

Cellists' Corner

Brief Career Details of Important Cellists

prepared by David Johnstone from public information

*Any image linked here is claimed to be used under fair use as:
the photo or image is only being used solely for informational purposes*

If any copyright holder is not agreed such an image could be removed at short notice

SPECIAL FEATURE on MARTIN BERTEAU

..

..

Martin Berteau was said to have given up the great French tradition of bass viol-playing in favour of the cello after hearing the Italian cellist Francischello. He began, as did other French cellists of his day, on the viola da gamba, and later maintained to have learned the cello while in Bohemia. He probably studied viola da gamba in Germany with the Bohemian, Kozecz, before turning definitively to the 'modern' cello. Martin Berteau was thereafter an extremely successful cellist and teacher.

..

However, descriptions of Berteau's life are often unreliable and exaggerated. As a result, little is certain about his life. Charismatic and popular, seemingly every fame-seeking cellist in France at the time claimed to have been his student; and verifiable accounts show he taught at least several of the more important cellists of the next generation. He was also the subject of many word-of-mouth anecdotes from the following century that are completely unverifiable, such as claims that he was a constant drinker even during performance!

..

With the exception of a few cello sonatas, much of Berteau's work has been lost. Also, many of his compositions were considered doubtful as well. Indeed, his earliest published works, a collection of cello sonatas from 1748, were erroneously attributed to "Sgr. Martino." And a G Major Sonata was only a hundred years ago credited as a work by Giovanni Sammartini. It was as late as 1989 that a second edition of the sonatas, published in 1772, was discovered with "Martino Berteau" listed as the composer, and therefore with conclusive arguments presented in his favour.

..

Among his students were:

Louis, Dauphin of France (son of Louis XV),

The Valencian brothers Jean-Baptiste Janson (1742-1804) and Louis Auguste Joseph (1749-1815),

Joseph Rey (1738-1811),

Jean-Pierre Duport, known as "l'Aîné" (1741-1818),

Joseph Tillière, author of a "Méthode pour le cello" published in 1764,

François Cupis de Renoussard, cellist and composer,

Jean-Baptiste Bréval (1753-1823) - most certainly his last student.

..

Martin Berteau is aptly credited with creating the French school of cello playing.

..

..



The image linked here is claimed to be used under fair use as:
the photo is only being used for informational purposes.

'documenting the cello' - www.johnstone-music.com

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!