



Paganini's violin and me
Maestro Alberto Giordano, Assistant violin-maker for the Maintenance of the "Cannone"

I left Genoa in the summer of 1980 to study violin-making in Cremona. Renato De Barbieri, who at that time was in charge of the maintenance of the "Cannone" and also a friend of my family, had recommended me to Sesto Rocchi, the violin-maker in charge of the maintenance, who had just substituted for Lorenzo Bellafontana.

For two years following, every Thursday afternoon he was good enough to have me in his workshop in San Paolo, on the hills between Parma and Reggio Emilia.

It was then, during those afternoons I spent with Sesto Rocchi, that I came to know the "Cannone" because he liked to talk about it and was always keen on discussing it. We used to listen to the recordings made with the Cannone. I remember one above all. It was Uto Ughi playing the Cannone and Sesto Rocchi used to move the sound post in order to find the perfect balance point. It was a great lesson of skill that deeply struck me.

Since then, twenty years have passed and I really could never have imagined that the Cannon would become so important in my professional career. It was because of Renato Scrollavezza's will that, in 1994, a team for the keeping of the violin was set up and I was asked to join it.

I think that the most amazing thing, considering the familiarity I have had the privilege to develop with this incredible violin, is its ability to surprise me every time - showing me a new detail, a side I still hadn't discovered or noticed. It is a violin with a characteristic beauty, both complicated and rough but also graceful and delicate that, as is the case with many works of art, opens up reluctantly.

Discovering the beauty of such a vibrant creation will still need a lot of time.

I feel very grateful to the Cannone.

Alberto Giordano



Alberto Giordano was born in Genoa in 1961, Alberto Giordano graduated from the International Violin Making School of Cremona in 1984. Since 1994 he has collaborated with the Municipality of Genoa in the maintenance of the historical violins: the "Cannon", a Guarneri del Gesù that belonged to Nicolò Paganini, and its copy the "Sivori". A keen scholar of the history of violin making, Mr. Giordano has given numerous lectures both in Italy and abroad and has published various articles as well as the book entitled "LIGURIA" of the series Liuteria Italiana 1860 - 1960, written in collaboration with Eric Blot. Since 1997 he has worked as assessor of the Genoa Chamber of Commerce and

Law Court.

Mr. Giordano's violinmaking draws inspiration from Genoese violin-makers of the second half of the XIX century, notably Nicolò Bianchi, Eugenio Praga and Enrico Rocca.

Mr. Giordano's workshop can be found at the following address: Piazza dei Garibaldi 6 in Genoa.