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This study presents an annotated bibliography of over 270 books and dissertations on cello studies published or submitted between 2000 and 2015. Topics include General Reference, Instrument Studies, Cellists, Repertoire, Performance, and Pedagogy. The catalog has been restricted to English-language, non-juvenile, non-fiction books and doctoral dissertations. An introductory chapter describes the bibliography's purposes, parameters, research methods, and entry format. This is followed by category descriptions and a categorized list of works, in which author and title for each book or dissertation are listed below various sub-categories of the six topics (listed above). The annotated bibliography itself appears next, each entry listed alphabetically by author and containing a full citation, category indicator(s), and annotation.

"The Twenty-First Century Cellist's Bibliography" represents the first recent research guide to the cello. While a small number of research guides for classical instruments have been published in recent years (e.g., violin, recorder, and bassoon), no such guide has existed for the cello. Teachers, students,

performers, and cello enthusiasts of all kinds will find a wealth of resources on a wide range of familiar and unfamiliar cello topics within this study.

THE TWENTY-FIRST CENTURY CELLIST'S BIBLIOGRAPHY:

A GUIDE TO CELLO RESEARCH

FROM 2000-2015

by

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Approved by

Committee Chair

For Jessica, Peter, and the one on the way.

APPROVAL PAGE

This dissertation, written by Karl A. Ronnevik, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

ABOUT THE BIBLIOGRAPHY

Purpose and Uses

This study provides a comprehensive listing of book-length, cello-related research from 2000-2015. By addressing a relatively narrow time frame, but seeking to be complete within it, the following bibliography serves as a snapshot capturing the breadth of major research in cello studies for the first portion of the twenty-first century. In carefully categorizing the sources, this study supplies a simple overview of the topic areas that have interested researchers most (and least) in recent years. The main portion of the study, an annotated bibliography, provides a full citation and summary of each source.

Recently published, instrument-specific research guides are by no means ubiquitous. Notable exceptions include Richard W. Griscom and David Lasocki's *The Recorder: A Research and Information Guide* (Routledge, 3rd ed. 2011), Mark Katz's *The Violin: A Research and Information Guide* (Routledge, 2006), and Daniel G. Lipori's *A Researcher's Guide to the Bassoon* (Edwin Mellen Press, 2002). No such book exists for the cello. The present study does not seek to match the scope of

the aforementioned guides, but does serve a like purpose as an extensive bibliography for instrument-specific research.

For students, teachers, performers, enthusiasts, and researchers of all kinds interested in cello topics, this study can serve as a useful starting point, but it is not necessarily intended for the person with a particular topic they are ready to investigate in-depth. Such a person is better off doing a keyword search in an appropriate online database that will scan several decades of research in all relevant formats. The following bibliography, then, is more a tool for discovery. It is meant to be perused and consulted, rather than relied upon as a complete research directory.

Doctoral students with plans to write their dissertation on a cello topic will find this study particularly useful. The bibliography reveals diverse approaches to popular research topics, such as the Bach Suites or the Dvořák Concerto, and reveals the myriad other topics recently researched, ranging from the fundamental to the obscure. Ideas for new studies can be gleaned by observing both what is included in the bibliography and what is not.

Just as flipping through a bibliography of cello music (particularly the one by Lambooij and Feves, cited on page 86) can be eye-opening and inspiring, so too I hope that perusing the present study will give the reader a new

appreciation for the great variety of books and dissertations available and inspire further learning and expanded interests.

Parameters

As has been stated, this study covers cello-related books and dissertations from 2000-2015. Therefore, the bibliography does not contain articles from periodicals, liner notes, or any shorter-length writings. Sources have been further limited to English-language, non-juvenile, non-fiction, prose works. Among dissertations, only those completed at the doctoral level are included. The purpose of excluding certain source types is not to discount their usefulness to the researcher, but rather to bring inner consistency to the bibliography. An attempt has been made (at least at a superficial level) to limit the bibliography to erudite, book-length treatments of cello subjects. A few definitions and further qualifications are necessary.

Cello-Related, Cello Topics, Cello Studies, etc.

Entries in the bibliography fall into one or more of the following six categories:

- General Reference: works intended as an overview of the cello, which include information on all or several of the following topics
- Instrument: works concerning the cello itself, as a physical object
- Cellists: works centering on notable cello players
- Repertoire: works examining music written for cello
- Performance: works focusing on the practice of playing the cello
- Pedagogy: works dealing with the process of teaching cello playing

Sources often contain information on more than one of the above topics.

For example, many, if not most, studies dealing with a particular piece of repertoire contain performance suggestions or information about a cellist particularly associated with the piece. As a rule, such entries are not cataloged under Performance, Cellists, or General Reference, but only Repertoire.

However, there are several instances in which a work's subject matter warrants inclusion in multiple categories. By judiciously allowing entries to be multiply categorized, I have sought to increase the bibliography's utility without unnecessarily cluttering the category lists by acknowledging every secondary theme.

It must be noted that, even given the cello-related categories listed above, there are many works that fall into a gray area between inclusion and omission. Below is a list of exclusions to help clarify the bibliography's content.

- Method books: These may contain significant sections of prose, but are largely composed of musical exercises and are intended for use in the practice room rather than for general reading.
- How-to and tip books: These may be meant for general reading, but are geared toward the beginner and do not represent significant scholarship.
- Sources written for the luthier: While inextricably linked to the field of cello research, violin-making manuals and similar works fall outside the scope of this study.
- Conference proceedings: While perhaps book-length and scholarly, these sources consist of multiple papers or articles on diverse topics, rather than one unified work.
- Dissertations on cello works transcribed for other instruments: These may contain useful background information and analyses of cello works, but are excluded on the grounds that they are primarily concerned with playing cello works on other instruments. However, a dissertation written

by a violist, for example, analyzing the Bach Suites in a traditional sense, not focusing on aspects unique to the viola, is included. Also included are dissertations dealing with music for other instruments transcribed *for* cello.

- Works about chamber music and symphonic literature: The cello plays an important role in chamber music ensembles (string quartet, piano trio, etc.) and orchestras, but to include books and dissertations written about any music including the cello would exponentially increase the bibliography's size and dilute its purpose. Unless focused on the cello's role specifically, sources in the Repertoire category are limited to dealing with works in which the cello is a soloist (including double and triple concertos) or duo partner. One obvious exception is cello ensemble works.
- Works in which cello topics appear in a limited role: In an effort to keep the bibliography cello-centric, books and dissertations discussing string teaching or the violin family, for example, are usually excluded. Included sources contain, at minimum, a significant, dedicated section of material that falls into one of the aforementioned topic categories.

Books

The books found in the bibliography are those covering cello topics published between 2000 and 2015. If a book published prior to 2000 was updated for a new edition since 2000, it has been included. A small number of important books that were published prior to 2000, but remained in print after 2000, have been included in the appendix.

Dissertations

This study includes doctoral dissertations on cello topics submitted between 2000 and 2015. (For simplicity, no distinction is made between dissertations, theses, treatises, research projects, or any other similar label; all are designated "diss." in the bibliography.) Though there are plenty of informative Masters- and even Bachelors-level documents to be found, I have elected to include only those produced by students completing the highest levels of education offered. Most of the dissertations found in the bibliography are submitted for partial fulfillment of the Doctor of Musical Arts (D.M.A.) degree or an equivalent (D.M., D.A). The dissertation requirements for these performance degrees vary widely among institutions, evidenced in both the length and quality of the documents. Some universities require no written

document at all - only a certain number of recitals (often three). On the opposite extreme, a few schools demand from their doctoral performers rigorous research on par with many non-performing Ph.D or D.Ed. programs. The average D.M.A. dissertation falls somewhere in the middle. I have erred on the side of inclusion concerning dissertations, allowing some papers that are rather brief (though many of the briefest – little more than abstracts – I have omitted).

Research Methods

Sources for this study were compiled primarily from two databases: WorldCat and ProQuest. WorldCat, the world's largest bibliographic database, was my first stop for compiling a source list. A keyword search for "cello OR violoncello" with the additional parameters of "2000-2015," "book [includes dissertations]," "non-juvenile," "English," and "non-fiction" yielded nearly 2,600 results. These were all examined for duplicates and those not belonging to my designated categories. (In truth, this process helped to clarify my designated categories.)

Having completed the preliminary list, I consulted the authoritative ProQuest Dissertations & Theses Global database to check for dissertations not cataloged by WorldCat's participating libraries. My index term (keyword) search

for "cello OR violoncello" within the appropriate parameters turned up a small, but not insignificant number of additions to my source list.

Then came the work of actually reviewing each source on the list. During this process, the final determination of which sources to include in the bibliography was made. Most sources I reviewed as either a physical or digitized copy, or at the very least consulted an abstract or publisher description. Some sources are held only at one or two libraries worldwide and are non-circulating (thus unprocurable through Inter-Library Loan) or are difficult to obtain for other reasons. These works, which I have not been able to review in whole or in part, are found in the bibliography, but do not include annotations.

Entries

Sources are presented alphabetically by author. Each entry begins with a citation mostly conforming to the Chicago Manual of Style. I have attempted to cite the first edition of each book, with its original publisher and date. If a book was published simultaneously (or nearly so) in the U.S. and U.K. (or other market), then each original publisher has been listed using Library of Congress and British Library data. If the original publication date was prior to 2000, then the publishing information for the most recent edition is included. Books often

have complicated publishing histories with multiple printings, editions, and publishers. I have not attempted to chronicle these histories beyond providing accurate and sufficient data for tracking down the book and to show the reason for the item's inclusion in the bibliography.

Many dissertations are listed on ProQuest and include a downloadable Portable Document Format (PDF) file of the full text. For dissertations either not listed on ProQuest or only containing an abstract, an indication is found in brackets at the end of the citation ([not on PQ] or [no full text on PQ]). For dissertations not listed on ProQuest, but easily accessed elsewhere online, I have included a URL in brackets at end of the citation.

Following the citation is a category indicator, which corresponds with the categorized listing of sources. Category indicators are listed in the manner: Category>Sub-category. Multiple sub-categories within the same category (or larger sub-category) are separated by commas (for instance: Repertoire>History & Analysis>Genre, Solo Works). Multiple categories are separated by semicolons (Pedagogy>Materials; Repertoire>History & Analysis>Concertos). These indicators allow the reader scanning the bibliography to quickly identify a source's topic category.

The final portion of each entry is an annotation in which the source's contents and purpose are summarized. Many source titles are very descriptive in themselves, so an attempt has been made to minimize repeated information in the corresponding annotations. Authors or publishers often provide concise summaries of their work, and these descriptions have been frequently quoted. Most annotations note items used to supplement the main text, such as musical examples, photos, tables, or illustrations. As stated above, the absence of an annotation indicates that I was unable to personally review the item or a reliable summary thereof.

CHAPTER II

TOPIC CATEGORIES

The following outline lists the previously described Topic Categories along with all sub-categories. The sub-categories are not meant to comprehensively encapsulate all topics that could be included in the bibliography, but rather serve as a reflection of the sources that have been gathered.

I. General Reference

II. Instrument

- a. Chronicles: illuminates events in the life of a particular cello
- b. History: investigates the historical development of the cello and its parts
- c. Luthier: highlights a cello maker and his instruments

III. Cellists

- a. Autobiography: personal reflections written by a cellist

- b. Biography: studies the life of an individual cellist
- c. Collective Biography: biographical study of multiple cellists

IV. Performance

- a. General: covers diverse aspects of practicing and performing the cello
- b. Acoustics: analyzes properties of sounds produced by the cello
- c. Collaboration: studies the interactions of cellists with other musicians or composers
- d. History: examines the historical development of cello technique and performance practice
- e. Interpretation: focuses on the process of translating written cello music to sound
- f. Physiology: investigates the function of the body in cello playing
- g. Region: considers performance characteristics associated with a particular geographical location
- h. Technique & Style: hones in on specific playing techniques or styles

V. Pedagogy

- a. General: covers diverse aspects of teaching the cello

- b. Bowing: elaborates on teaching right arm technique
- c. Left Hand: focuses on teaching left hand skills
- d. Level: hones in on teaching a particular level or age group of students
- e. Materials: examines the musical materials (methods, etudes, repertoire) used in teaching cello students
- f. Physiology: explores teaching techniques associated with body awareness and injury prevention in the cello studio
- g. Teacher: considers the methods and influence of a noted pedagogue
- h. Region: investigates cello education in or originating from a particular geographic location

VI. Repertoire

- a. Lists & Guides: catalogues of cello works, typically highlighting a particular genre, region, period, or combination thereof
- b. History & Analysis: study of a cello work or group of works
 - i. *Unaccompanied Works*: studies a piece or pieces written for cello alone

- ii. *Cello & Piano Works*: studies a piece or pieces written for cello and piano
- iii. *Concertos*: studies a piece or pieces written for the cello as a soloist (alone or with one or two other instrumentalists) with orchestra
- iv. *Chamber Works*: studies a piece or pieces written for cello and one other instrument (other than piano) or focuses on the cello's role in a larger chamber ensemble
- v. *Orchestral Works*: studies cello parts from the orchestral repertoire
- vi. *Composer*: studies cello pieces of different instrumentations by a single composer
- vii. *Genre*: studies pieces from a single genre by multiple composers
- viii. *Period*: studies pieces composed during a specific time period from multiple composers/genres
- ix. *Region*: studies pieces by multiple composers from a particular geographical area

CHAPTER III

SOURCES BY CATEGORY

Sources are listed alphabetically within each category or sub-category by the author's last name. Book titles are italicized and dissertation titles are within quotation marks. For more information on a source, consult Chapter IV or the Appendix if indicated.

General Reference

Pleeth, William. *Cello*. [Appendix]

Prieto, Carlos. *The Adventures of a Cello*.

Stowell, Robin, ed. *The Cambridge Companion to the Cello*. [Appendix]

Instrument

Chronicles

Brent, Frances. *The Lost Cellos of Lev Aronson*.

Delbanco, Nicholas. *The Countess of Stanlein Restored: A History of the Countess of Stanlein Ex Paganini Stradivarius Cello of 1707*.

Faber, Tony. *Stradivarius: One Cello, Five Violins and a Genius*.

Prieto, Carlos. *The Adventures of a Cello*.

Luthier

Faber, Tony. *Stradivarius: One Cello, Five Violins and a Genius.*

Manfredini, Cinzia, and Bruce Carlson. *I violoncelli di Antonio Stradivari: Antonio Stradivari's Cellos.*

History

Braun, William E. "The Evolution of the Cello Endpin and its Effect on Technique and Repertoire."

Cheney, Carey Alain. "The Violoncello from 1680 to 1700: An Investigation of the Early Development of the Cello and Its Solo Compositions from Bologna and Modena, Italy."

Manfredini, Cinzia, and Bruce Carlson. *I violoncelli di Antonio Stradivari: Antonio Stradivari's Cellos.*

Neece, B. S. "The Cello in Britain: A Technical and Social History."

Cellists

Autobiography

Hampton, Colin. *A Cellist's Life.*

Prieto, Carlos. *The Adventures of a Cello.*

Simenauer, Wilfred. *Slaving Over a Hot Cello.*

Starker, Janos. *The World of Music According to Starker.*

Biography

Brent, Frances. *The Lost Cellos of Lev Aronson.*

Chaitkin, Nathaniel Jacob. "Gaspar Cassadó: His Relationship with Pablo Casals and His Versatile Musical Life."

Dubin, Louise. "Auguste Franchomme: A Study of the Virtuoso, Pedagogue, and Composer, with a Focus on His Contributions to Violoncello Repertoire and Technique."

