recorded the Apunte Español 2 by María de Pablos for cello and orchestra, works by Barriere, Boccherini, Popper with Tempo di Basso, and other works written for him (Leonardo Balada with the Naxos house, Bruno Dozza, etc.) and the Suites de Johann Sebastian Bach. He currently participates in the Research Group on the Interpretation of Romantic Music from the first recordings sponsored by La Nouvelle Athènes in Paris.

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Upcoming engagements include concerts with the Seville Baroque Orchestra, Musica Boscareccia and recitals around Beethoven with the fortepianist Laura Granero. He is also a member of the Alborada Trio (clarinet, cello and piano) playing recitals across all the Iberian peninsula. He plays a Nadotti cello from 1787 and a Gand & Bernardel from 1889.

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As everyone can see, Aldo is one of the most complete and intelligent string players on the Spanish musical circuit today, and promises to contribute to a lasting legacy to the history of cello playing in Spain.

Bravo Aldo!



‘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!