

Dante Paolo Regazzoni

[...] In 1976 Regazzoni participated in the 1st International Triennial miviolas and a violin, once again demonstrating his predilection for the viola. The viola of 1976 and the violin of the same year are both splendid works; the violin label bears the writing "student of G. and L. Bisiach."

The construction details reveal workmanship that is less instinctive and carving that is less spontaneous and more studied. The corners of the viola and the purfling mitres present a stylistic equilibrium that recalls the viola of 1959; the conception of the two instruments is the same, even the model and placement of the f-holes constitute a common trait. The varnish, both of the viola and the violin, is applied with mastery and its warm colour imbues a pleasant depth. The wood preparation on the violin – and not on the viola – has penetrated the instrument back and enhances the handsome flames. In the year he participated in the 1st International Triennial of Bowed String Instruments, Regazzoni displayed full maturity and achieved equilibrium in his forms and stylistic solutions. His instruments exhibit strong character and are the fruits of the re-elaborations of the teachings, models and forms that for the most part the Bisiachs provided him with.

The instruments of the 1980s demonstrate his tendency to repeatedly experiment with varnish, a symptom of that illness for violin making that made the life of Dante Regazzoni so intense.

As he was never satisfied with the results he obtained, he constantly searched for a better varnish.

In the 1980s he made two of the three violoncellos constructed in his career; one cello dates 1985 and the other the following year. A letter from the Bisiachs of November 1961 includes the outlines of models for the construction of a violoncello in response to a request from Regazzoni.

The instruments of these final years also show signs of the great Italian violin making school of the 20th century. That imprint, the one that passed from the workshop of Leandro Bisiach, to his sons Andrea, Carlo, Giacomo and Leandro and numerous students, characterized and relaunched Italian violin making in the 20th century.

Fausto Cacciatori

Violin maker, restorer

Conservative and member of the Scientific Committee of the Museum of Cremona

Violin

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