

Nicolò Bergonzi

Violin maker

(1754 – 1832)

Grandson of Carlo Bergonzi and older brother of Carlo Antonio, Nicola Bergonzi began making instruments around 1777 and was a close contemporary of Lorenzo Storioni, who preceded him into the trade of violin making by only a few years. The two men were neighbors on the Contrada Coltellai in Cremona from 1787 to 1794. Like Storioni, Bergonzi did not always choose the best materials, and he was far less prolific, abandoning violin making officially in 1804. Nonetheless his instruments are well-constructed, possessing relatively flat archings and sometimes a lovely orange varnish, and seek to approximate to the splendor of his grandfather's work.

Michele Angelo Bergonzi

Violin maker

(1721 – 1758)

Son of Cremonese contemporary of Stradivari Carlo Bergonzi, Michele Angelo remained in the Casa Stradivari after his father's death in 1747. By that point he represented the whole of the Cremonese violin making tradition, the Stradivari and Guarneri families having faded from the scene in the 1740s. While he was a successful follower of his father's models, the details of craftsmanship are less precise, and the legendary Stradivari varnish is not present in his work, perhaps due to inexperience or difference in taste. His instruments are nevertheless highly valued for their powerful tone. Cellos are built on the smallest Stradivari pattern.

Carlo & Michele Angelo Bergonzi

Violin maker

(fl. 1740 – 1747)

Carlo II Antonio Lorenzo Bergonzi

Violin maker

(1757 – 1836)

It has been suggested that Carlo Antonio Lorenzo Bergonzi, the last and least-known violin maker of his family, was a teacher of Giovanni Battista Ceruti in the 1790s, but direct evidence of this relationship is lacking. His earliest known instrument dates from 1780, and he officially inherited the family business in 1804, though he made guitars for much of his career. Carlo's violins and violas, which are extremely rare, are reminiscent of his brother Nicola's work, especially the varnish, although they are more idiosyncratic in character. Corners are abbreviated in length but pointed, waists are narrow, and scrolls are less deeply carved.

Zosimo Bergonzi

Violin maker

(1724 – 1779)

It is only recently that any evidence has been uncovered to suggest that Zosimo Bergonzi made violins. Usually he has been viewed as an important linking figure in the Cremonese tradition between his father Carlo and sons Nicola and Carlo II. In any case, any bowed string instruments that could be attributed to him would likely be of an amateur nature. The only existing example definitely by him is a child's violin from 1775, which shows a good choice of materials and ample skill.

Nicolò Bergonzi

Cello 1790













































Violin 1750- 'Hamma, Segelmann'





