

Italian Cello- Attributed to Farotti



This fine nineteenth-century Italian violoncello of the Milanese school has historically been associated with the work of Giuseppe Farotti (1830–1904). An insurance certificate issued by D’Attili for Metropolitan Opera Orchestra cellist Daniel Vandersol recorded the instrument under the Farotti attribution, reflecting a respected historical opinion within the violin trade. The cello was recommended to Vandersol by John Rossi of the renowned Rembert Wurlitzer Co. and later acquired directly from the Vandersol family, preserving an important line of professional orchestral provenance.

Built on a confident and elegant classical model, the instrument displays the hallmarks of fine Italian craftsmanship, including supple and responsive arching, generous rib structure, and refined hand-finished edgework. The boldly carved scroll possesses the freedom and individuality associated with experienced Milanese workmanship, while the warm oil varnish retains remarkable depth and transparency over a luminous ground with attractive natural wear and patina.

The cello formerly contained a non-original Bergonzi label, removed during a professional bass-bar replacement in the early 2010s. Such labels were commonly inserted by dealers during the nineteenth and early twentieth centuries and are not considered unusual among fine North Italian instruments of this period.

Tonally, the instrument possesses exceptional clarity, projection, and breadth of sound, combining lyrical warmth with impressive carrying power. Evaluated among a group of fine instruments by accomplished professional players, the cello distinguished itself through its strong tonal presence, responsiveness, and musical authority.

A compelling and historically persuasive professional Italian cello of genuine character, combining refined workmanship, documented orchestral provenance, and an impressive concert voice.

Contact: Inquiry@Bergonziviols.com