- Easton, Carol. *Jacqueline du Pré: A Biography*. [Appendix]
- Estrada, Alán Saúl Saucedo. *The Influence of Carlos Prieto on Contemporary Cello Music*.
- Geeseman, Katherine Ann. "The Rise and Fall of the Cellist-Composer of the Nineteenth Century: A Comprehensive Study of the Life and Works of Georg Goltermann Including a Complete Catalog of His Cello Compositions."
- Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue."
- Honigberg, Steven. *Leonard Rose: America's Golden Age and Its First Cellist*.
- Kaufman, Gabrielle. "Gaspar Cassadó: A Study of Catalan Cello Arrangements and Cello Performance Style."
- King, Terry. *Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist*.
- Mercier, Anita. *Guilhermina Suggia, Cellist*.
- Morreau, Annette. *Emanuel Feuermann*.
- Park, Hyun Young. "Laszlo Varga: Pedagogy, History, and Legacy."
- Rothfuss, Joan. *Topless Cellist: The Improbable Life of Charlotte Moorman*.
- Sairanen, Antti, ed. *Daniil Shafran: Cello Solo*.
- Siblin, Eric. *The Cello Suites: J.S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece*.
- Wilson, Elizabeth. *Jacqueline du Pré*. [Appendix]
- Wilson, Elizabeth. *Mstislav Rostropovich: Cellist, Teacher, Legend*.

Collective Biography

- Raychev, Evgeni Dimitrov. "The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of their Lives and Works."
- Wang, Yu Chi Vicky. "Julius Klengel (1859-1933) and Hugo Becker (1864-1941): Their Works and Legacies as Violoncello Performers and Pedagogues."

Performance

General

- Anderson, Grace Shih-Huei Lin. "Beethoven's D Major Sonata for Cello and Piano, Op. 102 No. 2: An Annotated Performer's Edition Based on the Suggestions of Bernard Greenhouse."
- Fallowfield, Ellen. "Cello Map: A Handbook of Cello Technique for Performers and Composers."
- Miyahira, Jennifer. "The Application of Motor Learning Science to Practicing Cello."
- Pereira, David. *A Cellist's Companion: Practising Eloquence and Outward Flow*.
- Pereira, David. *Eloquent Cello Technique*.
- Pereira, David. *The Larrikin Cellist: 68 Ideas on Freedom and Control for the Extraordinary Cello Student*.
- Pereira, David. *Violoncello!: One with Your Sound*.
- Sazer, Victor. *New Directions in Cello Playing: How to Make Cello Playing Easier Without Pain*.
- Simpson, R. Eric. "The Effect of Performance Errors on Perceptions of Performance Quality in J.S. Bach's *Bourée* [sic] from the *Suite for Unaccompanied Cello* #3."

Acoustics

- Biffio, Gesa. "On the Generation of Extended Playing Techniques for Solo Cello at the Turn of the Millennium."
- Buchholz, Theodore Oscar. "An Analysis of the Lower Posture's Effect on Leg and Knee Placement, and its Effect on the Sound Production of the Cello."

Collaboration

- du Plessis, Heleen. "Cello for Africa."
- Garritson, Ashley Marie. "The Journey from Inception to Performance of a Twenty-First Century Cello Concerto: 'Deep Heaves the Ocean Black...' by Aaron Travers."

- Goodman, E. C. "Analysing the Ensemble in Music Rehearsal and Performance: The Nature and Effects of Interaction in Cello-Piano Duos."
- Walters, Ashley Melynda. "Six New and Recent Works for Solo Cello in Recording and Discussion."

History

- Chung, Lisa. "The Development of the Left Thumb Use in Cello Playing from Its Beginning Until 1900."
- Fishman, Guy. "Vibrato and the Expressive Thumb: A Brief History and Four Case Studies."
- Frey, Elinor. "We Are All (Baroque) Cellists Now: Baroque and Modern Italian Solo Cello Music in Direct Dialogue."
- Kennaway, George. *Playing the Cello, 1780-1930*.
- Laird, Paul R. *The Baroque Cello Revival: An Oral History*.
- Lutterman, John Kenneth. "Works in Progress: J. S. Bach's Suites for Solo Cello as Artifacts of Improvisatory Practices."
- Micheletti, André Luís Giovanini. "The Role of Luigi Boccherini in the Development of Cello Technique."
- Taylor, A. J. "Aspects of Style and Technique in Cello Playing of the Late Nineteenth and the Twentieth Centuries: A Study of Selected Written Documents and Sound Recordings."
- Tunney, Clare. "The Bel Canto Cello: A Study of Violoncello Playing in Italy in the 19th Century."
- Walden, Valerie. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*. [Appendix]
- Whittaker, Nathan H. "Chordal Cello Accompaniment: The Proof and Practice of Figured Bass Realization on the Violoncello from 1660-1850."
- Yapp, Francis. "*Les Prétentions du Violoncelle*: The Cello as a Solo Instrument in France in the Pre-Duport Era (1700-1760)."
- Zhao, Feng. "The Expansion of Cello Technique: Thumb Position in the Eighteenth Century."

Interpretation

Frey, Elinor. "We Are All (Baroque) Cellists Now: Baroque and Modern Italian Solo Cello Music in Direct Dialogue."

Ko, Ching-Shin. "Cellists and the Dvořák Cello Concerto: The Labyrinth of Interpretation."

Lutterman, John Kenneth. "Works in Progress: J. S. Bach's Suites for Solo Cello as Artifacts of Improvisatory Practices."

Physiology

Carpinteyro-Lara, Gustavo. "The Application of the Kinesthetic Sense: An Introduction of Body Awareness in Cello Pedagogy and Performance."

Kim, Minhye Clara. "An Examination of Applied Anatomy and Physiology of Cello Playing: A Handbook."

Kleesattel, Andrea L. "Applications of Somatic Practices to Cello Playing and Pedagogy."

Miyahira, Jennifer. "The Application of Motor Learning Science to Practicing Cello."

Morris, Jamilyn. "The Healthy Cellist: Physical Awareness and Injury Prevention in Cello Performance and Pedagogy."

Sazer, Victor. *New Directions in Cello Playing: How to Make Cello Playing Easier Without Pain.*

Region

Dharamraj, Yves. "The Development of the Late Romantic French Aesthetic and Its Expression in Selected Cello Sonatas."

Gagnon, Marie-Elaine. "The Influence of the French Cello School in North America."

Technique & Style

Biffio, Gesa. "On the Generation of Extended Playing Techniques for Solo Cello at the Turn of the Millennium."

Cheon, Sera. "Scordatura Tuning in Performance and Transcription: A Guide Using Domenico Gabrielli's Seven Ricercari for Violoncello Solo."

Fishman, Guy. "Vibrato and the Expressive Thumb: A Brief History and Four Case Studies."

Jackson, Stephen. "An Analysis of Oscar Pettiford's Improvisation Styles on the Bass and the Cello."

Krentz, Kevin Michael. "Vibrato on the Cello: An Objective Analysis, Current Understanding and Teaching Guide."

Parker, Dennis. *The Popper Manifesto: A Do-it-Yourself Guide to David Popper's "High School of Cello Playing" (40 Etudes Op. 73)*.

Rigby, Lauren Riley. "From the Perspective of Critical Theories: Classically Trained Cellists Who Improvise."

Rolen, Russell J. "ModernCelloTechniques.com: An Internet Resource for Extended Cello Techniques."

Sandor, Ashley. "Extended Techniques for String Instruments as Applied to Selected Twentieth-Century Cello Repertoire."

Whittaker, Nathan H. "Chordal Cello Accompaniment: The Proof and Practice of Figured Bass Realization on the Violoncello from 1660-1850."

Pedagogy

General

Davenport, Pamela. *Cellostart: Essential Topics of Cello Pedagogy*.

Ellis, James Morgan. "A Survey of Iowa String Teachers with a Manual of Cello Pedagogy for Teaching Beginning Cellists."

Epperson, Gordon. *The Art of Cello Teaching*.

Fetherston, Mary Davis. "Building Memory Structures to Foster Musicianship in the Cello Studio."

Gerber, Anzél. "Critical Success Factors in Cello Training: A Comparative Study."

- Lee, Sun-Ah. "Methods and Techniques of Teaching First Semester Cello Performance Majors: Four Approaches by Four Master Teachers (Ross Harbaugh, Phyllis Young, Irene Sharp, Tanya Carey)."
- Mackie, Vivien, and Joe Armstrong. *'Just Play Naturally.'*
- Mosca, Antonio. *The Child and the Cello: A Thoughtful Approach to Teaching Children the Cello.*
- Peng, Duo-Lin. "The Unpublished Manuscripts of Cellist and Teacher Luigi Silva: Implications of the *Vademecum* for String Playing."
- Watkins, Cornelia. *Rosindust: Teaching, Learning and Life from a Cellist's Perspective.*

Bowing

- Anderson, Jack Erik. "The Cellist's Right Hand: A Guidebook for Pedagogy and Practice."
- Fiste, James Allen. "A Method for the Teaching of Pronation and Supination to Beginning Cellists."

Left Hand

- Chen, Tzu Yun. "A Pedagogical Approach to Vibrato Styles for Advanced Cello Students and their Teachers."
- Krentz, Kevin Michael. "Vibrato on the Cello: An Objective Analysis, Current Understanding and Teaching Guide."
- Lee, Shiang-Yin. "Left-Hand Technique in the Suzuki Cello Method: An Analytical Overview and Comparison with Contemporary Cello Pedagogy."

Level

- Bebe, David Martin. "A Logical and Comprehensive Sequence of Skills for Teaching Children the Cello."
- de Almeida, T. R. L. "Children's Action and Thought in Cello Playing."
- Ellis, James Morgan. "A Survey of Iowa String Teachers with a Manual of Cello Pedagogy for Teaching Beginning Cellists."

- Fiste, James Allen. "A Method for the Teaching of Pronation and Supination to Beginning Cellists."
- Lee, Angela J. "Two Non-Traditional Cello Methods for Young Beginning Cello Students: A Mixed Methods Study."
- Mutschlecner, Timothy M. "Construction, Validation, and Administration of a Diagnostic Test of Cello Technique for Undergraduate Cellists."

Materials

- Caravan, Lisa Rebecca. "Filling the Gap in the Intermediate Cello Repertoire: One Teacher Composes a Solution."
- Carpinteyro, Eduardo. "Pedagogical Aspects in David Popper's Four Cello Concertos."
- Cox, Eleanor Christman. "Vivaldi's Cello Sonata in E Minor, RV 40: A New Approach to Historical Performance for Teachers and Students."
- Evenchick, David. "The Cello Compositions of Rudolf Matz: An Integration of Musicianship and Technique."
- Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue."
- Hagel, Leah. "Expression in Technical Exercises for the Cello: An Artistic Approach to Teaching and Learning the Caprices of Piatti and Etudes of Popper."
- Hwang, Il-Hee. "A Synthesis of the Advanced Etudes by Dotzauer, Grützmacher, and Popper."
- Park, So Youn. "Effective Practice Methods for David Popper's Virtuoso Pieces and the Relationship between Selected Pieces and Etudes."
- Peng, Duo-Lin. "The Unpublished Manuscripts of Cellist and Teacher Luigi Silva: Implications of the *Vademecum* for String Playing."
- Pezzoli, Gina Annalise. "William Henry Squire's Out-of-Print Works for Cello and Piano: Analysis and Suggestions for Teachers."
- Placzek, Roman. "Importance and Pedagogical Value of Three Sonatas for Two Cellos, Op. 43 by Bernhard Romberg."
- Ryan-Kelzenberg, Matthew A. "A Guide to Pedagogy and Technique in Alfredo Piatti's Twelve Caprices, Op. 25 (1865)."
- Shen, Fang-Yi. "A Pedagogical and Analytic Comparison of Auguste Franchomme's Twelve Caprices, Op. 7 and Alfredo Piatti's Twelve Caprices, Op. 25."

- Tunca, Ozan Evrim. "Most Commonly used Etude Books by Cello Teachers in American Colleges and Universities."
- Wang, Yu Chi Vicky. "Julius Klengel (1859-1933) and Hugo Becker (1864-1941): Their Works and Legacies as Violoncello Performers and Pedagogues."
- Wojciechowski, Tomasz J. "The Essence of Instrumental Technique in David Popper's High School of Cello Playing, Op. 73, in Comparison with Some Other Important Collections of the Era, with Emphasis on Alfredo Piatti's 12 Caprices, Op. 25."
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CHAPTER IV

ANNOTATED BIBLIOGRAPHY

Sources are presented alphabetically by the author's last name and include a citation, category indicator(s), and (in all cases when the source could be reviewed) an annotation summarizing the book's or dissertation's contents. Book titles are italicized and dissertation titles are within quotation marks.

Alanakyan, Hovhannes. "The Pathotype Motive as a Constructional Element in the Solo Violoncello Sonatas of Vahram Babayan." D.M.A. diss., University of Alabama, 2013. xi, 47pp.

Repertoire>History & Analysis>Unaccompanied Works

"...investigates the extent to which the pathotype motive accounts for motivic, thematic, and harmonic relationships in the cello sonatas of the Armenian composer Vahram Babayan. A brief biography of the composer opens the work, followed by a discussion and examples of the pathotype motive in traditional literature. Warren Kirkendale identified the pathotype motive as consisting of 'the fifth formed by first and fifth degrees, and the diminished seventh which lies a semitone outside these notes.' Susan Tepping describes the pathotype motive as 'a perfect fifth or fourth with each element embellished by a neighbor note'" (abstract). Musical examples and figures throughout.

Almetus, Hendel. "Postmodernism in the First Movement of Peter Eötvös's *Cello Concerto Grosso*." Ph.D. diss., University of California – Davis, 2014. iv, 37pp. Repertoire>History & Analysis>Concertos

Documents "the traits typical of postmodernism as embodied in the *Cello Concerto Grosso*; intertextuality, crossing of genre boundaries, and an eclectic mixture of high and low art" (abstract). Includes musical examples.

Alvarez, Rodolfo Nicolas. "The Cello Music of Leo Ornstein." D.M.A. diss., Arizona State University, 2013. iv, 100pp.

Repertoire>History & Analysis>Cello & Piano Works

Examines several pieces for cello and piano written by Russian-American composer Leo Ornstein (1893-2002) in the early portion of his career. Analyses focus on the relationship between cello and piano parts. Includes musical examples.

An, Won-Hee. "Three Cello Sonatas After World War Two: Poulenc, Prokofiev, Carter." D.M.A. diss., Boston University, 2007. vii, 140pp.

Repertoire>History & Analysis>Cello & Piano Works, Period

Analyzes three sonatas in terms of form, style, and historical context. The first two chapters provide background on the composers and the effects of World War II on their respective countries: France, the Soviet Union, and the United States. The remaining three chapters look at each sonata in turn. Includes musical examples.

Anderson, Grace Shih-Huei Lin. "Beethoven's D Major Sonata for Cello and Piano, Op. 102 No. 2: An Annotated Performer's Edition Based on the Suggestions of Bernard Greenhouse." D.M.A. diss., University of North Carolina – Greensboro, 2009. iv, 75pp. [no full text on PQ]

Repertoire>History & Analysis>Cello & Piano Works;
Performance>General

"...documents Greenhouse's approach to music making in the context of his interpretation of Beethoven's Sonata in D major for Cello and Piano, Op. 102 No. 2. Seeks to describe an approach to string playing that can apply in a wide variety of musical contexts" (abstract). Anderson conducted a series of interviews with Greenhouse and she relates his basic principles of technique. The analysis of the sonata is presented in a measure-by-measure commentary of each movement and includes an annotated score based on Greenhouse's suggestions.