Violin 1765



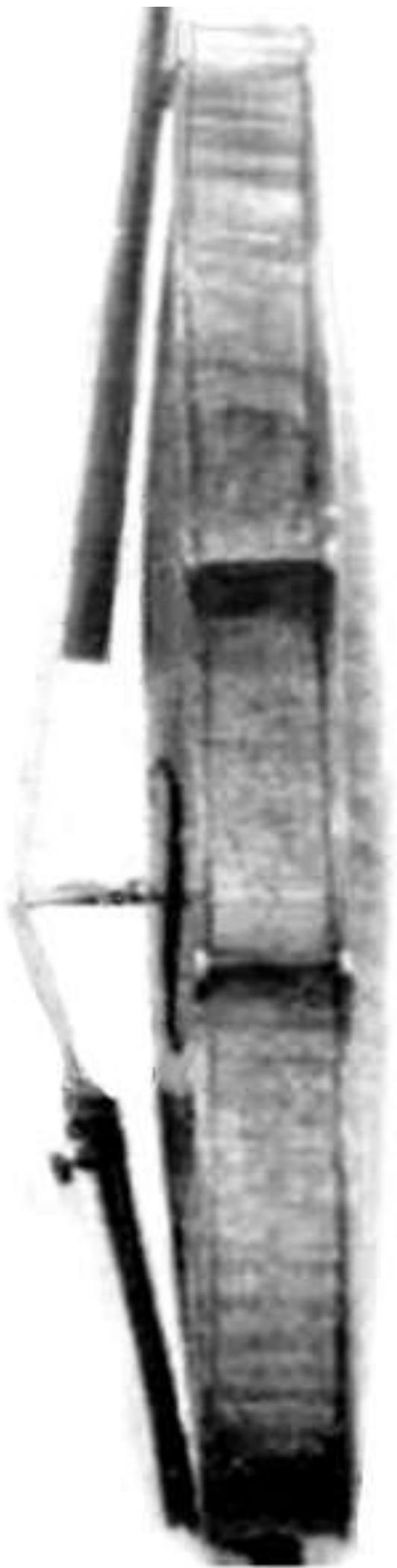


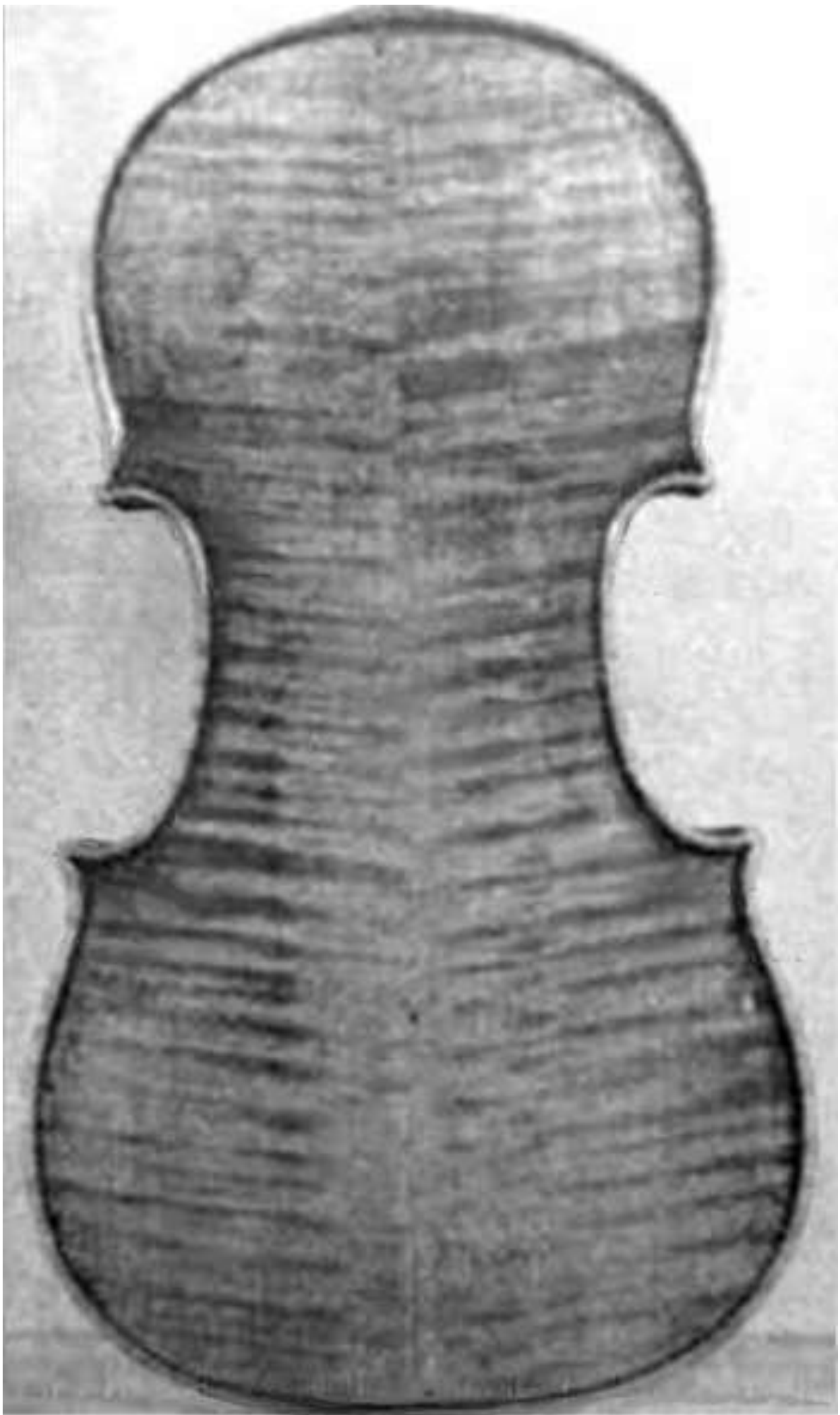


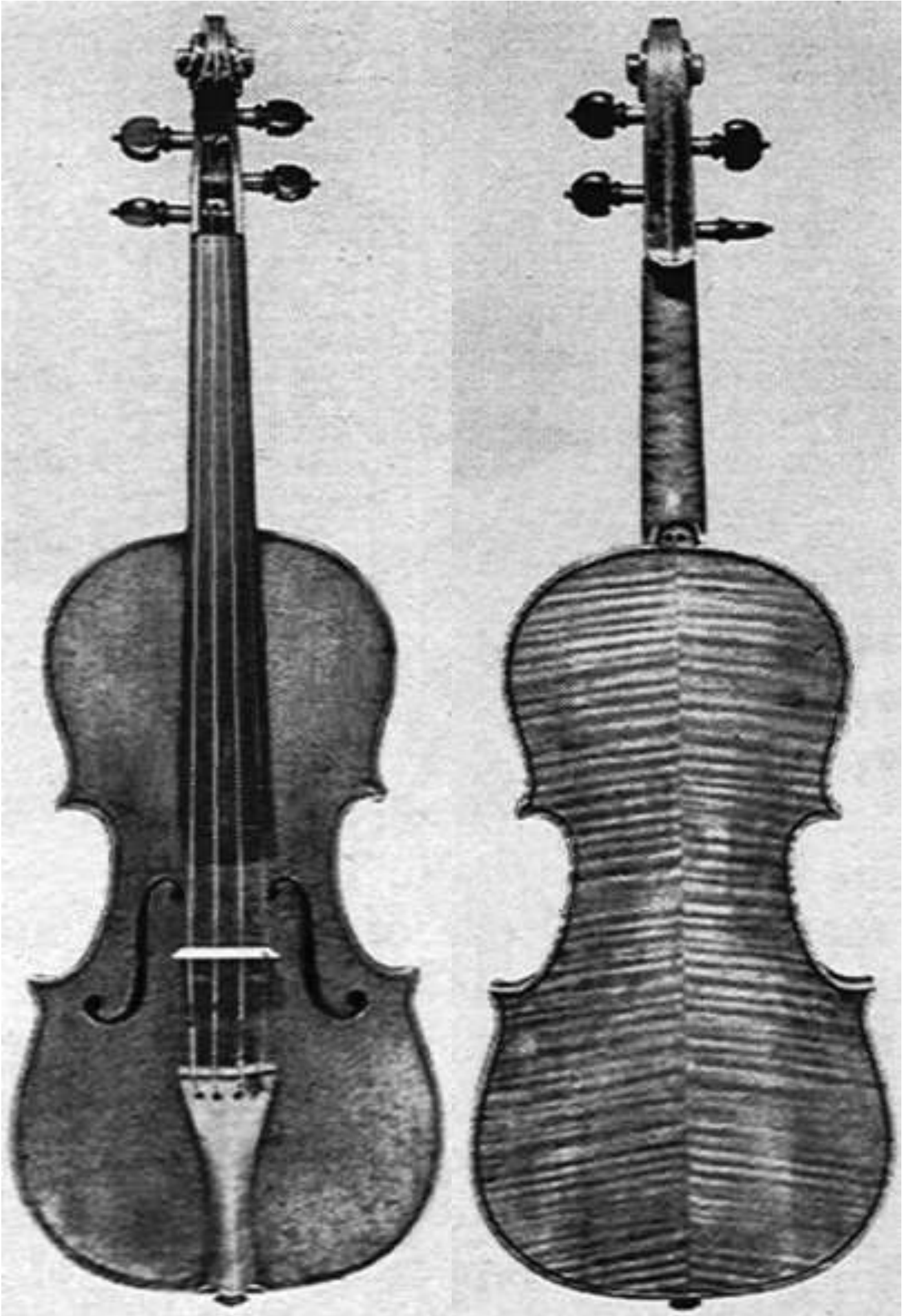


















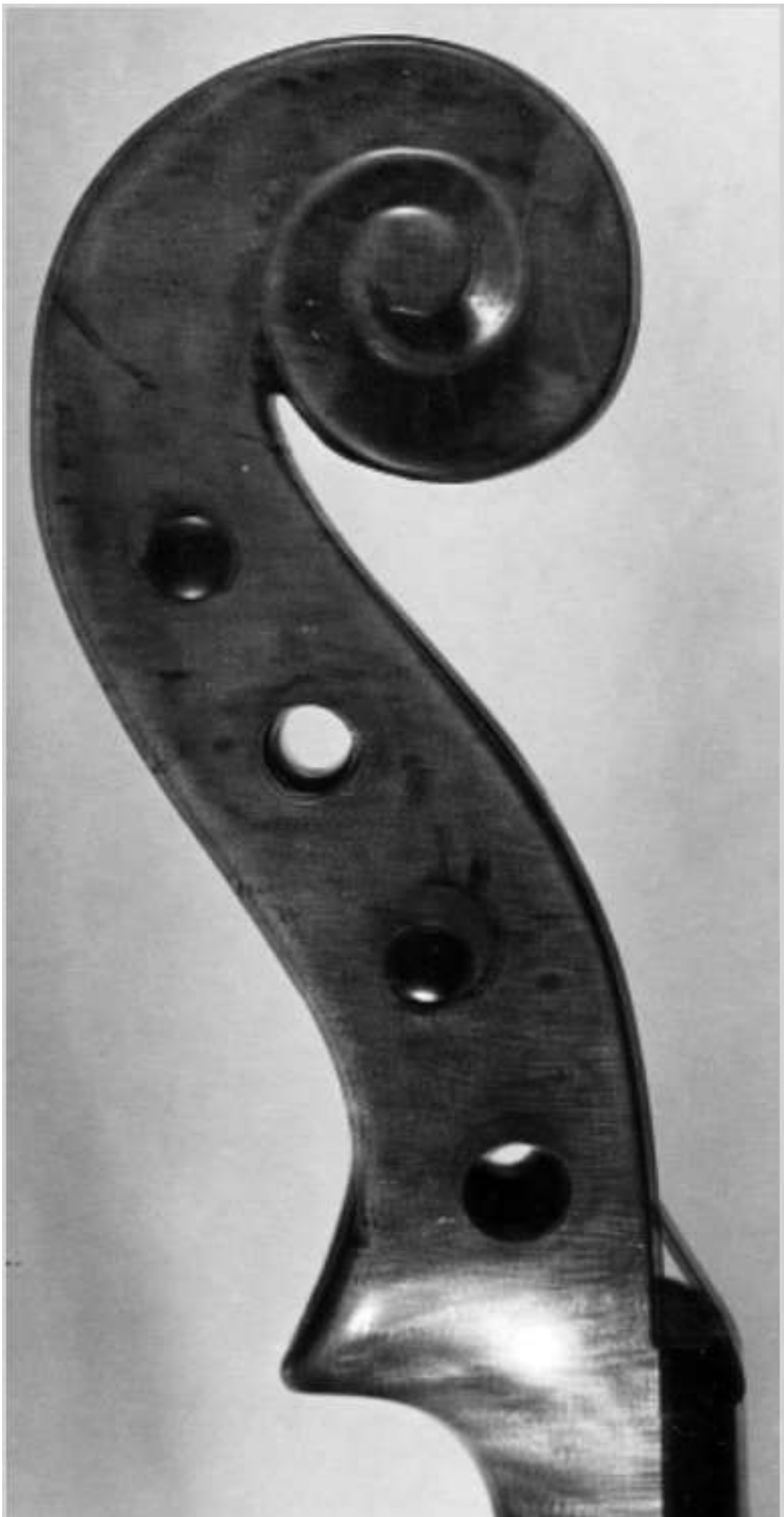






























Violin 1780

















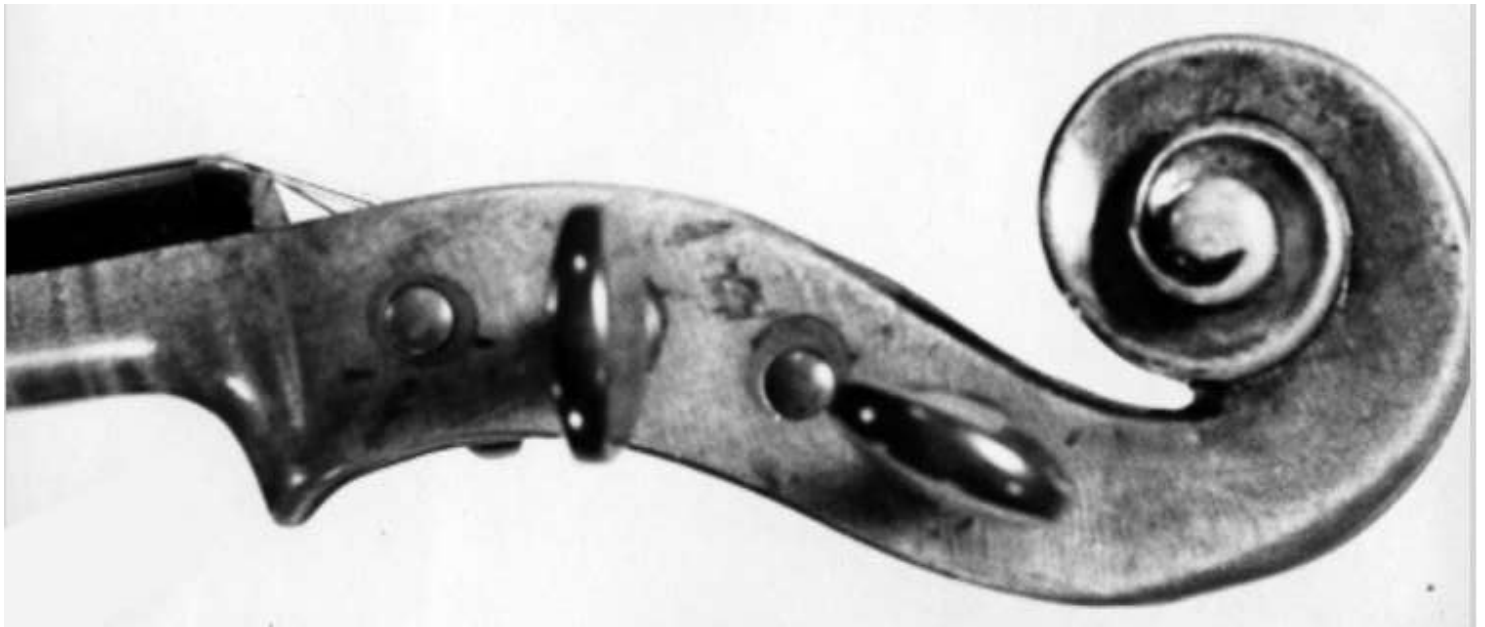


















































Michele Angelo Bergonzi

Violin 1739-76



Violin 1739-76



Violin 1739-76





Violin 1739-76 "Hamma"



Violin 1739-76 "Moeller"



Violin 1740



Violin 1740









Violin 1744







Violin 1747-55 “Withers – Beare”











Violin 1748



Violin 1749



Violin 1750

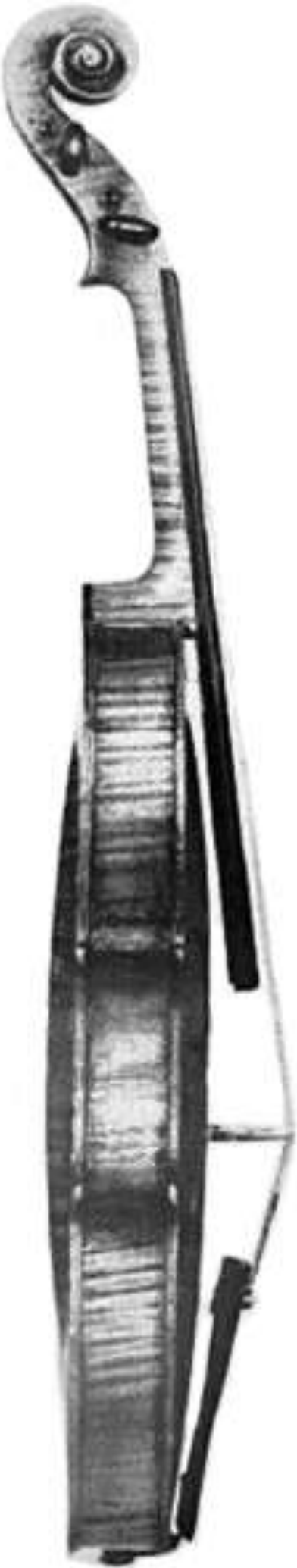




Violin 1750



Violin 1750





Violin 1750







Violin 1750 “Hamma – Segelmann”

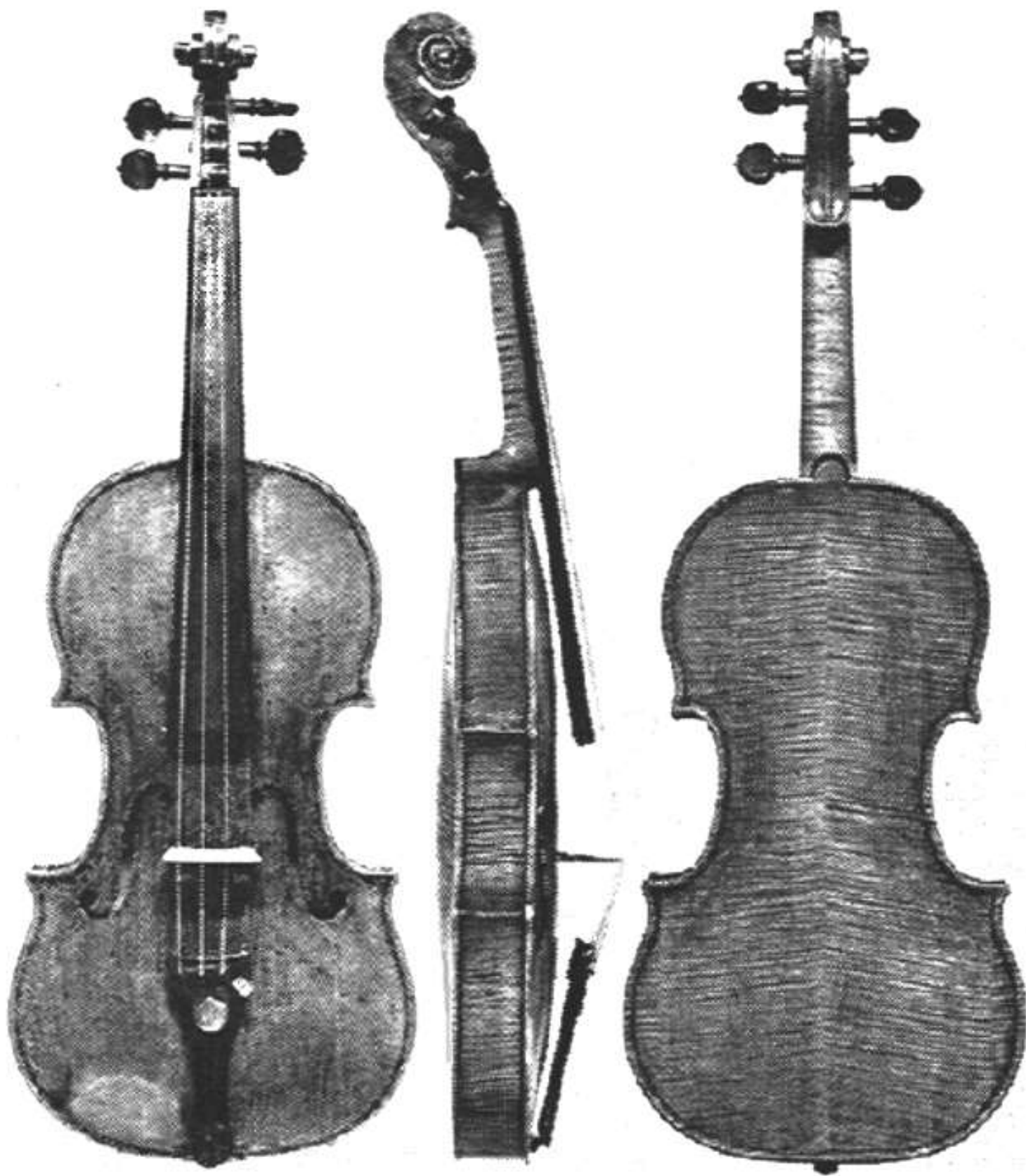




Violin 1753









Violin 1756

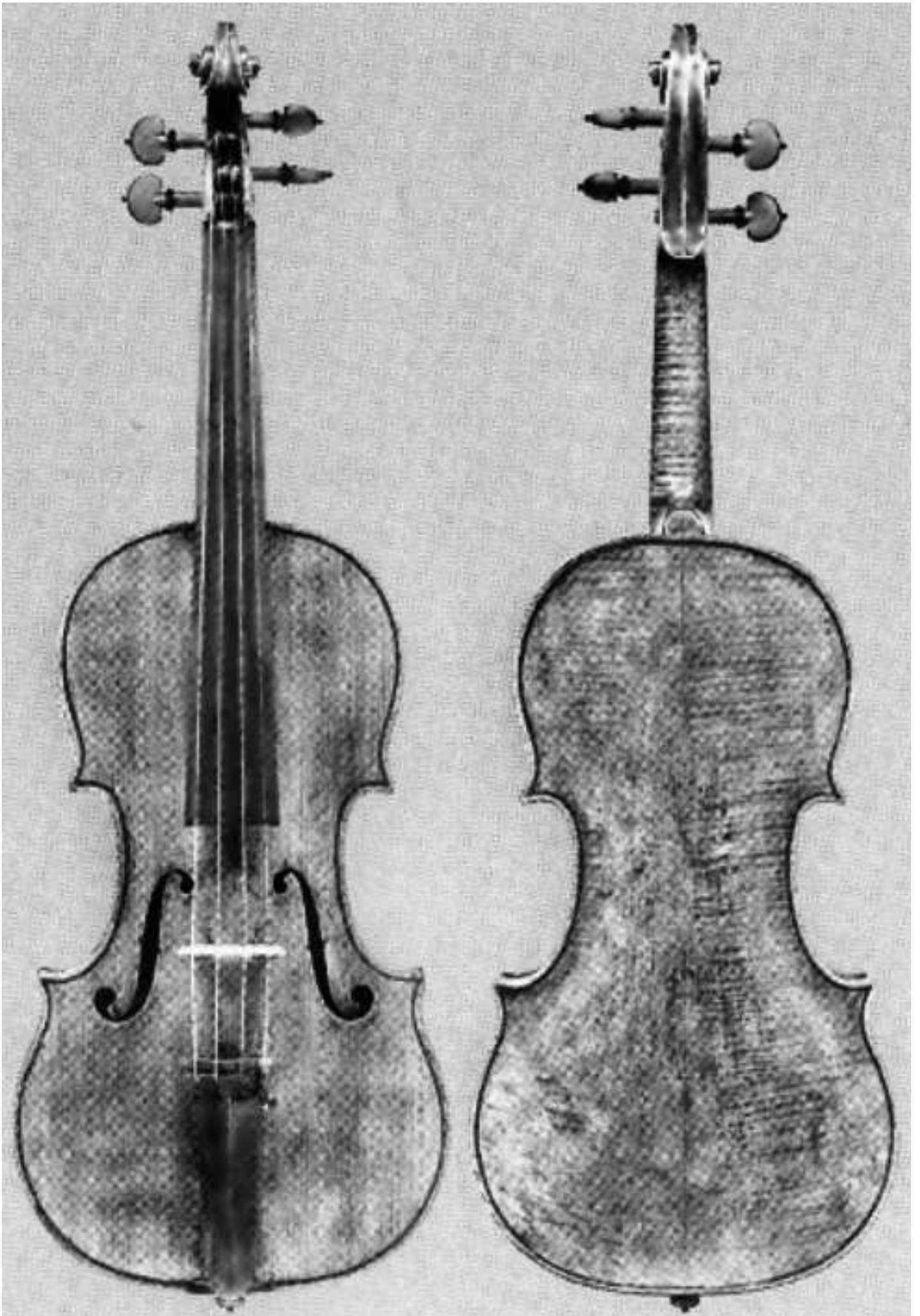






Violin 1757







Violin 1757 “Lamoureux”





Violin 1764 “Mintz”

















Cello 1743-48 "Claus Adam"











Carlo & Michele Angelo Bergonzi

Violin 1735

























Carlo II Antonio Lorenzo Bergonzi

Viola 1795













































Zosimo Bergonzi

1775-small $\frac{3}{4}$ size-violin













