

A NOTE FROM *Johnstone-Music*

ABOUT THE MAIN ARTICLE STARTING

ON THE FOLLOWING PAGE:

We are pleased for you to have a copy of this article, which you may read, print or saved on your computer. These presentations can be downloaded directly.

You are free to make any number of additional photocopies, for Johnstone-Music seeks no direct financial gain whatsoever from these articles (and neither too the writers with their generous contributions); however, we ask that the name of Johnstone-Music be mentioned if any document is reproduced.

If you feel like sending any (hopefully favourable!) comment visit the 'Contact' section of the site and leave a message with the details - we will be delighted to hear from you!

SPECIAL NOTES AND ANECDOTES ON ENNIO BOLOGNINI

..

Birth: 8th November 1893 - Buenos Aires, Argentina

Death: 31st July 1979 - Las Vegas, U.S.A.

Professional career based in the USA

..

..

Important Positions:

Philadelphia Orchestra. Principal cellist Chicago Symphony Orchestra.

Founder Las Vegas Philharmonic Orchestra. Conductor of the Grant Park Symphony Orchestra. Conductor Las Vegas Philharmonic Orchestra.

..

COMPOSITIONS

A) Cello solo

Adagio // Allegro // Fiesta Basca - Lamada Montanesa // Serenata de Bolognini // Serenata del Eco // Serenata del Gaucho

B) Cello and Piano

Ave Maria // Cello's Prayer // Prelude and Fugue on a theme of Purcell

..

Friendships:

Casals, Feuermann, but many, many more.

Ennio Bolognini visited Casals at his residence in Puerto Rico. There they began a friendship that would continue personally and according to the preferred method of the time: letters.

note - see below about more from his cello!

..

Anecdotes:

* In 1923 Bolognini came to the United States to serve as a sparring partner for Luis Firpo in preparation for Firpo's legendary world heavyweight championship fight against Jack Dempsey. After the bout he remained in the USA, settling in Philadelphia and joining the Philadelphia Orchestra!

..

* with Saint-Saens at the piano he played the composer's 'The Swan'

* with Strauss at the piano he played the composer's Cello Sonata in F Major, Op.6

..

THE CELLO OF BOLOGNINI -

* Bolognini's cello is now at the Smithsonian Institute in Washington, D.C. It is unique, in that there are 51 signatures inscribed on it, including those of Kreisler, Heifetz, Stern, Szigeti, Liberace, Jack Dempsey, Bruno Walter, Janos Starker, Eugene Ormandy, Miklos Rozsa, etc. Everywhere he went, he asked his friends to sign his cello!

..

* These short notes on him are respectfully copied from 'Argencello', which I consider the best Argentina cello web in existence:

"Ennio Bolognini is an Argentine cellist who left his mark in the history of music. He was recognized among the greatest cellists as one of them, and even today, he hears it and automatically the soul bows to him. He was also a man of incredible temperament, something that is common among rockers today, but it was very rare at a time when popular music was not what it is today, and especially in someone who moved in the environment of the music called classical."

..

* Bolognini was well known for his fiery character and impulsive temperament. He was, as mentioned, principal cello of the Chicago Symphony Orchestra. He always took his DOG to rehearsals, which he had only been able to achieve after a certain fight ...but then this is what happened - the anecdote among the musicians there is well-known: Arturo Toscanini, his godfather, then director of the orchestra, was not happy and gave him a choice:

- *"Professor, you or your dog."*

And Bolognini left, leaving his dog with the cello !!

..

* Feuermann once said that Bolognini was a better cellist than Casals, Piatigorski, or himself. Stephen Kates also ventured: *"He has the purest sound I have ever heard."* The critics simply adored him!

..

He spoke fluent Spanish, Italian, French, German, and English, and was conversant in Hebrew, Greek, Japanese, Hungarian, Russian, and 15 different Italian dialects

..

* Although there are many recordings of him, their quality is very uneven and sometimes leads us to underestimate the quality of their interpretations; many were made in terrible conditions and others without real concern to show the best of this soloist. In fact, he disliked musical recordings, and refused to allow his performances of major cello works such as the Bach Suites to be recorded. The few professional recordings in existence are limited to musical vignettes and his own short compositions.

..

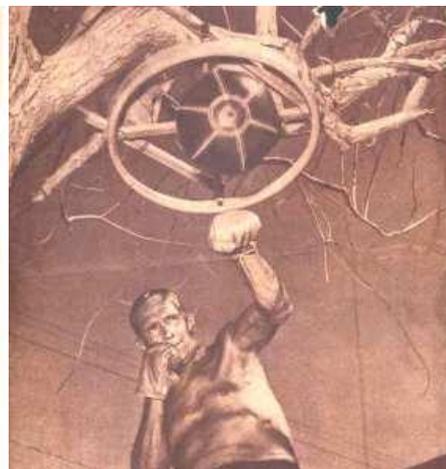
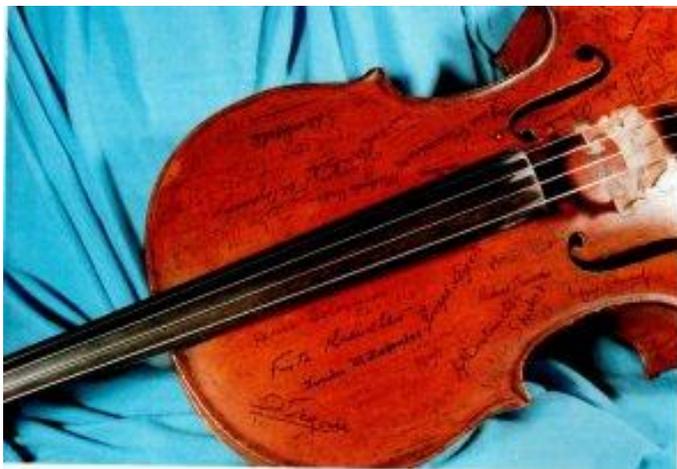
* Bolognini died in 1979, when sadly very few still remembered his importance as a musician. This has thankfully been corrected in recent years.

..

PHOTOS:

- 1) As solo artist
- 2) As conductor
- 3) The cello of Bolognini
- 4) As boxer!

..



The images linked here are claimed to be used under fair use as:
the photos are only being used for informational purposes.

..

‘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!