



Christian Guidetti – Liutaio
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Cello 6D

beyond matter

How strong is the personal imprinting that a single violin maker instills in a music instrument?

In the last decades modern lutherie achieved a very high quality level, evolving remarkably in the manufacture technique, both stylistic and acoustic, with the purpose of fully satisfying the increasing needs of today's musicians.

The more and more scientific approach in the construction of music instruments concurred considerably to this evolution.

The use of new measurements methods enables the precise adjusting of the vibration frequency, the weight and the thickness of the single instrument's parts.

The acquisition of new and deeper knowledges on the composition of resins, oils and pigments allowed the production of paintings closer to ancient recipes.



Is it nowadays possible for a violin maker to build a perfect copy of an instrument of the illustrious masters of the past? Unfortunately, no.

In addition to the instrument construction technique we necessarily must also consider the time as a key factor, since embedding centuries of aging into a music instrument is still an impossible goal.

Despite its importance, aging time isn't the only element capable of affecting the faithful reproduction of a music instrument. Indeed, two violin makers will inevitably create two completely different musical instruments, although having the same reference model and the same wood.

But, then, how strong is the personal imprinting that a single violin maker instills in a music instrument?

How important is the manufacturer's sensitivity during each stage of construction?

In order to answer these questions, master violin maker Christian Guidetti asked two of his colleagues, Frederic Berthod and Hans Hofer, to undertake a singular experiment, based on the model of a cello of Giovan Battista Guadagnini (1711-1786), Piacenza.

The historiography of lutherie knowledge has confirmed that the 18th century has marked the highest peak in the construction of bow instruments. From that moment on, we looked at Italy, and in particular at Cremona, as the cradle of that noble art that still today distinguishes it.

For every violin maker, belonging to the Cremonese area was, on the one hand, an element of guaranteed quality, on the other, an infinite source of inspiration.

***Giovanni Battista Guadagnini**, the last heir to the great post-stradivarian tradition, professed himself belonging to Cremona in the mid-eighteenth century, thus conferring on his image a dignity that his creative ability had not yet been able to give him.*

This unestablished geographical attribution (in fact he lived between Piacenza, Milan, Parma and Turin), however, allows us to understand how his art was inspired by the work of eternally acclaimed Antonio Stradivari.

His artistic life was, in all respects, that of a modern man: it was inspired by the glorious past and, at the same time, projected into the soul of those who had to embark on a market that, in some ways, was similar to today's. So that collectors and musicians they search the sublime, to the sight and hearing.

Therefore, from these few informations, which violin maker could, better than him, embody the idea of a stylistic ideal, molding it on his personality? The project idea was born on this intellectual inheritance.

Build three identical Cellos

using:

three identical (shapes and) models

the wood from the same tree and the same part of the trunk (for the bottoms and the harmonic tables)

the same set up (handle, diapason, string length, etc.)

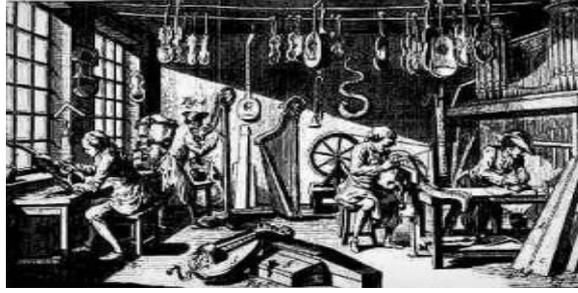
Each violin maker master develops, during his artistic life, his own approach and interpretation of the style of the classical masterpieces. Thus, evolving through the observation and the incessant search for his creative identity.

This project originates from the desire to know and to disclose, on the one hand, how strong is the personal imprinting that a single violin maker instills in a music instrument and, on the other hand, how three different craftsmen, starting from the same point, the Guadagnini cello born in the mature age of the master, succeed in making it "own" and related to their own school and to their own intimate idea of sound.

This is not meant to be neither a competition nor a lutherie contest, but an ambitious game between violin maker masters, audiences and performers.

During the whole construction and preparation of the 3 violoncellos, the three violin makers will exchange ideas, opinions and evaluations, in order to argue a postulation, a thesis, about the unprecedented experiment.

The finished instruments will then be assigned to three soloists for a trial and settlement period, before proceeding with the final fine-tuning, which will be carried-out by the three violin makers simultaneously. Finally, there will be a blind test, open to the public and with discussion on it, before attending the alchemical and unique **final concert**.



Frederic Berthod

nato a Sierre (Vallese-Svizzera) nel 1978.

Egli svolge gli studi presso la Scuola Internazionale di Liuteria "Antonio Stradivari" a Cremona (Italia), dove si diploma con successo, vincendo il premio Ferraboni nel 2000. Egli lavora poi a Cremona fino al 2003 dal Maestro liutaio Marco Nolli per imparare nuove tecniche costruttive e perfezionarsi nello stile del Maestro, arricchendo ed affinando le sue conoscenze. Egli collabora poi con il Maestro Peter Pots. Insieme, i due liutai fondono "Atelier la Bastia", il laboratorio di liuteria che si trova a Scurano (Parma-Italia). Là, egli si dedica soprattutto a la costruzione e alla ricerca di nuovi modelli di violoncelli.

Dal 2005 al 2009, Frédéric Berthod svolge la sua attività a Champzabé/Noës (Vallese-Svizzera), e dal maggio 2009 egli lavora nel suo nuovo laboratorio a Martigny (Svizzera) dove costruisce violini, viole, violoncelli e contrabbassi.

Christian Guidetti

Christian Guidetti was born 1974 in Locarno (Switzerland) and perceives himself as son of the old Italian tradition, particularly of the eminent School of Cremona. He engages, as a sort of sensory analyst, in the exploration of various musical instruments, whereby he cultivates his competence in the sound perception. During his sojourn in Cremona he collaborated with numerous luthier workshops, among them those of A. Denti and P. Balzarini. After several years of experience in France and Norway, during them he ameliorated his skills in the restauration and the adjustment, he returned to Italy, where he refined his stylistic approach to the classical luthery. In 2013 he established his atelier in Locarno, where since then he applies himself to the construction of new musical instruments, in particular of violoncellos. An indomitable curiosity and a persistent drive for research push him to a continuous technical progress, making him one of the most promising talents among the violin makers of his generation.

...the comparison of different disciplines is the power source of the constant development of his inspiration and sensitivity, the bearing pillars of his own creativity...

Hans Hofer

Nasce a Wattenwil (Berna) nel 1969 e cresce a Konolfingen (Berna), dove risiede tuttora.

Dal 1986 al 1988, svolge un apprendistato in agricoltura, acquisendo esperienza nel settore del legno, materiale da sempre a lui caro.

Ne 1993, si forma come insegnante di scuola primaria a Berna, dove esercita, come appassionato docente.

Dopo alcuni anni, però, nasce e cresce in lui, il desiderio di approfondire l'arte della liuteria e, dal 1995 al 1999, opera come apprendista da un mastro liutaio, acquisendo le prime grandi esperienze.

Dal 1999 al 2002, lavora presso il liutaio Christopher Lüthi a Sevelen(CH).

Nel 2003, svolge un periodo di studio sulla liuteria, a Cremona.

Nel 2004, apre un proprio atelier di liuteria a Berna, dove costruisce strumenti nuovi, ripara, vende e noleggia: violini, viole, violoncelli e contrabbassi.