Anderson, Jack Erik. "The Cellist's Right Hand: A Guidebook for Pedagogy and Practice." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2001. iv, 114pp.

Pedagogy>Bowling

"...provide[s] a source for teachers and students which (1) describes the history, make-up and care for the bow, (2) names and defines the major right-arm techniques and clarifies how they differ from one another, (3) describes their physiology, (4) suggests ways to develop them, (5) applies each technique to specific musical examples, (6) places them into historical perspective, and (7) references the most important standard exercises and other sources which will prove helpful" (abstract). Includes glossary. Figures throughout.

Andrikopoulos, Angela M. "A Transcription of Wolfgang Amadeus Mozart's Violin and Viola Duo in G Major (K. 423) for Two Cellos with Commentary on the use of Cello in Selected Chamber Works by Wolfgang Amadeus Mozart, Luigi Boccherini, and Jan Št'astný." D.M.A. diss., University of Hartford, Hartt School, 2013. vii, 97pp.

Repertoire>History & Analysis>Chamber Works

Investigates how Mozart might have written for solo cello had he composed any such works. Examines chamber works in which Mozart used the cello prominently, along with cello duos from contemporaries Boccherini and Št'astný. Provides survey of existing transcriptions of works by Mozart of cello before explaining the process of creating a new

transcription of the K. 423 Duo. Full score of transcription provided along with musical examples throughout.

Antonov, Ivan Milkov. "A Catalogue of Twentieth-Century Cello Ensemble Music." D.M.A. diss., Louisiana State University and Agricultural & Mechanical College, 2005. iv, 145pp.

Repertoire>Lists & Guides

Catalogues over 700 pieces by 530 composers for two, three, four, five, six, seven, eight, nine, ten, and twelve cellos and cello orchestra. Entries (in their completest form) contain composer name, composer dates, title of piece, approximate duration, and availability, as well as further remarks when appropriate. Appendices include alphabetized list of composers and publishers/sources.

Arcu, Ariana. "Enescu's Second Cello Sonata: A Synthesis of Romanian Folkloric Elements and Western Art Traditions." D.M.A. diss., University of Alabama, 2011. ix, 66pp.

Repertoire>History & Analysis>Cello & Piano Works

Analyzes Enescu's 1935 Sonata, focusing on his synthesis of Romanian folk idioms with Western music tradition. Elements discussed are: "*parlando-rubato* rhythm; the use of chromatic modes found in Romanian folk music; heterophony; the folkloric influence on the form (inspired by one of the most popular Romanian genres, called *doina*); the cellular-motivic compositional technique adopted from certain genres of Romanian folk music; certain fragments in the sonata that resemble genres of folk music; and sound effects that imitate the traditional instruments of Romanian folk music" (abstract). Includes tables and musical examples.

Aureden, Elizabeth Grace. "The Performer as Teacher." D.Ed. diss., Harvard University, 2006. ix, 240pp.

Pedagogy>Teacher

Examines "the interactions of one expert teacher – the cellist Paul Katz – and his students in order to better understand pedagogy that is informed by musical performance and used to guide students towards the goal of independent artistry" (abstract). Qualitative study uses lesson observations, interviews, and video-recorded lessons subsequently reviewed by the teacher and student. Musical examples in appendix.

Baldwin, Wesley Hale. "Belgian Music for Violoncello, 1830-1924: A Representative Sampling, with Works of Servais, Vieuxtemps, Ysaÿe, Franck, and Jongen." D.M.A. diss., University of Maryland – College Park, 2000. v, 80pp. [no full text on PQ]

Repertoire>History & Analysis>Region

Examines *Souvenir de Spa*, Op. 2 by Servais, Cello Concerto in A minor, Op. 46 by Vieuxtemps, Sonata for Solo Cello, Op. 28 by Ysaÿe, Sonata for Cello and Piano, Op. 39, and Sonata for Violin and Piano by Franck, "assessing their musical and instrumental merits, historical contexts, and their contributions to the literature for the violoncello and the development of cello playing" (abstract).

Barbu, Simona Maria. "Robert Valentine, Six Sonatas for Two Violoncellos: A Performance Edition." D.M.A. diss., University of Memphis, 2011. ix, 139pp.

Repertoire>History & Analysis>Chamber Works

Examines the sonatas for two cellos from c.1719 by Valentine, an English composer who spent most of his career in Italy. Provides biographical information on the composer and investigates both the pieces and the performance practice of the era in which they were composed. Appendices include the edited score with commentary, as well as an ornamented version of the first sonata and a facsimile of the manuscript. Tables and figures throughout.

Beadell, Mary. "A Comprehensive Study, Descriptive Analysis and Resulting Catalog of Opera-Inspired Repertoire for the Cello." D.M.A. diss., University of Arizona, 2004. 122pp.

Repertoire>History & Analysis>Genre; Repertoire>Lists & Guides

Identifies and catalogs opera-inspired cello music (in print at the time of writing) in three categories: solo transcriptions and arrangements, original compositions, and ensemble music.

Beaudoin, Paul E. "Rhetoric as a Heuristic in the First Movement of Beethoven's 3rd Sonata for Violoncello and Piano, Op. 69." Ph.D. diss., Brandeis University, 2002. x, 96pp.

Repertoire>History & Analysis>Cello & Piano Works

Explores the music of Beethoven's prolific year of 1808, particularly the Op. 69 Cello Sonata (first movement), in relation to a particular compositional technique he seemed preoccupied with: frequently bringing the music to a halt – similar to the technique in classical rhetoric called *Aposiopesis*. Appendix maps the phrase structure of the movement. Musical examples throughout.

Bebe, David Martin. "A Logical and Comprehensive Sequence of Skills for Teaching Children the Cello." D.M.A. diss., University of Miami, 2009. x, 264pp.

Pedagogy>Level

"...deals with the questions 'When does one introduce specific skills for playing the cello?' and 'Is there a sequence of skills that is universally the most beneficial for learning how to play the cello?' The chapters include a detailed examination of the existing cello methods currently available to cello teachers, and explore whether the ideal comprehensive cello sequence exists" (abstract). The author then presents three volumes of his own method, which is designed to be used with a website. Volume One includes a piano accompaniment.

Berry, Anne Gabriel. "A Performable Analysis of Brahms's Sonata for Violoncello and Piano in F Major, Op. 99, First Movement." D.M.A. diss., University of Hartford, Hartt School, 2012. ix, 110pp. [no full text on PQ]

Repertoire>History & Analysis>Cello & Piano Works

"...explores the functions of metrical dissonance in the first movement of [the sonata], and how such tension can be meaningfully conveyed to listeners in performance" (abstract). Considers the meter/rhythm research of Harald Krebs and Samuel Ng. Includes analytic graph of the first movement's metrical dissonance structure. Compares interpretations found in recordings by Pablo Casals and Mieczyslaw Horszowski, Jacqueline Du Pré and Daniel Barenboim, Leonard Rose and Jean-Bernard Pommier, Gregor Piatigorsky and Arthur Rubinstein, Yo-Yo Ma and Emanuel Ax, Lynn Harrel and Yuja Wang, Mstislav Rostropovich and Svyatoslav Richter, János Starker and György Sebök, Pierre Fournier and Wilhelm Backhaus, and David Finckel and Wu Han. Provides performance suggestions. Musical examples, figures, and tables throughout.

Biffio, Gesa. "On the Generation of Extended Playing Techniques for Solo Cello at the Turn of the Millennium." Ph.D. diss., University of Ljubljana, 2011. [no on PQ]

Performance>Acoustics, Technique & Style

Explores several extended cello playing techniques, particularly those utilized in music written from the late 1980s through the 2000s. Techniques investigated include anomalous low frequencies, multiphonics, 2-bow techniques, scordatura, movement choreography, and sound experiments in improvisation. Includes much technical and scientific research. Photographs, musical examples, tables, and other figures throughout.

Bigelow, Anny Claudine Pinnell. "The Viola-Cello Duo: Selections from the Primrose International Viola Archive." D.M.A. diss., University of Maryland – College Park, 2002. v, 49pp.

Repertoire>History & Analysis>Genre; Repertoire>Lists & Guides

Examines the repertoire of the viola-cello duo. Chapters cover the history of the genre and discuss nine important works. Appendices list all viola-cello duos in the Primrose International Viola Archive alphabetically by composer and chronologically. Includes musical examples.

Birnbaum, Sara Gardner. "Elegies for Cello and Piano by Bridge, Britten and Delius: A Study of Traditions and Influences." D.M.A. diss., University of Kentucky, 2012. v, 81pp.

Repertoire>History & Analysis>Cello & Piano Works

"...comprises studies of three twentieth-century British elegies for cello and piano, each explored against a backdrop of poetic, societal and musical influences" (abstract). Analyzes each piece separately after a discussion of elegies in general. Includes performance suggestions. Appendices include piece outlines and elegy (poem) written by Thomas Gray. Includes musical examples.

Bottelli, Roberta M. "Double Concerto for Violin, Violoncello, and Orchestra by Frederick Delius: Historical Context, Form, and Performance Challenges from a Cellist's Perspective." D.M.A. diss., University of British Columbia, 2014. vii, 56pp. [full text: <https://open.library.ubc.ca/cIRcle/collections/ubctheses/24/items/1.0167447>]

Repertoire>History & Analysis>Concertos

Analyzes Delius's 1915-16 Concerto with a focus on themes and form. Provides historical background and a discussion of the composer and his styles. Includes tables. No musical examples (except in one table).

Bradshaw, James Robert McKeel. "Historical and Musical Comparison of Cello Works by David Stanley Smith and the Fourth Violin Sonata by Charles Ives." D.M.A. diss., University of Oklahoma, 2014. xi, 206pp. [not on PQ]

Repertoire>History & Analysis>Composer

Brandwein, Nathan. "Francis Poulenc's Sonata for Cello and Piano: A Guide to History, Analysis, and Interpretation." D.M.A. diss., Juilliard School, 2011. xiii, 354pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Braun, William E. "The Evolution of the Cello Endpin and its Effect on Technique and Repertoire." D.M.A. diss., University of Nebraska, 2015. ix, 122pp.

Instrument>History

Details the use (and non-use) of cello-lifting devices through history and their effects on the development of cello playing. Organized into four main sections: Construction, Usage, Technique, and Repertoire. Includes two appendices discussing the author's experiments with various endpins. Figures throughout.

Brent, Frances. *The Lost Cellos of Lev Aronson*. New York: Atlas & Co., 2009. 216pp.

Cellists>Biography; Instrument>Chronicles

Chronicles the turbulent life of Lev Aronson (1912-1988), a Jewish Latvian cellist and Holocaust survivor. In 1941, German forces confiscated Aronson's cellos and bows, including a priceless Amati; they were never recovered. The book follows the cellist during the war years, in which he was forced to adapt in order to survive. Includes several photographs.

Browne, Griffin F. "Violoncello Concerto in A Major by Markus Heinrich Graul: A Performance Edition." D.M.A. diss., University of Memphis, 2013. xiii, 182pp.

Repertoire>History & Analysis>Concertos

Presents an eighteenth-century, Classical concerto by German cellist-composer Markus Heinrich Graul. Provides biographic information on Graul and details performance practices from his time. Appendices contain the score and solo part for the concerto edited by the author, along with a critical commentary. Musical examples throughout.

Buchholz, Theodore Oscar. "An Analysis of the Lower Posture's Effect on Leg and Knee Placement, and its Effect on the Sound Production of the Cello." D.M.A. diss., University of Arizona, 2013. 162pp.

Performance>Acoustics

Examines variations in sitting position and their effects on sound production. "Treatise and image research investigate[s] how foot placement, endpin length, angle, and tilt of the cello affect[s] the amount of leg contact with the instrument. Sound lab research use[s] a bowing apparatus and audio software to measure the effect of leg contact on sound production" (abstract). The basic conclusion is that less contact with the cello results in greater amplitude of sound. Tables and figures throughout.

Bylsma, Anner. *Bach and the Happy Few: About Mrs. Anna Magdalena Bach's Autograph Copy of the 4th, 5th and 6th Cello Suites*. Amsterdam: Bylsma Fencing Mail, 2014. 96pp.

Repertoire>History & Analysis>Unaccompanied Works

Sequel to *Bach, the Fencing Master*. See description of earlier work below.

Bylsma, Anner. *Bach, the Fencing Master: Reading Aloud from the First Three Cello Suites*. Amsterdam: Bylsma Fencing Mail, 1998. 197pp. 2nd Largely Unchanged Edition. Amsterdam: Bylsma Fencing Mail, 2001. 200pp.

Repertoire>History & Analysis>Unaccompanied Works

A collection of articles, notes, score annotations, and more providing a stylistic and aesthetic analysis of the first three Bach Suites. Bylsma, a

noted Dutch cellist (particularly famous as a Baroque performer), uses the Anna Magdalena Bach manuscripts as a basis for his analysis. Numerous musical examples (including the complete scores) throughout.

Caravan, Lisa Rebecca. "Filling the Gap in the Intermediate Cello Repertoire: One Teacher Composes a Solution." D.M.A. diss., University of Rochester, Eastman School of Music, 2012. xii, 148pp. [full text: <http://hdl.handle.net/1802/22064>]

Pedagogy>Teacher, Materials

Studies the cello pedagogue Grace Vamos (1898-1992), with a focus on her compositions for intermediate cellists. Provides biographic information on Vamos, along with theoretical and pedagogical analyses of several of her intermediate cello concertos. Appendices include letters written by Vamos, lists of her published works, and analytical tables for various concertos. Tables and figures throughout.

Carpinteyro, Eduardo. "Pedagogical Aspects in David Popper's Four Cello Concertos." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2007. 90pp. [no full text on PQ]

Pedagogy>Materials; Repertoire>History & Analysis>Concertos

Examines Popper's little-known cello concertos, with an emphasis on their utility as pedagogical tools for improving right- and left-hand technique. Provides practice strategies and compares concerto excerpts with similar passages found in Popper's etudes.

Carpinteyro-Lara, Gustavo. "The Application of the Kinesthetic Sense: An Introduction of Body Awareness in Cello Pedagogy and Performance." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2014. xi, 134pp.

Pedagogy>Physiology; Performance>Physiology

"...describes the physical, motion, aerobic, anatomic, and kinesthetic approach to cello playing and is supported by somatic education methods, such as the Alexander Technique, Feldenkrais Method, and Yoga. By applying body awareness and kinesthesia in cello playing, cellists can have freedom, balance, ease in their movements, and an intelligent way of playing and performing" (abstract). Includes several specific, practical applications for cello playing. Musical examples and illustrations throughout.

Carrington, Jerome. *Trills in the Bach Cello Suites: A Handbook for Performers*. Norman: University of Oklahoma Press, 2009. xvi, 195pp.

Repertoire>History & Analysis>Unaccompanied Works

Examines each of the 100+ trills found in Bach's Cello Suites, seeking the most historically accurate execution. Chapters cover each Suite as well as Bach's Lute Suite in G Minor, BWV 995 (an arrangement of the Fifth Cello Suite), a work for which, unlike the Cello Suites, there survives an autograph manuscript. Four introductory chapters provide background and historical context. Appendix notes the differences between the Lute Suite and the Fifth Suite. Includes glossary. Musical examples throughout.

Carter, Adam. "A Catalog of Original Works for Cello Octet." D.M.A. diss., University of Wisconsin. [no full text on PQ]

Repertoire>Lists & Guides

Castro-Balbi, Jesús. "From *Shin'ananim Sha'ananim* (1979) to *Mémoire* (1989): Gilbert Amy and the Cello." D.M.A. diss., Juilliard School, 2004. xv, 171pp. [not on PQ]

Repertoire>History & Analysis>Composer

Chaitkin, Nathaniel Jacob. "Gaspar Cassadó: His Relationship with Pablo Casals and His Versatile Musical Life." D.M.A. diss., University of Maryland - College Park, 2001. iv, 47pp.

Cellists>Biography

Biographical study of Spanish cellist Cassadó (1897-1966), focusing on his relationship with his teacher Pablo Casals and his career as a cellist-composer. Includes complete list of Cassadó's compositions and several recital programs.

Chen, Tzu Yun. "A Pedagogical Approach to Vibrato Styles for Advanced Cello Students and their Teachers." D.M.A. diss., Ohio State University, 2013. xvi, 132pp.

Pedagogy>Left Hand

Discusses the art of vibrato and techniques for teaching it. The study first examines the general concept of vibrato, then classifies vibrato types. Next, pedagogical issues are considered and exercises are presented. Lastly, the author submits a guide to interpreting music with vibrato. Includes musical examples and figures.

Cheney, Carey Alain. "The Violoncello from 1680 to 1700: An Investigation of the Early Development of the Cello and Its Solo Compositions from Bologna and Modena, Italy." D.M.A. diss., University of Utah, 2010. iii, 71pp. [not on PQ]

Instrument>History; Repertoire>History & Analysis>Region

Cheon, Sera. "Scordatura Tuning in Performance and Transcription: A Guide Using Domenico Gabrielli's Seven Ricercari for Violoncello Solo." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2013. v, 68pp.

Performance> Technique & Style;
Repertoire>History & Analysis>Unaccompanied Works

Explores various tunings from the seventeenth century, emphasizing the Italian tuning (C-G-d-g) as compared to standard tuning (C-G-d-a). Discusses Gabrielli's *Ricercari*, which were written in Italian tuning, but

today are found most often in editions with standard tuning. Presents a transcribed, scordatura version of these pieces and discusses the transcription process. Musical examples throughout.

Cho, Jinyoung. "Isang Yun and Korean Musical Influence as Shown in His Three Selected Cello Pieces: *Nore*, *Glissées*, *Espace I*." D.M.A. diss., University of Kansas, 2011. iii, 37pp. [not on PQ]

Repertoire>History & Analysis>Composer

Examines the life and work of Korean composer Isang Yun (1917-1995), particularly his juxtaposition of Eastern and Western styles. Analyses of three pieces (*Nore* (1964) for cello and piano, *Glissées* (1970) for cello solo, and *Espace I* (1992) for cello and piano) focus on form, compositional techniques, and unique characteristics. Includes performance suggestions. Musical examples throughout.

Choi, Yoonie Y. "A Comprehensive Study of Composer – Rick Sowash and an Analysis of His Very First Work for Cello and Piano *Homage to Willa Cather: Harvest Hymn and Harvest Dance*." D.M.A. diss., University of Kentucky, 2010. vii, 111pp.

Repertoire>History & Analysis>Cello & Piano Works

Provides a biography of American composer Rick Sowash (b. 1950) and analyzes form, rhythm, harmony, motives, etc. in his *Homage to Willa Cather*, composed in 1980 and revised in 1997. Explores the prose of American author Willa Cather, which inspired the composer to write the pieces. Includes a list of compositions by Sowash. Musical examples throughout.

Chung, Lisa. "The Development of the Left Thumb Use in Cello Playing from Its Beginning Until 1900." D.M.A. diss., University of Auckland, 2014. xi, 112pp. [not on PQ]

Performance>History

"...focuses on the historical development of the thumb technique with reference to various method books published from the mid-eighteenth century and the repertory written from the eighteenth century and encompassing the virtuoso repertoire from the nineteenth and early twentieth centuries. It also considers the impact of the thumb position on the evolution of the cello literature, and practical aspects of the use of the left thumb" (abstract).

Cloer, John. "Janos Starker: An Organized Method of Cello Teaching." D.Ed. diss., Columbia University, Teachers College, 2009. 198pp.

Pedagogy>Teacher

Cloer studied Starker's teaching through interviews and extensive observations in an effort "to identify and categorize the main components of the studio and master class lessons, the organizational principles that were observable, the affective systems in place, and the pedagogical concepts that, through many years of application, have proven most beneficial within the context. It was hoped that the resulting information would enable anyone to become a more effective and successful applied teacher regardless of the medium or age group being taught" (abstract). Includes some tables and figures.

Cook, Nathan. "Scordatura Literature for Unaccompanied Violoncello in the 20th Century: Historical Background, Analysis of Works, and Practical Considerations for Composers and Performers." D.M.A. diss., Rice University, 2005. xi, 132pp. [no full text on PQ]

Repertoire>History & Analysis>Genre, Unaccompanied Works

Historical background consists of "discussions of historical practices on the *lyra viol*, an instrument that used more than 60 different tunings, Heinrich Ignaz Franz von Biber's *Mystery Sonatas* for violin, and Zoltán Kodály's *Sonata for Solo Cello*, Op. 8" (abstract). Six works are analyzed (Peter Sculthorpe's *Requiem for 'cello alone*, László Borsody's *Alone*, Ralph Shapey's *Krosnick Soli*, Alfred Schnittke's *Klingende Buchstaben*, Kaija Saariaho's *Spins and Spells*, and Henri Dutilleux's *Trois Strophes sur le nom de*

SACHER) with a focus on the purpose of the *scordatura* used and suggestions for performance. Appendices include a catalog of twentieth-century solo cello works using *scordatura* and an analysis of sound production when using *scordatura*. Figures throughout.

Cox, Eleanor Christman. "Vivaldi's Cello Sonata in E Minor, RV 40: A New Approach to Historical Performance for Teachers and Students." University of Wisconsin, 2009. vii, 80pp.

Pedagogy>Materials

Presents an integrated teaching method of theory, history, and performance built around Vivaldi's Sonata. Includes materials for the teacher and student (intermediate level) and is intended to be used over the course of a few months. Includes the complete score for two cellos along with several exercises and other musical examples.

Crabb, Lindsey. "Bach's 6th Suite for Solo Cello: From Five Strings to Four." D.M.A. diss., University of Wisconsin, 2015. ii, 77pp.

Repertoire>History & Analysis>Unaccompanied Works

"...explores the ways in which playing [Bach's Sixth Suite] on a 5-string instrument can inform a modern cellists' approach on a 4-string cello. Scores of fingerings and bowings, as well as a color-coded score of the strings used throughout the piece on each cello are included for readers to reference and study" (abstract). Includes historical background for the Suites and the four- and five-string cello. Illustration throughout.

Crookall, Christine Evelyn. "Jean Coulthard's *Sonata for Cello and Piano*: A Confluence of Stylistic Tendencies." D.M.A. diss., The University of Texas – Austin, 2001. xii, 99pp.

Repertoire>History & Analysis>Cello & Piano Works

Analysis of the 1947 Sonata by Canadian composer Jean Coulthard in the context of cello sonatas as a whole. Provides biographical information on

Coulthard and her compositional influences. Figures and tables throughout.

Dalmas, Jennifer Eve. "Double Concertos and Other Concert Works for Violin, Cello, and Orchestra: An Annotated Bibliography." D.M.A. diss., Florida State University, 2001. vi, 138pp.

Repertoire>Lists & Guides

Lists around sixty double concertos arranged alphabetically by composer, providing a biographical sketch of the composer along with first performance information, notable features of the work, a description of technical difficulties, and publication and recording information.

Davenport, Pamela. *Cellostart: Essential Topics of Cello Pedagogy*. Asheville: United Writers Press, 2014. 127pp.

Pedagogy>General

Presents ideas on a wide variety of cello teaching topics. Seven chapters: Concepts in Cello Teaching, Teaching and Learning, Bodies, Early Setup and Practice, Teaching Early Technique, Cello Group Class, and Vibrato Development – A Progressive Plan. Musical examples, tables, illustrations, and photos throughout.

Davis, Stacey. "Implied Polyphony in the Unaccompanied String Works of J.S. Bach: Analysis, Perception, and Performance." Ph.D. diss., Northwestern University, 2001. xvii, 266pp.

Repertoire>History & Analysis>Unaccompanied Works

Delves into the the common phenomenon in Bach's pieces for solo strings of multiple voices implied within the single musical line. Davis develops a concrete system for identifying each "voice" and creates a taxonomy of implied polyphony types. Many figures throughout.

de Almeida, T. R. L. "Children's Action and Thought in Cello Playing." Ph.D. diss., University of Sheffield, 2000. [no full text on PQ]

Pedagogy>Level

Examines approaches to teaching children new repertoire. Three studies each observe three students: first study establishes baseline giving students no guidance to a new piece; second study observes students' progress after being involved in a simple analysis of the piece; third study involves more extensive student preparation – coloring score, watching performances, singing, etc.

de Aquino, Felipe Avellar. "Villa-Lobos's Cello Concerto No. 2: A Portrait of Brazil." D.M.A. diss., University of Rochester, Eastman School of Music, 2000. xi, 98pp. [not on PQ]

Repertoire>History & Analysis>Concertos

Delbanco, Nicholas. *The Countess of Stanlein Restored: A History of the Countess of Stanlein Ex Paganini Stradivarius Cello of 1707*. London: Verso, 2001. 144pp.

Instrument>Chronicles

Chronicles the the 1998-2000 restoration of Bernhard Greenhouse's prized cello by virtuoso luthier René Morel. Author Delbanco was married to Greenhouse's daughter, Elena. Includes some history of the instrument. Photographs throughout.

Delgado Morán, Gabriel. *A Catalogue of Twentieth-Century Spanish Music for Cello and Piano: A Reference Guide*. Köln: Lambert Academic, 2009. iii, 68pp. [originally "A Catalogue of Twentieth-Century Spanish Music for Cello and Piano." D.M.A. diss., Louisiana State University – Baton Rouge, 2002.]

Repertoire>Lists & Guides

"Presents over 100 twentieth-century Spanish composers with over 200 pieces (largely original works) for cello and piano. Each entry includes information within the following guide: complete name and dates of the composer, complete title of the piece, date and place of composition, first performance information, publisher, date and city of publication (if ever published), and recordings. Additional information such as number of movements, approximate duration, dedications, references to specific sources, and location of manuscript is given under observations. Besides a listing of the multiple sources consulted (books, catalogues, internet sources, sheet music, recordings and unpublished material), the catalogue provides several helpful appendixes referring to: Publishers, Record labels, Archives, Composers in chronological order and Works by approximated duration" (publisher description).

Dharamraj, Yves. "The Development of the Late Romantic French Aesthetic and Its Expression in Selected Cello Sonatas." D.M.A. diss., Juilliard School, 2010. xvi, 196pp. [not on PQ]

Performance>Region; Repertoire>History & Analysis>Cello & Piano Works

Dorsam, Poppea Anne. "Giovanni Battista Cirri: Analyses of His *Sei Sonate a Violoncello o Violino e Basso* Op. XVI, 1780 with a Guide to Performance Practice and a History of the Composer and His Music." D.M.A. diss., Boston University, 2006. xix, 203pp.

Repertoire>History & Analysis>Chamber Works

Analyzes selected movements from Six Sonatas for Cello (or Violin) and Bass, Op. 16 by Italian cellist-composer Giovanni Battista Cirri (1724-1808). Includes composer biography and notes on performance practice. Appendix includes scores for each sonata. Musical examples, tables, and plates throughout.

Dougherty, Justin David. "Voice and Cello Duos: A Guide for Composers and Performers." D.M.A. diss., University of Georgia, 2013. viii, 62pp. [full text: <http://www.galileo.usg.edu/express?link=getd>]

Repertoire>History & Analysis>Chamber Works

Promotes the relatively unexplored genre of voice and cello duos. The author, a cellist, along with soprano Meredith Mecum, commissioned four voice/cello duos by Dominick DiOrio, Brian D. Kelly, Steven J. Knell, and Bruce Trinkley. Dougherty analyzes excerpts from each score with the intent of informing composers and performers of the possibilities inherent in the genre. Includes musical examples.

Dubin, Louise. "Auguste Franchomme: A Study of the Virtuoso, Pedagogue, and Composer, with a Focus on His Contributions to Violoncello Repertoire and Technique." D.M. diss., Indiana University, 2011. xiv, 134pp. [not on PQ]

Cellist>Biography; Repertoire>History & Analysis>Composer

Dunnagan, Ryane. "An Examination of Compositional Style and Cello Technique in *12 Hommages Á Paul Sacher*." D.M.A. diss., University of Georgia, 2011. vii, 72pp. [full text:
https://getd.libs.uga.edu/pdfs/dunnagan_ryane_201105_dma.pdf]

Repertoire>History & Analysis>Unaccompanied Works, Chamber Works

Examines the set of twelve pieces by twelve composers (Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Henri Dutilleux, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber, and Witold Lutoslawski) commissioned by Rostropovich to celebrate the birthday of his friend, Swiss conductor Paul Sacher. The study "divides these works into three categories based on extended cello technique and compositional innovation and clarifies any notational and technical issues" (abstract). The categories are: conservative works using traditional techniques, works using limited extended techniques, and avant-garde works using radical extended techniques. Includes glossary. Musical examples throughout.

du Plessis, Heleen. "Cello for Africa." D.M.A. diss., University of Otago, 2015. v, 238pp. [not on PQ]

Repertoire>History & Analysis>Region; Performance>Collaboration

Chronicles the author's personal and musical journey back to her native South Africa. During a four-year project, du Plessis commissioned and performed several works exploring the diverse cultural landscapes of South Africa. The document details her objectives and methodology. The works are analyzed and the collaboration and preparation process explained. Later chapters discuss autoethnography and the reception of the music.

Eldan, Amir. *An Annotated Catalog of Israeli Music for Cello Solo and for Cello with Piano*. Tel-Aviv: Tirosh, 2011. 289pp. [originally "A Catalog of Israeli Music for Cello Solo and for Cello with Piano." D.M.A. diss., Juilliard School, 2009.]

Repertoire>Lists & Guides

Elisha, Steven Kenneth. "Innovations and Traditions: Exploring Technical Advances and Musical Influences in Zoltán Kodály's Sonata, Op. 8 for Solo Cello." D.M.A. diss., University of Kansas, 2007. iii, 32pp. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Ellis, James Morgan. "A Survey of Iowa String Teachers with a Manual of Cello Pedagogy for Teaching Beginning Cellists." D.M.A. diss., University of Iowa, 2000. x, 85pp. [not on PQ]

Pedagogy>General, Level

"Address[es] concerns that are apparent in Iowa public schools beginning string programs and inform[s] Iowa string teachers about the many advances made in the last quarter century in cello physiology and pedagogy" (introduction). Applicable beyond Iowa, the study emphasizes

the concept of body mapping along with chapters on the bow arm and left hand. Includes a number of exercises for beginning cellists. Contains several charts, diagrams, pictures, and musical examples.

Epperson, Gordon. *The Art of Cello Teaching*. Fairfax: American String Teachers Association, 1980. v, 58pp. Revised ed. Fairfax: American String Teachers Association, 2004. v, 52pp.

Pedagogy>General

Pedagogical insights from cellist and longtime University of Arizona professor Gordon Epperson (1921-2006). Ten chapters include various topics applicable to teaching all levels. Includes appendix titled "The Elements of Cello Technique" and a selective bibliography.

Estrada, Alán Saúl Saucedo. *The Influence of Carlos Prieto on Contemporary Cello Music*. Lanham: University Press of America, 2014. xiii, 124pp.

Cellists>Biography; Repertoire>Lists & Guides

Presents biographical information on Prieto followed by a catalog detailing seventy-two pieces commissioned by or dedicated to the cellist, most by Latin-American composers. Entries include information about the composer, the specific work, Latin American musical features, and publications and recordings.

Evenchick, David. "The Cello Compositions of Rudolf Matz: An Integration of Musicianship and Technique." D.M.A. diss., University of Iowa, 2006. xiv, 191pp. [not on PQ]

Pedagogy>Materials; Repertoire>History & Analysis>Composer

Examines Matz's landmark work, *The First Years of Violoncello* (initially published 1947-1955), and the original compositions contained therein. Investigates the organization, pedagogical content, and implementation of *The First Years* and details various technical and pedagogical features of

Matz's compositions. Includes information on Matz's life and career. Musical examples and figures throughout.

Faber, Tony. *Stradivarius: One Cello, Five Violins and a Genius*. London: Macmillan, 2004. xviii, 294pp. New York: Random House, 2004. xviii, 265pp.

Instrument>Luthier, Chronicles

Published in the United States as *Stradivari's Genius: Five Violins, One Cello, and Three Centuries of Enduring Perfection*. Presents a description of Stradivari's life and work and traces six of his greatest instruments, including the Davidov cello, currently played by Yo-Yo Ma. Appendices comprise of a chronology of classical luthiers, a glossary, and price conversions. Includes illustrations and photographs.

Fallowfield, Ellen. "Cello Map: A Handbook of Cello Technique for Performers and Composers." Ph.D. diss., University of Birmingham, 2009. 199pp.

Performance>General

Presents a scientific "map" relating the actions of a cellist and the sounds that a cello can produce. There is no distinction between traditional technique and special effects, only a continuum of action and sound. After introductory material, the handbook itself is divided into four sections denoting different sound-making approaches: Excitation of the String, Harmonics, The Prepared Cello, and Excitation of the Body, Bridge, Tailpiece and Bow Hair. An appendix includes two experiments. Figures throughout.

Fan, Chia-Lin. "The Solo Cello Music of Benjamin Britten: An Analysis. First Cello Suite, Op. 72, Second Cello Suite, Op. 80, Third Cello Suite, Op. 87, and Tema Sacher." D.A. diss., Ball State University, 2007. viii, 220pp. [no full text on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Delves into the four solo cello works written by Britten, providing analysis of all movements based on Britten's use of "duality." Includes biographical information and investigates Britten's compositional process. Musical examples throughout.

Fargas, Eduardo Xavier. "The Violoncello School of André Navarra." Ph.D. diss., Cardiff University, 2008. 327pp.

Pedagogy>Teacher

Argues that French cellist André Navarra's teaching influence has been sufficiently pervasive to warrant the label of "school." Examines the master teacher's life, pedagogical style, and methods concerning fundamentals. Investigates the implementation of certain technical principles in Navarra's performances and those of selected pupils. Includes exercises for left and right hands. Photos and musical examples throughout.

Farny, Natasha Holt. "Beethoven's Sonata in C Major, Op. 102, No. 1." D.M.A. diss., Juilliard School, 2003. ix, 150pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Examines Beethoven's fourth of five cello sonatas. Five chapters cover the sonata's history and context, sources, performance practice, critical literature, and analysis.

Ferencz, Jane Riegel. "'Surely Something New': Context and Genre of Beethoven's Concerto for Piano, Violin, Violoncello and Orchestra, Op. 56." Ph.D. diss., University of Wisconsin, 2004. xii, 323pp.

Repertoire>History & Analysis>Concertos

In-depth study of the history of Beethoven's Triple Concerto. Chapters cover composition and context, performance history, textual sources, and compositional chronology. Concludes that "the difficulty of the cello part worked against the work's wider exposure" (abstract). Appendices

provide facsimiles and transcriptions of the work's sketches. Musical examples, plates, and tables throughout.

Fetherston, Mary Davis. "Building Memory Structures to Foster Musicianship in the Cello Studio." D.M.A. diss., Ohio State University, 2011. vii, 71pp. [no full text on PQ]

Pedagogy>General

Discusses the value and implementation of teaching musicianship skills, such as tonal theory and music reading, in the cello studio.

Fishman, Guy. "Vibrato and the Expressive Thumb: A Brief History and Four Case Studies." D.M.A. diss., New England Conservatory, 2010. viii, 103pp. [not on PQ]

Performance> Technique & Style, History

Aims "to show that cellists' use of the thumb for playing sustained notes in cantabile passages decreased as their use of continuous vibrato increased" (introduction). Organized into four sections: An Overview of the History of Vibrato, A Brief History of Thumb Position, Four Case Studies, and Application of the Expressive Thumb. The case studies look at works by Romberg, Chopin/Franck, Boccherini, and Beethoven. The Application section considers pieces by Boccherini, Haydn, and Brahms. Musical examples throughout.

Fiste, James Allen. "A Method for the Teaching of Pronation and Supination to Beginning Cellists." D.M.A. diss., University of Illinois – Urbana-Champaign, 2001. vii, 232pp. [not on PQ]

Pedagogy>Bowling, Level

Framil, Stephen. "*Concerto No. 2 in A Major for Cello and Orchestra*, Carl Stamitz: An Annotated Performance Edition." D.M. diss., Indiana University, 2002. xi, 117pp. [not on PQ]

Repertoire>History & Analysis>Concertos

Performance edition (cello part only) accompanied by a biography of Stamitz and a stylistic analysis of the concerto.

Frey, Elinor. "We Are All (Baroque) Cellists Now: Baroque and Modern Italian Solo Cello Music in Direct Dialogue." D.M. diss., McGill University, 2012. iv, 73pp. [full text: http://digitool.library.mcgill.ca/R/?func=dbin-jump-full&object_id=126116]

Performance>Interpretation, History

"...observes how contemporary solo cello works can be performed in fresh and direct dialogue with music by Italian Baroque cellists. Such dialogue illustrates how contemporary works may be appropriately informed by an earlier value system...The two repertoires [are connected] in three ways: modes of resonance, gesture, and the use of rhetoric and punctuation" (abstract). Appendices include lists of both Baroque and Modern Italian cello works. Figures throughout.

Fulmer, Vera A. "Kabalevsky's Sonata for Cello and Piano, in B-Flat Major, Op. 71." D.M.A. diss., University of Houston, 2011. vii, 44pp.

Repertoire>History & Analysis>Cello & Piano Works

Examines Kabalevsky's 1962 Sonata for Cello and Piano, a piece he dedicated to Rostropovich. Analyzes themes, form, harmony, etc. and provides background on the composer and the history of the piece. Musical examples and tables throughout.

Gagnon, Marie-Elaine. "The Influence of the French Cello School in North America." D.M.A. diss., University of Miami, 2005. iv, 70pp.

Performance>Region; Pedagogy>Region

"...explore[s] how the French School of Cello technique evolved over two and a half centuries and how it has influenced cello playing and pedagogy

in the United States and in Canada, and whether it is still possible to distinguish it from other schools of bow and left hand technique" (abstract). Includes the author's "Tree of Cello Influence."

Galay-Altman, Racheli. "Joachim Stutschewsky (1891-1892): Works for Cello and Piano in the Jewish Style." D.M. diss., Northwestern University 2007. vii, 180pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Garritson, Ashley Marie. "The Journey from Inception to Performance of a Twenty-First Century Cello Concerto: 'Deep Heaves the Ocean Black...' by Aaron Travers." D.M.A. diss., University of Miami, 2010. vii, 146pp.

Repertoire>History & Analysis>Concertos; Performance>Collaboration

Studies the process of bringing a new piece to the stage, including commissioning a composer, editing the score, rehearsing, and performing. Garritson writes of her personal experience premiering *Deep Heaves the Ocean Black...*, a concerto for cello and wind ensemble. Appendices include original and revised cello part.

Geeseman, Katherine Ann. "The Rise and Fall of the Cellist-Composer of the Nineteenth Century: A Comprehensive Study of the Life and Works of Georg Goltermann Including a Complete Catalog of His Cello Compositions." D.M.A. diss., Florida State University, 2011. vii, 103pp.

Cellists>Biography; Repertoire>Lists & Guides

A biography of the German cellist-composer Goltermann, followed by an annotated bibliography of his cello works. Catalog entries include title, instrumentation, poetry and translation information, dedication, publication information, and location information. Organized into three sections: works with opus numbers, works without opus numbers, and albums and collections that include arrangements of Goltermann's cello works.

Gerber, Anzél. "Critical Success Factors in Cello Training: A Comparative Study." Ph.D. diss., University of London, Goldsmiths College, 2008. [no full text on PQ]

Pedagogy>General

Analyzes responses from questionnaires distributed to cello teachers in Germany, Russia, the United Kingdom, and the United States. The respondents were asked to rank critical success factors in cello training including the quality of the teacher, acquired skills, the talent and giftedness of the student, support rendered to the student, and the curriculum. Five sub-factors in each category were also ranked in order of importance.

Gillingham, Amy E. "Cultivating Perception: Bridging Schematic Patterns and Audience in Franz Joseph Haydn's Violoncello Concertos." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2010. x, 74pp.

Repertoire>History & Analysis>Concertos

"...explores the connections between compositional intent, structural patterns, and audience perception in the music of Franz Joseph Haydn as exemplified in his [two cello concertos]" (abstract). Musical examples throughout.

Goodman, E. C. "Analysing the Ensemble in Music Rehearsal and Performance: The Nature and Effects of Interaction in Cello-Piano Duos." Ph.D. diss., University of London, Royal Holloway College and Bedford New College, 2000. [no full text on PQ]

Performance>Collaboration

Empirical study of seven cello-piano duos observing the effectiveness of various rehearsal methods and communication types.

Gordon, Nina. "The *Sonata for Cello and Piano*, Opus 40 by Dmitri Shostakovich: Evidence of Political Dissidence or Just Pure Music?" D.M.A. diss., University of Kansas, 2001. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Graebert, Ryan James. "Urtext and Performance Editions of *Sonata for Violoncello Alone* (1968) by Peter Paul Fuchs." D.M.A. diss., University of North Carolina – Greensboro, 2015. iv, 47pp.

Repertoire>History & Analysis>Unaccompanied Works

Presents typeset *urtext* and performance editions of Fuchs's solo sonata based on the composer's handwritten manuscript. Each edition is accompanied by commentary detailing the author's editorial decisions. The *urtext* seeks to reproduce the manuscript with changes made only to standardize the notation and clear up ambiguities. The performance edition features bowings, fingerings, string indications, and other aides aiming to make the piece more playable while remaining true to the composer's intent. Includes a short biography of Fuchs and a facsimile of the autograph manuscript.

Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue." Ph.D. diss., University of Waikato, 2012. xv, 485pp.
[full text: <http://researchcommons.waikato.ac.nz/handle/10289/5964>]

Cellists>Biography; Pedagogy>Teacher, Materials;
Repertoire>Composer

Thorough examination of the life and work of cellist Arnold Trowell (1887-1966), a New Zealand native who made his career in England. Three sections cover Trowell's life (eighteen chapters), pedagogical career (eight chapters), and non-pedagogical compositions (four chapters). The author concludes that "Trowell's major contribution to music was in the area of cello pedagogy, in particular, the composition of teaching etudes and miniatures" (abstract). Nine appendices include a complete list of Trowell's compositions, short biographies of Trowell's students, and the

author's edition of Trowell's 24 Etudes for Solo Cello. Musical examples, plates, and tables throughout.

Gross, Christopher. "Realizations of Self-Similar Form and Tonal References in Five Cello Works by Charles Wuorinen." D.M.A. diss., Juilliard School, 2015. 275pp. [not on PQ]

Repertoire>History & Analysis>Composer

Grunin, Elizabeth A. "A Performance Guide for the Unaccompanied Cello Compositions by Mieczysław Weinberg." D.M.A. diss., University of Nebraska, 2015. ix, 73pp.

Repertoire>History & Analysis>Unaccompanied Works

Examines the 24 Preludes and four sonatas for solo cello by Polish-born Soviet composer Mieczysław Weinberg. Includes biographical information on the composer including his Jewish upbringing, escape from the Nazis, and friendship with Shostakovich. Analyses of works focus on "influences, structure, characteristics, and techniques of performance" (abstract). Musical examples and figures throughout.

Gueorguiev, Martin. "Traditional Formal Structures and 20th Century Sonorities: A Successful Pairing in the Solo Cello Sonatas of Ligeti, Crumb, and Stevens." D.M.A. diss., University of Georgia, 2009. x, 93pp. [full text: https://getd.libs.uga.edu/pdfs/gueorguiev_martin_g_200905_dma.pdf]

Repertoire>History & Analysis>Unaccompanied Works

"...highlights different approaches adopted by each composer in the treatment and realization of traditional forms as supporting vehicles for a highly chromatic musical language, sometimes devoid of tonal center or tonal organization. The study provides an overview of how pitch class sets, motivic cells, and 20th century musical elements such as octatonic, hexatonic, and whole-tone collections are employed, and their role within the overall form of each composition" (abstract). The analysis of each

sonata is accompanied by background information and an account of its reception and place in the repertoire. Includes short biographies of each composer. Musical examples throughout.

Hagel, Leah. "Expression in Technical Exercises for the Cello: An Artistic Approach to Teaching and Learning the Caprices of Piatti and Etudes of Popper." D.M.A. diss., University of Kentucky, 2012. vi, 76pp.

Pedagogy>Materials

Explores the concept of "artistry through technique" both generally across diverse instruments and disciplines and specifically in teaching and learning the studies of Piatti and Popper. Provides background on the composers and their respective works. Includes musical examples.

Hampton, Colin. *A Cellist's Life*. San Anselmo: String Letter Publishing, 2000. vii, 102pp.

Cellists>Autobiography

Memoirs of British cellist Colin Hampton (1911-1996), known primarily as the cellist of the Griller String Quartet. Appendices include a chronology and list of compositions by Hampton, along with a discography of the Griller Quartet. Photographs throughout.

Hardy, Jim. "The 1976 Commissions of *Homenaje a Pablo Casals*: Stylistic Influences and the Evolution of Spanish Musical Modernism." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2011. vi, 58pp.

Repertoire>History & Analysis>Region

"...a comparative study of stylistic influences evident in the set of musical works commissioned in 1976 by the Spanish *Ministerio de Educación y Ciencia* in honor of the centenary of the birth of Pablo Casals" (introduction). Composers considered are: Joaquín Homs, Federico Mompou, Xavier Montsalvatge, Joaquín Rodrigo, Leonardo Balada,

Manuel Castillo, and Carmelo Alonso Bernaola. Includes biographical information on Casals. Appendix reprints each composer's commentary on his piece (in Spanish). Musical examples throughout.

Hartstein, Marcus. "The Creative Process in Don Banks' Early Chamber Music: A Sketch Study of Three Studies for Cello and Piano and Three Episodes for Flute and Piano." Ph.D. diss., Sydney Conservatorium of Music, 2000.
[not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Hill, Andrew John. "A Critical Investigation and Re-Assessment of the Composition History of J.S. Bach's 5th Suite for Unaccompanied Violoncello, BWV 1011." Ph.D. diss., Open University, 2011. xi, 297pp.
[no full text on PQ]

Repertoire>History & Analysis>Unaccompanied Works

"After an introduction to the sources of the Cello Suite and of related works for violin and lute, this thesis describes in detail all of the differences between the sources in the notes, articulation and ornaments, drawing conclusions about the habits and relative reliability of the copyists and of Bach himself, and accumulates information about performance practice. Finally, conclusions are drawn about the relative reliability and importance of each source leading to the conclusion that the copy by Anna Magdalena Bach may be the least reliable" (abstract). Musical examples and figures throughout. Appendix consists of forty pages of tables.

Hodges, Brian D. "A Transcription of Vivaldi's Violin Concerto RV 208 for Cello." D.M.A. diss., University of North Carolina – Greensboro, 2007. iv, 42pp.

Repertoire>History & Analysis>Concertos

Provides an original transcription for cello of Vivaldi's Violin Concerto, "follow[ing] in the tradition of J. S. Bach, who made a transcription of the

same violin concerto for keyboard, and Luigi Silva, who made an earlier, incomplete version for cello" (abstract). Includes a history of the work and its earlier transcriptions and explains the process of creating a new transcription. Three appendices chart the various catalog numbers for the concerto, examine some variations across different editions, and note referenced editions and recordings of the work.

Hoffman, Ryan Michael. "Artistic Influence, Stylistic Irony, and Musical Reference in Dmitri Shostakovich's Cello Concerto No. 1." D.M.A. diss., James Madison University, 2013. v, 60pp.

Repertoire>History & Analysis>Concertos

Analyzes Shostakovich's first cello concerto from five primary angles: (1) influences from other composers – Mahler in particular, (2) harmonic processes, (3) use of musical quotations and references, (4) formal clarity, and (5) orchestration. Musical examples throughout.

Hong, Sunkyong. "A Stylistic Analysis and Technical Consideration of Debussy's *Sonata for Cello and Piano*." D.M.A. diss., City University of New York, 2002. ix, 146pp.

Repertoire>History & Analysis>Cello & Piano Works

Analyzes the Debussy Sonata covering areas such as form, motives, harmony texture, dynamics, and timbres. Also discusses technical issues like *vibrato*, *pizzicato*, *portamento*, and various bowing techniques. Provides historical and theoretical background. Appendices feature various tables and graphs detailing the work's form, range of motives, changes of register, and overall structure. Musical examples throughout.

Honigberg, Steven. *Leonard Rose: America's Golden Age and Its First Cellist*. Silver Spring: Beckham Publications, 2010. 501pp. Revised ed. CreateSpace Independent Publishing, 2013. 512pp.

Cellists>Biography

The first full-length biography of American cellist Leonard Rose (1918-1984). Honigberg studied with Rose at Juilliard from 1979-1984. Twenty-five chapters cover his childhood through death highlighting his distinguished career as an orchestral cellist, international soloist, chamber musician, and teacher. Several appendices detail Rose's extensive performance résumé, discography, and published performance editions. Photographs throughout.

Hsieh, Hui-Ju. "Britten's Most Russian Tribute to Rostropovich: The Cello Suite No. 3, Opus 87." D.M.A. diss., Boston University, 2007. xii, 120pp.

Repertoire>History & Analysis>Unaccompanied Works

An analysis of Britten's final third and final solo cello suite, highlighting the composer's close relationship with Russian cellist Mstislav Rostropovich. Provides an overview of all Britten's cello works and makes performance suggestions. Includes insights from cellists Colin Carr and Leslie Parnas. Tables and musical examples throughout.

Hsieh, I-Hsuan. "Twentieth-century Arrangement for Cello and Piano: Igor Stravinsky's *Suite Italienne*." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2005. 74pp.

Repertoire>History & Analysis>Cello & Piano Works

Traces the history of *Suite Italienne*, which has its origins in Stravinsky's *Pulcinella* ballet suite, and provides an analysis of the arranging style and virtuosic content. Includes a general history of arrangements for cello and piano. Musical examples included at end.

Hsieh, Mon Yun Amy. "The Two Cello Concertos of Victor Herbert." D.M.A. diss., Boston University, 2007. xii, 118pp.

Repertoire>History & Analysis>Concertos

Provides analysis, historical background, and performance suggestions for Herbert's two cello concertos. Includes biographical information on the

composer. Two appendices list Herbert's compositions for cello along with important recordings. Musical examples throughout.

Huang, Guo-sheng. "Echo of the Past: Two Contemporary Chinese-American Cello Compositions." D.M.A. diss., University of South Carolina, 2004. x, 104pp. [not on PQ]

Repertoire>History & Analysis>Region

Huerta, Cecilia Michelle. "The Exploration and Creation of Cello Arrangements for Selected Compositions by Carlos Guastavino." D.M.A. diss., University of Miami, 2014. ix, 96pp.

Repertoire>History & Analysis>Composer, Chamber Works

Investigates the music of Argentine composer Carlos Guastavino (1912-2000). Discusses the composer's background and compositions with an emphasis on his arrangements of his own works. Based on these findings, the author created seven cello ensemble arrangements of Guastavino's works, which are included in the study. Musical examples throughout.

Huff, Pedro Augusto. "Walter Burle Marx's Cello Concerto." D.M.A. diss., Louisiana State University, 2013. [not on PQ]

Repertoire>History & Analysis>Concertos

Hwang, Il-Hee. "A Synthesis of the Advanced Etudes by Dotzauer, Grützmacher, and Popper." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2006. 57pp.

Pedagogy>Materials

Discusses the etudes found in Dotzauer's *113 Studies for Cellos Solo, Book III*, Grützmacher's *The Technology of Cello Playing, Op. 38, Vol. 2*, and Popper's *High School of Cello Playing, Op. 73*. Tables outline the main right- and left-hand techniques in each etude. Makes recommendations for implementing the etudes in lessons. Musical examples throughout.

Hwang, Min-Li. "Fusion of Musical Processes and Spirituality in Jonathan Harvey's Music: A Structure Analysis of Jonathan Harvey's *Cello Concerto*." D.M.A. diss., University of Illinois – Urbana-Champaign, 2008. v, 130pp.

Repertoire>History & Analysis>Concertos

"...examines Jonathan Harvey's *Cello Concerto* (1990) through structural analysis from both theoretical and performative perspectives. It develops a gestural interpretation and an abstract narration that can explain the transformations of formal structures in order to explore the music's relationship with Harvey's spirituality" (abstract). Musical examples and figures throughout.

Hyun, Soyoung. "A Performance Analysis of Elliott Carter's Cello Sonata." D.M.A. diss., Boston University, 2005. xi, 121pp.

Repertoire>History & Analysis>Cello & Piano Works

"...examine[s] some of Carter's important compositional techniques, which were cultivated while writing this sonata, the overlapping speeds and unified intervallic structure for the entire piece, the stratification of two opposing musical characters, and the use of metric modulation. In addition, it [focuses] on general musical character, formal design, pitch sets, motives, phrase groupings, rhythm, register, and the dynamic plan of each movement" (abstract). Includes information on Carter's other cello works and performance suggestions for the Sonata. Musical examples, tables, and figures throughout.

İleri, Özge. "The Solo Cello Music of Kamran İnce." D.M.A. diss., University of Memphis, 2012. ix, 126pp.

Repertoire>History & Analysis>Composer

Examines the Turkish-American composer's *Tracing* (1994) for cello and piano and *MKG Variations* (1998) for solo cello. Analysis "reveals a composer interested in Turkish and western modal structures, in pointillist vertical chords, in the independent use of melody and harmony,

in free forms, and in sudden changes of mood and atmosphere" (abstract). Includes biographical information on the composer. Musical examples throughout.

Isaacson, Kristin. "Yardbird Cello: Adapting the Language of Charlie Parker to the Cello Through Solo Transcription and Analysis." D.M.A. diss., Louisiana State University, 2007. [not on PQ]

Repertoire>History & Analysis>Composer

Ivanov, Hristo Petrov. "The Twentieth Century's Most Significant Works for Cello: Historical Review and Analysis." D.M.A. diss., Florida State University, 2007. 78pp. [not on PQ]

Repertoire>History & Analysis>Period

Describes thirteen influential twentieth century cello works (short pieces, unaccompanied and accompanied sonatas, and concertos) chosen because of "the new features they introduce to the cello as a solo instrument and the depth of influence they had among the musical societies and audiences at the time of their premieres" (abstract). Provides historical context, composer's biographical information, analysis, and the author's personal comments for each work.

Jackson, Stephen. "An Analysis of Oscar Pettiford's Improvisation Styles on the Bass and the Cello." D.M.A. diss., University of Illinois – Urbana-Champaign, 2009. v, 154pp. [not on PQ]

Performance> Technique & Style

Examines the life and work of American jazz bassist and cellist Oscar Pettiford (1922-1960). One of four chapters is devoted to Pettiford's cello solos during the 1950s. Pettiford was primarily a bassist, but took up the cello after an injury prevented him from playing the larger instrument. He tuned his cello in fourths – same as a bass (though an octave higher). Cello remained a secondary instrument for the duration of Pettiford's

career. Appendices include several transcribed solos from recordings. Also includes a discography. Musical examples throughout.

Janssen, Tido. "William Bolcom's Sonata for Violoncello and Piano (1989)." D.M.A. diss., University of North Texas, 2003. iv, 49pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Jarvis, Martin W. B. *Written by Mrs Bach*. Pymble: HarperCollins, 2011. 276pp. [originally "Did Johann Sebastian Bach Write the Six Cello Suites?" Ph.D. diss., Charles Darwin University, 2007. xxxi, 430pp.]

Repertoire>History & Analysis>Unaccompanied Works

Jarvis, an Australian violinist, violist, conductor, and professor, asserts that the Bach Cello Suites were not, in fact, written by J.S. Bach, but instead by his second wife Anna Magdalena, usually thought only to be her husband's copyist. Uses handwriting analysis as a basis for the claim. Includes illustrations.

Jeon, Hyerim. "Introducing Jānis Ivanovs and his *Cello Concerto in b minor*." D.M.A. diss., University of Kansas, 2014. iv, 40pp.

Repertoire>History & Analysis>Concertos

Discusses Latvian composer Jānis Ivanovs (1906-1983) and his 1938 cello concerto. Examines Ivanovs' life and career and investigates his post-Romantic style and twenty-one symphonies for which he is best known. Analyzes the Cello Concerto and provides performance suggestions. Includes a list of works by Ivanovs and a discography. Musical examples and illustrations throughout.

Joubert, Anmari. "Solo Violoncello Music: A Selective Investigation into Works Composed Between 1980 and 2010 and the Compilation of a Catalogue." D.M. diss., University of Pretoria, 2013. vi, 347pp. [full text: <http://hdl.handle.net/2263/33176>]

Repertoire>Lists & Guides

Catalogues 1075 solo cello works composed between 1980 and 2010, noting composer, composer's web address, title, date of composition, duration, dedicatee, first performance information, publisher, recordings, and other observations. Works are organized by country of origin, twelve of which are represented in the study: Austria, Belgium, France, Germany, Italy, Netherlands, Spain, United Kingdom, Australia, Canada, New Zealand, and South Africa. Two appendices list works alphabetically by dedicatee and by duration. Two introductory chapters provide background information about the study and briefly discuss the history of the cello. Includes three figures.

Juraskova, Katerina. "The Influence of Eighteenth Century Social Dance on the Interpretation of Bach Suites for Violoncello Solo BWV 1007-1012." D.M. diss., McGill University, 2004. 49pp.

Repertoire>History & Analysis>Unaccompanied Works

A brief examination of dance during Bach's time and its connection with the Cello Suites. Addresses issues of titling (e.g. *Courante* vs. *Corrente*), tempo, and layers of rhythm, phrasing, and articulation. Includes fifteen pages of figures.

Kang, Eunice. "A Survey of the Solo and Chamber Works for Cello Composed by William Bolcom." D.M.A. diss., University of Georgia, 2003. viii, 99pp.

[full text:

https://getd.libs.uga.edu/pdfs/kang_eunice_m_200305_dma.pdf]

Repertoire>History & Analysis>Composer

Studies Bolcom's compositional technique through five pieces featuring the cello: *Décalage* for cello and piano (1962), *Dark Music* for five timpani and cello (1970), *Capriccio* for cello and piano (1985), Sonata for Violoncello and Piano (1989), and Suite No. 1 in C Minor for Violoncello Solo (1994). Musical examples throughout.

Kang, Hyun-Sung. "The Concerto for Violoncello in A Major, H. 439 by Carl Philipp Emanuel Bach." D.M.A. diss., Indiana University, 2004. vi, 85pp. [not on PQ]

Repertoire>History & Analysis>Concertos

Karadut, Asu Perihan. "Narratives in Music: Schelomo, Hebraic Rhapsody for Cello and Orchestra." D.M.A. diss., Louisiana State University, 2007. [not on PQ]

Repertoire>History & Analysis>Concertos

Kaufman, Gabrielle. "Gaspar Cassadó: A Study of Catalan Cello Arrangements and Cello Performance Style." Ph.D. diss., Birmingham City University, 2013. [not on PQ]

Cellist>Biography; Repertoire>History & Analysis>Genre

Kennaway, George. *Playing the Cello, 1780-1930*. Surrey and Burlington: Ashgate, 2014. xxiv, 274pp. [originally "Cello Techniques and Performing Practices in the Nineteenth and Early Twentieth Centuries." Ph.D. diss., University of Leeds, 2009. 362pp.]

Performance>History

Detailed analysis of the theory and practice of cello playing during nineteenth century into the early twentieth. Examines music, methods, recordings, concert reviews, and pictures. Nine chapters cover topics such as posture and bow hold, left hand, bowing, portamento, vibrato, and gender issues. Includes discography. Musical examples and illustrations throughout.

Kesler, Michelle. "Commissioned Works for Cello by Composers Christian Asplund and Joseph Hallman Through Analytical Studies." D.M.A. diss., Arizona State University, 2014. xvi, 132pp.

Repertoire>History & Analysis>Cello & Piano Works, Unaccompanied Works

Analyzes two pieces commissioned by the author: Solo Suite for Cello by Asplund and Sonata for Cello and Piano by Hallman. Analyses cover areas such as form, harmony, motives, and extended techniques. Includes biographical information on each composer and some discussion of the author's collaboration with the composers. Appendices include interviews with each composer and a full score of the Asplund Solo Suite. Tables and musical examples throughout.

Kim, Christine. "Vivian Fine's Works for Violoncello and Piano." D.M.A. diss., Rice University, 2010. ix, 154pp.

Repertoire>History & Analysis>Cello & Piano Works

Discusses Fine's life and career in music and analyzes her three works for cello: Lyric Piece for Violoncello and Piano, Fantasy for Cello and Piano, and Sonata for Violoncello and Piano. The Sonata is compared with Debussy's Sonata for Cello and Piano. Appendices include the complete scores for the Fantasy and Sonata. Musical examples throughout.

Kim, Jayoung. "A Comparison of Original and Performer's Editions: Frédéric Chopin's Introduction and Polonaise Brillante, Op. 3; Pyotr Ilyich Tchaikovsky's Variations on a Rococo Theme, Op. 33; Luigi Boccherini's Concerto in B-Flat Major, G. 482." D.M. diss., Florida State University, 2010. x, 84pp.

Repertoire>History & Analysis>Cello & Piano Works, Concertos

Considers three pieces to which renowned cellists made significant alterations to the composer's original work, resulting in a version that has become better known than the original. Editions compared to the originals are the Feuermann and Gendron editions of the Chopin, the Fitzenhagen revision of Tchaikovsky, and the Grützmacher version of Boccherini. Includes biographical information on the three composers and

four performers as well as background on each piece. Musical examples and tables throughout.

Kim, Jeeyoon. "Analysis of Schumann's *Fantasiestücke* (Op. 12, 73, 88 and 111)." D.M. diss., Indiana University, 2009. 51pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Kim, Minhye Clara. "An Examination of Applied Anatomy and Physiology of Cello Playing: A Handbook." D.Ed. diss., Columbia University, Teachers College, 2005. ix, 140pp.

Performance>Physiology

Examines the body-cello relationship with the goal of preventing injury, promoting ease in playing, and encouraging free expression. Includes tables.

Kim-Tetel, Sophia. "Musical Analysis of Sergei Rachmaninoff's Sonata for Cello and Piano, Op. 19." D.A. diss., Ball State University, 2011. 107pp.

Repertoire>History & Analysis>Cello & Piano Works

Analysis (form, harmony, texture, etc.) of the Rachmaninoff Cello Sonata. Each of the four movements are examined in separate chapters. Includes biographical information on the composer. Musical examples throughout.

King, Terry. *Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist*. Jefferson: McFarland & Company, 2010. ix, 358pp.

Cellists>Biography

Biography of Russian-American cellist Gregor Piatigorsky (1903-1976). Details the cellist's promising, but difficult early years in Russia and Europe and his successful career as orchestral cellist, soloist, chamber musician, and pedagogue after moving to the United States during World War II. King was a student of Piatigorsky at the University of Southern

California. Following the main biography, the book includes recollections from many who knew Piatigorsky, an overview of his teaching philosophy, a selection of his writings, and a description of his recordings. Six appendices include discography, live performances, filmography, radio and television appearances (interviews and miscellaneous), publications, and compositions/arrangements/transcriptions. Photographs throughout.

Kleesattel, Andrea L. "Applications of Somatic Practices to Cello Playing and Pedagogy." D.M.A. diss., University of Wisconsin, 2012. iv, 194pp.

Performance>Physiology; Pedagogy>Physiology

Explores various somatic disciplines and their application to cello playing. These mind/body awareness practices include Alexander Technique, Feldenkrais Method, Ideokinesis, Laban Movement Analysis, Bartenieff Fundamentals, and Laban's Effort Theory. Includes a glossary and various appendices providing deeper insights into the various practices. Illustrations throughout.

Kleinmann, Denika Lam. "An Analysis of Honegger's Cello Concerto (1929): A Return to Simplicity?" D.M.A. diss., University of North Texas, 2014. vi, 58pp.

Repertoire>History & Analysis>Concertos

Analyzes Honegger's Concerto in the context of French music at the time. Honegger was one of "Les Six," a group of composers usually associated with promoting a return to lighter and simpler music (as compared to avant-garde sensibilities). The author argues, however, that the Cello Concerto should not be quickly dismissed as simple. "Both characteristics of and departures from Les Six [are examined, including] metric organization, thematic and rhythmic development, melodic wedge shapes, contrapuntal techniques, simplicity in orchestration, diatonicism, the use of humor, jazz influences, and other unique performance techniques" (abstract). Includes tables and musical examples.

Kleinmann, Johannes. "Polystylistic Features of Schnittke's Cello Sonata (1978)." D.M.A. diss., University of North Texas, 2010. vii, 52pp.

Repertoire>History & Analysis>Cello & Piano Works

"[Seeks] to reveal Schnittke's polystylistic tendencies and his use of cyclic elements. These polystylistic elements in the sonata illustrate how Schnittke defamiliarizes listeners from rules commonly accepted as unavoidable and re-familiarizes listeners with the expressive qualities of tonal, twelve-tone and atonal music" (abstract). Includes biographical information on Schnittke. Musical examples and tables throughout.

Knobel, Bradley James. "Bach Cello Suites with Piano Accompaniment and Nineteenth-Century Bach Discovery: A Stemmatic Study of Sources." D.M.A. diss., Florida State University, 2006. 361pp. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works, Cello & Piano Works

Analyzes the "relationships between the versions of the Suites with piano accompaniment and the earlier sources that preceded them. [The study] begins with a summary of the early manuscript and print history of the Suites. Characterizations of aspects of the contemporary environment for reception of Bach's unaccompanied string literature augment the discussion, and the study includes descriptions of the piano accompaniments. The treatise closes with a brief argument for the value of these accompaniments as practical materials to supplement study of the Suites" (abstract).

Ko, Ching-Shin. "Cellists and the Dvořák Cello Concerto: The Labyrinth of Interpretation." D.M.A. diss., University of Washington, 2000. vii, 176pp.

Repertoire>History & Analysis>Concertos; Performance>Interpretation

Analysis of various interpretive aspects of the Dvořák concerto from recordings dating from 1937 to 1995 by twelve famous cellists: Pablo Casals, Jacqueline du Pré, Emanuel Feuermann, Pierre Fournier, Yo-Yo

Ma, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, Janos Starker, Paul Tortelier, Raphael Wallfisch, and Pieter Wispelwey. Includes musical examples and several tables to compare interpretations.

Ko, Ching-Tzy. "Dynamic Markings in Bach Cello Suites." D.M.A. diss., University of Washington, 2000. vi, 226pp.

Repertoire>History & Analysis>Unaccompanied Works

"Aims to be an applied study of dynamics that will provide modern cellists with an additional insight into the performance of the suites by the study of Baroque music and aesthetic of performance, particularly with regard to the expressive use of dynamics" (abstract). Includes musical examples and several tables to compare interpretations from various recordings.

Ko, Jee Yeoun. "Isang Yun and His Selected Cello Works." D.M.A. diss., Louisiana State University, 2008. iv, 52pp. [full text: http://etd.lsu.edu/docs/available/etd-04012008-223515/unrestricted/Dissertation_Final.pdf]

Repertoire>History & Analysis>Composer

Describes the life of twentieth-century Korean composer Isang Yun, who made his career in Germany and was often caught up in political issues. Studies five of his works for cello including a concerto and sonata with piano. Musical examples throughout.

Kotsoni-Brown, S. "The Solo Cello Concertos of Antonio Vivaldi." Ph.D. diss., The University of Liverpool, 2000. [no full text on PQ]

Repertoire>History & Analysis>Concertos

Provides historical context and thorough analysis of Vivaldi's many cello concertos by examining manuscript collections in Turin and other European cities.

Kovacs, Ingrid Merker. "The Life and Influence of String Pedagogue Phyllis Young (b. 1925): From the Kansas Plains through the University of Texas String Project." D.M.A. diss., Boston University, 2010. 561pp. [no full text on PQ]

Pedagogy>Teacher

Examines the life and work of notable cello pedagogue Phyllis Young. Young served on faculty at the University of Texas at Austin from 1953 to 2007, during which she was heavily involved in the University of Texas String Project – a teacher training program. Kovacs explores Young's life in depth, including her ancestry, childhood, education, personal life, and musical career.

Kraut, Melissa. "Works for Cello and Piano by Ernest Bloch: A Historical and Theoretical Analysis." D.M. diss., Northwestern University, 2002. v, 109pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Examines three works by Bloch: *From Jewish Life – Three Sketches* (1920), *Meditation Hebraique* (1924), and *A Voice in the Wilderness* (1936). Early chapters cover Bloch's life and compositional style. In the middle chapters, the pieces are analyzed (form, harmony, melody, rhythm, etc.) individually and then compared to each other in a final chapter. Includes musical examples.

Krentz, Kevin Michael. "Vibrato on the Cello: An Objective Analysis, Current Understanding and Teaching Guide." D.M.A. diss., University of Washington, 2011. v, 92pp.

Pedagogy>Left Hand; Performance> Technique & Style

Examines the often misunderstood technique of vibrato. "...seeks to objectively analyze vibrato based on observations of professional cellists and an understanding of physiology and physics" (abstract). The author rejects the notion that tension is the primary cause of a poor vibrato. He

reviews the most popular vibrato methods and presents his own approach based on his research. Figures throughout.

Kutz, Eric. "Towards a Formal Paradigm for the Bach Cello Suite Preludes: A Study of the History, Theory, Origins, and Organization of Bach's Preludes to BWV 1007-1012, and Implications for Their Performance." D.M.A. diss., Juilliard School, 2002. 146pp. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Thorough analysis of the cello suite preludes including chapters on improvisation, rhetoric, thoroughbass, and "heightened intensity" as they apply to the movements. Special consideration given to the Fifth Suite Prelude and its unique features. Appendices include the preludes themselves and thoroughbass reductions.

Kwon, Sae Rom. "Basic Principles of the Alexander Technique Applied to Cello Pedagogy in Three Case Studies." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2012. vii, 82pp.

Pedagogy>Physiology

Describes the Alexander Technique and applies its principals in the teaching studio. The three case studies involve five lessons with three separate students struggling with various issues. Concludes that Alexander Technique contributed to consistent improvement in each case. Includes five illustrations.

Laird, Paul R. *The Baroque Cello Revival: An Oral History*. Lanham: Scarecrow Press, 2004. xv, 373pp.

Performance>History

An extensive study on the Baroque cello's resurgence beginning in the latter half of the twentieth century. Profiles forty-six cellists including Anner Bylsma, Christophe Coin, Nikolaus Harnoncourt, Yo-Yo Ma, and Pieter Wispelwey along with four luthiers. Five chapters explore the

varied equipment, techniques, teaching methods, and personalities through three generations of players. Includes eight pages of illustrations and an extensive bibliography.

Lambooj, Henk, and Michael Feves. *A Cellist's Companion: A Comprehensive Catalogue of Cello Literature*. Netherlands: Stichting The Cellist's Companion, 2007. 697pp.

Repertoire>Lists & Guides

The first comprehensive catalog of cello music, including approximately 45,000 titles by over 15,000 composers. Entries organized alphabetically by composer and include (where available or applicable) biographical information; opus and title of work; key, instrumentation, year of composition, duration, and dedication; arrangements and collections; and publisher(s)/dates or source/location. "The categories of cello repertoire include: cello solo, cello with electronics or tape, cello and piano, cello and orchestra, cello duos and ensembles, duos with other instruments, cello solo and chamber ensemble, two or more solo instruments and orchestra, cello and voice, methods and studies. With the exception of cello ensemble music, chamber music works have been excluded unless the cello has a solo function...The appendices include a list of publishers, library sigla, a bibliography with a short list of internet sites, and an index of works by instrumentation" (publisher description).

Ledbetter, David. *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009. xii, 348pp.

Repertoire>History & Analysis>Unaccompanied Works

Includes chapter (62 pages) on the Cello Suites. Each movement is analyzed in terms of style, form, harmony, rhythm, motivic development, relationship to other movements, etc. Musical examples throughout.

Lee, Angela J. "Two Non-Traditional Cello Methods for Young Beginning Cello Students: A Mixed Methods Study." D.M.A diss., University of Southern California, 2007. x, 202pp.

Pedagogy>Level

Compares the Suzuki and (Irene) Sharp methods for teaching young cellists. Uses both qualitative and quantitative data. Includes background information on both methods. Nine appendices mostly detail various aspects of the Sharp method. Includes tables and figures.

Lee, Hsin-Bei. "Debussy's Cello Sonata (1915): Musical Discontinuity and Early Silent Cinema." D.M.A. diss., New England Conservatory, 2007. 49pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Lee, Jeong-A. "Benjamin Britten's Sonata in C for Cello and Piano, Op. 65: A Practical Guide for Performance." D.M.A. diss., University of North Texas, 2009. iv, 49pp.

Repertoire>History & Analysis>Cello & Piano Works

Provides performance suggestions for cellists learning Britten's Sonata along with background on the piece and its composer. Musical examples throughout.

Lee, Young Eun. "Brahms's Compositional Process: A Study of Cello Sonata in F Major, Op. 99." D.M.A. diss., Johns Hopkins University, Peabody Conservatory, 2015. 38pp. [not on PQ]

Repertoire>History & Analysis>Cello & Piano Works

Investigates the manuscript of Brahms's 1886 Sonata which, unlike most of the composer's manuscripts, reveals many alterations made prior to publication. (Brahms typically destroyed his sketches and revised drafts.) By comparing the original and revised versions, the author seeks to gain insight into Brahms's compositional process. Musical examples throughout.

Lee, Shiang-Yin. "Left-Hand Technique in the Suzuki Cello Method: An Analytical Overview and Comparison with Contemporary Cello Pedagogy." D.M.A. diss., University of Washington, 2001. ii, 103pp. [no full text on PQ]

Pedagogy>Left Hand

"...consists of a critical analysis of development of left-hand technique for the cello in the pedagogy of the Suzuki Cello School, and a selective comparison of that approach to those taken by three roughly contemporaneous cello pedagogues, namely, Rudolf Matz (*The Complete Cellist*), Paul Tortelier (*How I Play How I Teach*), and Maurice Eisenberg (*Cello Playing of Today*)" (abstract).

Lee, So-Young. "A Work in Progress!: The Shostakovich Cello Sonata, Op. 40 in Revision." D.M.A. diss., University of Washington, 2010. viii, 113pp.

Repertoire>History & Analysis>Cello & Piano Works

Examines and compares the various versions of Shostakovich's 1934 Sonata, seeking to identify reasons for changes and their effects in performance. Lee considers the Shostakovich-sanctioned editions of 1935, 1960, and 1971, along with the two known recordings with the composer at the piano. Includes musical examples, tables, and figures.

Lee, Sun-Ah. "Methods and Techniques of Teaching First Semester Cello Performance Majors: Four Approaches by Four Master Teachers (Ross Harbaugh, Phyllis Young, Irene Sharp, Tanya Carey)." D.M.A. diss., University of Miami, 2005. v, 139pp.

Pedagogy>Teacher, General

"...provide[s] a detailed description of four master teachers' approaches to teaching first-year college student cello performance majors through material collected from interviews with the teachers. The content of each interview are organized into five chapters...: evaluation methods, basics of body position, right arm technique, left arm technique, and musical

application, including general issues such as addressing the student's goals" (abstract). Some tables and figures included.

Lee, Yi-Pei. "The Cello Music of Bernhard Heiden: With a Detailed Analysis of the Sonata for Violoncello and Piano (1958)." D.M. diss., Indiana University, 2009. ix, 116pp. [not on PQ]

Repertoire>History & Analysis>Composer, Cello & Piano Works

Lenz, Eric David. "Neoclassicism in Claude Debussy's *Sonate pour violoncelle et piano*." D.M.A. diss., University of Alabama, 2002. vii, 75pp.

Repertoire>History & Analysis>Cello & Piano Works

Investigates Debussy's association with neoclassicism in the late part of his career. Includes analysis of structure and form in the 1915 Cello Sonata. Musical examples and tables throughout.

Leonard, Brenda Heidhoff. "An Analysis of Max Reger's Suites for Unaccompanied Cello." D.M.A. diss., University of South Carolina, 2012. vii, 95pp.

Repertoire>History & Analysis>Unaccompanied Works

Examines Reger's three Suites (1915) and their significance in the unaccompanied repertoire. Provides background on the composer and his style before analyzing each work (form, harmony, motives, articulations, etc.). Includes a discography. Musical examples throughout.

Levitov, Daniel. "Narrative and Program in the Twentieth-Century Cello Concerto." D.M.A. diss., City University of New York, 2005. vii, 232pp. [no full text on PQ]

Repertoire>History & Analysis>Period, Concertos

"...study of narrative in five twentieth-century cello concertos build[ing] on recent scholarship in musical narrative as it analyzes in depth Ernest

Bloch's *Schelomo*, William Schuman's *A Song of Orpheus*, Erich Wolfgang Korngold's *Concerto in C*, John Tavener's *The Protecting Veil*, and Tan Dun's *Elegy: Snow in June*. Argues that each of these works for cello and orchestra satisfy the criteria for narrative, and that these works are best understood using an analytical process that reconciles melodic structure, formal construction, musical interaction, and meaning with the work's program and narrative voice" (abstract). Musical examples in appendix.

Lewis, Jonathan. "Tonal Ambiguity in Samuel Barber's Concerto for Cello and Orchestra, Op. 22." D.M.A. diss., New England Conservatory, 2012. ix, 84pp. [not on PQ]

Repertoire>History & Analysis>Concertos

Lien, Yi-Shien. "Tradition and Innovation: Analysis and Performance of Selected Compositions for Violoncello by Heitor Villa-Lobos." D.M.A. diss., University of Maryland – College Park, 2003. 84pp.

Repertoire>History & Analysis>Composer

Examines the life and work of Brazilian composer Heitor Villa-Lobos (1887-1959). Begins with biographical information and musical influences. Fifteen cello works are then briefly analyzed – ten "early" works (1913-1923) and five "late" works (1924-1953). Includes discography. Musical examples and tables throughout.

Lim, Jungmook. "A Performance Guide to J. S. Bach's Suite No. 5 for Violoncello Solo: The Interpretation of the Ornaments, Rhythm, Bowing and Phrasing, and Polyphonic Texture." University of Cincinnati, College-Conservatory of Music, 2004. 77pp.

Repertoire>History & Analysis>Unaccompanied Works

Analysis for performance of Bach's Fifth Suite. Discusses form and structure of each movement and explores various facets of Baroque performance practice: ornamentation, rhythm, bowing and phrasing,

polyphony, tempo, dynamics, and tuning. Musical examples throughout. Includes performance edition by author.

Lin, Ting-Yin. "An Exploration of Solo Cello Works by Mieczysław Weinberg with Attention to Their Stylistic Interpretation." D.M.A. diss., University of Illinois – Urbana-Champaign, 2013. viii, 78pp. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works

"...explores the solo cello music of Polish-born Russian composer Mieczysław Weinberg (1919-1996)...Focuses on the formative elements of Weinberg's compositional career generally and specifically on the first and last of Weinberg's four Sonatas for Solo Cello (Op. 72 and 140bis) as exemplars of his unique style" (abstract). Theoretical analyses are accompanied by suggestions for interpretation. Includes discography. Musical examples and tables throughout.

Liu, Sheng-Wen. "Cello Compositions of Antonín Dvořák: With Emphasis on the Cello Concerto in B minor, Op. 104." D.M.A. diss., Johns Hopkins University, Peabody Conservatory, 2000. vi, 120pp. [not on PQ]

Repertoire>History & Analysis>Composer, Concertos

Three sections consider Dvořák's life and cello music. The first section is biographical with an emphasis on Dvořák's relationship with Brahms. The second section examines various cello compositions by the composer, including his little known Cello Concerto in A Major. The third and most substantial section looks at Dvořák's famous B minor Cello Concerto, investigating its influences, compositional process, and final form. Five appendices provide various materials (photo, review, newspaper article, etc.) related to Dvořák's cello music. Musical examples throughout.

Loewenheim, Thomas. "Elephant or Relevant?": Reviving Sir Donald Francis Tovey's Sonata for Violoncello Solo, Op. 30: A Critical Performance Edition Made in Light of an In-Depth Study of the Historical Background and a Musical Analysis." D.M. diss., Indiana University, 2007. xvi, 108pp. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Luchkow, Andrew Stephen. "Elgar Conducting His Cello Concerto: Audio and Documentary Evidence of Style Beyond the Score." D.M.A. diss., University of Texas – Austin, 2005. x, 107pp.

Repertoire>History & Analysis>Concertos

Analyzes the two existing recordings (1919 and 1928) of Elgar conducting his Cello Concerto (both times with Beatrice Harrison as soloist) with a focus on stylistic performance traits: rubato, phrasing, portamento, etc. The author compares and contrasts Elgar's musical style as evidenced in the recordings with a variety of secondary accounts. Appendices include a list of Harrison's score markings and tables of tempo differences among several commercial recordings of the concerto. Musical examples and tables throughout.

Ludwig, Aaron. "Lonely Cello: A Performer's Analysis of Leon Kirchner's *For Cello Solo*." D.M.A. diss., University of Miami, 2011. vi, 74pp.

Repertoire>History & Analysis>Unaccompanied Works

Examines Kirchner's 1986 solo work, presenting both a compositional analysis and a technical study. The latter draws on interviews with cellists Carter Brey and Maria Kitsopoulos, both of whom worked directly with the composer in preparation for performing *For Cello Solo*. Includes biography of the composer. Musical examples throughout.

Lutterman, John Kenneth. "Works in Progress: J. S. Bach's Suites for Solo Cello as Artifacts of Improvisatory Practices." Ph.D. diss., University of California – Davis, 2006. xiv, 598pp.

Repertoire>History & Analysis>Unaccompanied Works;
Performance>History, Interpretation

An extensive, scholarly work that "attempt[s] to situate J.S. Bach's Suites for Solo Cello against a richer and historically appropriate context,

considering them in terms of the improvisatory traditions that were Bach's heritage... Focus[es] on the Suites as artifacts of improvisatory practices, rather than as the kind [of] autonomous aesthetic objects that we commonly refer to as musical works" (introduction). Part I contains three chapters on "Historical Ontologies" and Part II contains six chapters concerning "Historical Practices." Includes a bibliography specific to Bach's Cello Suites and an extensive general bibliography. Figures throughout.

Lo, Jun-Ping. "The Cello Works of Ruth Schönthal." D.M.A. diss., University of Illinois – Urbana-Champaign, 2002. ix, 120pp. [not on PQ]

Repertoire>History & Analysis>Composer

Studies the life and cello compositions of Ruth Schönthal. The first portion provides a biography of the composer along with an overview of her musical style. The other main portion analyzes four pieces: *Sonata Concertante* for cello and piano, *Love Letters* for clarinet and cello, *Sonata in Two Movements* for cello and piano, and *Improvisation* for cello solo. Figures and musical examples throughout.

Mackie, Vivien, and Joe Armstrong. *'Just Play Naturally.'* London: Duende Editions, 2002. xix, 165pp.

Pedagogy>General

Subtitled "Vivian Mackie in Conversation with Joe Armstrong: An Account of Pablo Casals in the 1950's and her Discovery of the Resonance Between his Teaching and the Principles of the Alexander Technique." A series of conversations between Mackie, a professional cellist who studied with Casals, and Armstrong, who met Mackie in an Alexander Technique class and later took cello lessons from her. Topics cover a wide range of issues related to teaching and performing cello, and their intersection with Alexander Technique. Includes two photographs.

Mahave-Veglia, Pablo. "Chilean Music for Cello Solo: Four Views." D.M.A. diss., University of Wisconsin, 2002. [no full text on PQ]

Repertoire>History & Analysis>Region, Solo Works

Provides analysis and history on five works by four Chilean composers: Andrés Alcalde, Edgardo Cantón, Juan Lémann and Alfonso Montecino. Includes list of complete works for each composer, studio CD recording, and edited sheet music for the pieces.

Manfredini, Cinzia, and Bruce Carlson. *I violoncelli di Antonio Stradivari: Antonio Stradivari's Cellos*. Cremona: Consorzio Liutai Antonio Stradivari Cremona, 2004. 192pp.

Instrument>Luthier, History

A book published in conjunction with a 2004 exhibition of Stradivari's cellos in the famous luthier's hometown of Cremona, Italy. Includes six essays (all in both Italian and English) concerning the history of the cello and Stradivari's unique contribution: "The Violoncello beyond the Confines of Cremona between the Seventeenth and Eighteenth Centuries" by Claudio Amighetti, "The Musical Language of the Violoncello and the Metamorphosis of the Instrument: Reciprocal Reflections (c. 1650-1750)" by Elena Ferrari Barassi, "Evolution of the Violoncello Form with Reference to Physical Acoustics" by Diego Cantalupi, "The Evolution of the Stradivari Violoncello" by Bruce Carlson, "From the 'Baroque' to the 'Modern' Violoncello" by Carlo Chiesa, and "The Stradivari Museum and Violoncello Patterns" by Andrea Mosconi. Nine cellos are detailed with photographs and measurements: Visconti (1684), Mediceo (1690), Saint-Senoche (1698), Cristiani (1700), Gore-Booth (1710), Duport (1711), Bass of Spain (1713), Pleeth (c. 1732), and Josefowitz (c. 1732).

Marcano, German Eduardo. "A Catalog of Cello Music by Latin American Composers." D.M.A. diss., University of Wisconsin. 2001. iii, 292pp.

Repertoire>Lists & Guides

Catalogs 1011 works for cello written in Latin America organized alphabetically by country, then composer. Entries (in their most complete form) include composer's name and dates, biographical information and

number of works in the catalog; composition title, instrumentation, date, publisher, duration, and recordings.

Marinescu, Ovidiu. "Leonardo Leo's Cello Concerti: History, Analysis, Performance Issues." D.M.A. diss., Temple University, 2002. xix, 117pp.

Repertoire>History & Analysis>Concertos

Brings to light the often neglected six cello concertos of Neapolitan composer Leonardo Ortensio Salvatore de Leo (1694-1744). Includes historical information, analysis of form and style, and discussion of performance issues. Appendices include lists of editions and recordings of the works. Tables and musical examples throughout.

Marshall, John S. "A Discussion and Analysis of the Double Cello Concertos Composed by Antonio Vivaldi, Bernhard Romberg, Julius Klengel, Paul Tortelier, and David Ott." D.M. diss., Northwestern University, 2000. xiii, 339pp. [not on PQ]

Repertoire>History & Analysis>Concertos

A thorough examination of five double cello concertos and their composers. Two chapters are devoted to each work: the first provides a biography of the composer with an emphasis on his contribution to the advancement of the cello and the second seeks to comprehensively analyze the piece in terms of structure, themes, and harmony. Two appendices provide a list of works for two cellos and orchestra as well as a discography of such works. No musical examples.

Mata, Aldo. "Mozart's 'Cello' Pieces: The 'Prussian' Quartets." D.M. diss., Indiana University, 2000. [not on PQ]

Repertoire>History & Analysis>Chamber Works

Mayo, Susan Elaine. "The Development of the Italian Cello Sonatas by Cellist/Composers in the Baroque and Classical Eras." D.M.A. diss., University of Kansas, 2014. vi, 46pp.

Repertoire>History & Analysis>Region, Genre

Examines sonatas by cellist/composers Domenico Gabrielli, Giovanni Benedetto Platti, Giovanni Battista Cirri, and Luigi Boccherini. Focuses on the "correlative relationship between composers, performers, and the development of the cello as a solo instrument, which becomes evident by examination of the instrument and bow, stylistic and performance practices, and innovations in cello technique" (abstract). Includes biographical information on the composers. Musical examples throughout.

Medlam, Charles. *Approaches to the Bach Cello Suites: A Hand-Book for Cellists*. Teddington: Fretwork Editions, 2013. 87pp.

Repertoire>History & Analysis>Unaccompanied Works

Examines the Bach Suites by answering various questions relating to their history and performance – most actual questions asked by students of Medlam, and some devised by the author himself. Four parts address (1) The Suite Before Bach, (2) The Suite in Bach's Time, (3) Performing the Suites, and (4) Miscellaneous Questions. Musical examples and illustrations throughout.

Mercier, Anita. *Guilhermina Suggia, Cellist*. Aldershot and Burlington: Ashgate, 2008. xiv, 169pp.

Cellists>Biography

Biography of Portuguese cellist Guilhermina Suggia (1885-1950) written by Mercier, a Juilliard professor. Highlights various aspects of Suggia's life, including her close relationship with Pablo Casals (the two were often believed to be married, though they never were) and her successful career in Britain. Three appendices reprint Suggia's published writings, list her concerts, and provide her obituary originally printed in *The Strad*. Also includes a discography and twenty pages of plates.

Meszaros, Elizabeth Anna. "Russian Threads: The Presence of Russian Influences in Twentieth-Century English Cello Music." D.M.A. diss., University of Maryland – College Park, 2012. 38pp. [full text: <http://hdl.handle.net/1903/13417>]

Repertoire>History & Analysis>Region

Examines Russian influences in several twentieth-century English pieces including Britten's First and Third Suites and Cello Sonata, Bridge's Sonata for Cello and Piano, Tavener's *Wake Up...and Die*, Ireland's Piano Trio No. 2, and Bax's *Folk Tale* and *Legend Sonata*. No musical examples.

Micheletti, André Luís Giovanini. "The Role of Luigi Boccherini in the Development of Cello Technique." D.M. diss., Indiana University 2014. xiv, 138 pp. [full text: <http://hdl.handle.net/2022/17583>]

Performance>History

Discusses the great Italian cellist/composer Luigi Boccherini and his contributions to playing technique. Summarizes developments before Boccherini and examines treatises and other contemporaneous materials to analyze Boccherini's own technique and the musical influences of his time. Includes author's performance edition with commentary of Boccherini's A Major Sonata, G.4. Figures and musical examples throughout.

Mishkin, Valdine Ritchie. "Redefining the Boundaries: Three Twentieth Century Canadian Works for Cello." D.M.A. diss., Rice University, 2009. vi, 127pp.

Repertoire>History & Analysis>Region, Piano & Cello Works

Analyzes Jean Coulthard's Sonata for Cello and Piano (1947), Sophie-Carmen Eckhardt-Gramatté's *Duo Concertante* (1959), and André Prévost's Sonata No. 2 for Violoncelle and Piano (1985) through the lens of six criteria: craft of motivic content and structure, originality, strongly

representing an established style, beauty, public acceptance, and accessibility to the cellist. Includes musical examples.

Miyahira, Jennifer. "The Application of Motor Learning Science to Practicing Cello." D.M. diss., Northwestern University, 2007. vi, 142pp. [not on PQ]

Performance>Physiology, General

"...intend[s] to improve the efficiency of practice time by giving musicians a basic scientific understanding of how motor movements are produced, controlled and learned" (abstract). Focuses on general practicing principles rather than specific playing techniques. Includes glossary and musical examples.

Momtchilova, Diliana. "The Influence of Bulgarian Folk Music Upon Solo Cello Works of Bulgarian Composers in the Second Half of the Twentieth Century." D.M.A. diss., Juilliard School, 2005. vi, 238pp. [not on PQ]

Repertoire>History & Analysis>Region

Moon, JeeHyung. "Ludwig Van Beethoven's Sonata for Cello and Piano in F Major Op. 5, No. 1: An Analysis and a Performance Edition." D.M.A. diss., University of Iowa, 2013. ix, 124pp.

Repertoire>History & Analysis>Cello & Piano Works

Examines the historical background of Beethoven's first sonata for cello and piano and analyzes its form, harmony, themes, etc. Presents a performance edition of the Sonata (cello part only) prepared by the author with bowings, fingerings, articulations, and a commentary. Appendices include facsimile pages from Beethoven's manuscript. Tables and musical examples throughout.

Morreau, Annette. *Emanuel Feuermann*. New Haven: Yale University Press, 2002. xx, 420pp.

Cellists>Biography

An extensive, scholarly biography of the Austrian cellist Emanuel Feuermann. The book, "a combination of documentary and oral history and narrative - discusses his life, work and legacy, and seeks to award him the place in musical history that he was denied by his early death" (publisher's description). Fifteen of eighteen chapters cover the cellist's life from birth to death. The final three chapters give an overview of Feuermann's career as writer, teacher, and performer, as well as his recording career. Appendices investigate Feuermann's fees and equipment, and list his recording sessions and broadcasts. Includes figures throughout and sixteen pages of plates.

Morris, