

As part of the Event



CremonaFiere, in collaboration with the  
Cultural Association "Armadillo" APS,  
organizes a

## **Masterclass of lutherie for acoustic guitar**

23<sup>rd</sup> – 24<sup>th</sup> - 25<sup>th</sup> September, 2022

**Teachers:**

**CLAUDIO PAGELLI (CH) – CLAUDIA PAGELLI (CH)  
JOHN MONTELEONE (US) – ROSALBA DE BONIS (IT)**

Italian translation and assistance by Max Monterosso, Mirko Borghino, Massimo Gatti

The places are limited

**Application deadline: 15<sup>th</sup> September 2022**

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**CREMONAFIERE**

P.zza Zelioli Lanzini, 1 26100 Cremona  
Tel.0372.598011 | [info@cremonamondomusica.it](mailto:info@cremonamondomusica.it)

## TERMS AND CONDITIONS

### Participants:

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Luthiers, guitar makers, (amateur and professional), guitar fans

### Working methods:

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Collective theoretical lectures

### Venue

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The Masterclass Hall 1 is at CremonaFiere's offices

### Teachers & Programme

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#### Master luthiers CLAUDIO AND CLAUDIA PAGELLI

They are probably among the greatest contemporary luthiers. We can consider their arch-top guitars among the best in the world. Two visionaries, inventors and artists capable of giving decisive forms to a wood that bends to their will.

This is how Claudio Pagelli presents himself and his wife Claudia:

*Accordingly, I built my first guitar when I was 13. OK, so "guitar" is a grandiose term for the plywood thing I'd created, but it was a start. And I continued to move forward, although my progress was disrupted by periods of being a professional musician as well as a sound engineer in various studios. But in hindsight, those phases were very helpful activities for a developing luthier! I started out primarily building electric guitars, and I also repaired and restored countless instruments, including basses and flattops, that I brought home from trips to the US. Eventually, I came under the spell of the archtop—the most royal of them all. To me, designing these instruments' curves and arches, while maintaining the required strength and still maximizing their tonal potential, is a balancing act of epic beauty.*

*However, that's not to say that we don't enjoy building the occasional electric, flattop, or bass! But as any business strategist knows, diversity can come at a price. In the case of guitar makers, most gain a reputation for their archtops, or their electrics, or their flattops, or their basses, but not for doing everything. But somehow, we have managed to not only be accepted, but to receive praise of the highest order, and we thank you for putting your trust into our work.*

*Claudia has been part of Pagelli Guitars for many years. Without her natural gift to create beauty, my guitars would still look like they came from the stone-age. But today, they've influenced a generation of luthiers, and we're proud to see our ideas in instruments built by others.*

*This is our 45th year, and as long as people continue to make music, we look forward to the next 45! To all our customers, and all those who are interested in our instruments, and really, all those who support us, THANK YOU from the bottom of our hearts!*

[www.pagelli.com](http://www.pagelli.com)

#### Program:

#### LUTHERY BEYOND LIMITS

##### Friday 23<sup>rd</sup>, from 10am to 1pm:

INTRODUCTION PAGELLI's

- Short biographie

HOW WE WORK IN THEORY WHEN DOING CUSTOM BUILDS AND PROTOTYPES

- Explanation on the difference of custom made guitars versa prototype instruments. We will explain the important process before actually start the build of an instrument.

Material, design, construction, etc.

TIME FOR QUESTIONS AND ANSWERS

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**Saturday 24<sup>th</sup>, from 10am to 1pm:**

**HOW WE WORK IN PRACTICE WHEN BUILDING CUSTOM OR PROTOTYPE INSTRUMENTS**

- Showing examples of custom and prototype work. Explaining the building process. For example: why does the instrument look like it does, wood selection, different bracings, active-passive back, chasing a sound, soundholes, soundports, finishing and more

**TIME FOR QUESTIONS AND ANSWERS**

**Sunday 25<sup>th</sup>, from 10am to 1pm:**

**OPEN MINDED GUITAR BUILDING**

- Explaining our attitude regarding guitar making. Trying to motivate young builders to be brave and innovative, showing and explaining that on examples

**EXPERIENCES OF 45 YEARS OF GUITAR MAKING**

- Practical tips: how to start a business...or better not, what to avoid, international visibility, artist relation, finding your own style and personality, why you should treat the clients partner like a king, and much much more....

**TIME FOR QUESTIONS AND ANSWERS**

**Master luthier JOHN MONTELEONE**

John Monteleone was born in Manhattan in 1947 and was raised on Long Island. He had taught himself at an early age to build guitars and began professionally restoring and building stringed musical instruments in 1973 after graduating at Tarkio College with a degree to teach music.

Recognized as being one of the finest living archtop guitar and mandolin makers in the world today, John Monteleone has been at the forefront of innovative cutting-edge archtop instrument making for many years.

His uniquely designed instruments are the essence of artistic expression, reflected in the subtle but challenging marriage of form and function.

John Monteleone has been pushing the luthiery envelope for more than forty years with his refreshing passion for new and elegant designs. Producing instruments of great tonal expression is also one of Monteleone's missions in life.

A dedication to the refined harmonic balances of tone and playability is always the central nucleus of structural foundation around which he often introduces the more interesting design accents and playful nature of his original and beautiful works.

Great guitarists, such as Mark Knopfler, Eric Clapton, Pat Metheny, Woody Mann, Mike Marshall and many others own and play Monteleone's guitars and mandolins.

Some of his instruments are now exhibited in the Metropolitan Museum of New York.

<https://monteleone.net/>

**Program:**

**Friday 23<sup>rd</sup>, from 2pm to 5pm:**

assistance by **Massimo Gatti**

**ARCHTOP GUITARS: PAST, PRESENT AND FUTURE**

- We will take a look at where the archtop guitar came from, where it's been and where might it be going.

Musical influences have had historic affects on the development of the archtop guitar in all its facets

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## LUTHIER WEARS MANY HATS

- The life of being an independent luthier cause us to be self reliant individuals in our workshops

## TIME FOR QUESTIONS AND ANSWERS

**Saturday 24<sup>th</sup>, from 2pm to 5pm:**

assistance by **Massimo Gatti**

## THE MONTELEONE STYLE OF BUILDING

-The challenges of designing and building archtop guitars.

We will take a look at some of Monteleone's latest guitar designs

## TIME FOR QUESTIONS AND ANSWERS

### **Master luthier ROSALBA DE BONIS**

Rosalba De Bonis has been building guitars for 25 years following and innovating the method that her family has used for centuries to build stringed musical instruments and in particular guitars, a method that can be compared to that of the very famous lutherie of Cremona where the violin was born.

The De Bonis arrived in Bisignano (CS) around 1700, certainly called by the court of the Princes of Sanseverino, and during this period they became the most important luthiers in the construction of the guitar.

Rosalba passionately follows her uncle Maestro Vincenzo De Bonis in the construction phases in his laboratory and later decides to pursue studies at the international school of violin making "A. Stradivari" in Cremona. At the same time as her studies she worked in a lutherie shop in the center, however, after completing her studies, she decides to return to the historic lutherie laboratory where the Bisignanese family began, a tradition handed down from father to son.

The craft of these luthiers is based on the furnace; Rosalba, like her ancestors, uses a very ancient method, she bends the wood with heat, slowly. To make the body of the classical guitar or better of the battente guitar she uses fire, which since 1500 it allows the master luthier to be free to create any shape.

Today she builds classical guitars and battente guitars of great value, renewing the tradition of the battente, the true Italian guitar.

<https://www.facebook.com/liuteriadebonis/>

### **Program:**

## **THE ANCIENT CONSTRUCTION OF THE BATTENTE GUITAR, A TYPICAL AND UNIQUE ITALIAN INSTRUMENT**

**Sunday 25<sup>th</sup>, from 2pm to 5pm:**

- Brief autobiographical mention on the De Bonis family and their tradition as luthiers  
- The construction method of the battente guitar through the De Bonis luthiers, builders of the battente guitar since its origins in Bisignano in 1700, a technique that has remained unchanged through the hands of 30 luthiers who have succeeded in the Bisignano laboratory.

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## Admission

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**The Masterclass must be paid for and has a limited enrolment number**

Admission to the Masterclass will take place, presenting simultaneously the **Application Form** with the payment for the participation fee by the **15<sup>th</sup> of September 2022**.

Sending the application without the concomitant payment will not be considered valid.

## Participation Fee

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Price per person: **€. 230.00**=(VAT included)

- The registration fee must be paid in full.
- The registration fee is not refundable in case of withdrawal or missed MasterClass.
- The registration fee includes free pass to Cremona Musica-Acoustic Guitar Village ticket.

## Application Procedure

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The Application Form must be sent **by the 15<sup>th</sup> of September 2022**. In alternative, it must be sent by:

- fax +39 0372 598222
- mail: [ilaria.seghizzi@cremonafiere.it](mailto:ilaria.seghizzi@cremonafiere.it) and [info@armadilloclub.org](mailto:info@armadilloclub.org)

**together with a copy of the participation fee payment**, by electronic bank transfer in favour of CremonaFiere spa (purpose of payment: *Lutherie masterclass 2022*) on the following bank account:

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| BANCA POPOLARE DI SONDRIO branch of Cremona Via Dante<br>IBAN IT49S0569611400000003630X76 BIC POSOIT22 |
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## Information

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For any information regarding the contents of the masterclass, please contact:

**Cultural Association "Armadillo" APS**

*Alessio Ambrosi*

Email: [info@armadilloclub.org](mailto:info@armadilloclub.org)

Tel: + 39 (0)187 626993

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# Application Form

Masterclass of lutherie for acoustic guitar  
23<sup>rd</sup> - 24<sup>th</sup> - 25<sup>th</sup> September, 2022

Teachers:  
CLAUDIO PAGELLI (CH) – CLAUDIA PAGELLI (CH)  
JOHN MONTELEONE (US) – ROSALBA DE BONIS (IT)

*(Fill in Capital Letters)*

The undersigned:

SURNAME: \_\_\_\_\_

FIRST NAME: \_\_\_\_\_

ADDRESS \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ TOWN \_\_\_\_\_

PROVINCE \_\_\_\_\_ Landline/mobile: \_\_\_\_\_

E-MAIL \_\_\_\_\_

I'm a ☐ natural person ☐ freelancer

Personal Identification number \_\_\_\_\_

(e.g. National Insurance Number, Identifikationsnummer, numéro de sécurité sociale, Número de Identificación Fiscal, etc...)

Tax/v.a.t. (Value Added Tax) number \_\_\_\_\_  
(only for companies or freelancers)

DATE OF BIRTH \_\_\_\_\_ IN \_\_\_\_\_

Asks for admission to the Masterclass of lutherie for acoustic guitar and mandolin 2022 at CremonaFiere and claims to have read and accepted the Masterclass Rules



Date \_\_\_\_\_ Signature \_\_\_\_\_

## **Privacy**

Personal data indicated in this registration form, collected for organizational purposes, will be treated in full compliance with the provisions of the Legislative Decree, 196/2003 and subsequent amendments or modifications. Any form of distribution/transfer of these data to third parties is excluded. You can request, at any time, the modification or removal, and exercise your rights towards the data controller, by sending an email to [info@cremonafiere.it](mailto:info@cremonafiere.it) or a fax to n. 0372 598222. The regulation is available at <http://www.cremonafiere.it/trattamento-dati/>. I acknowledge the terms and conditions and expressly consent the handling of my personal data. I acknowledge the terms and conditions, and consent the handling of my personal data.



Date \_\_\_\_\_ Signature \_\_\_\_\_

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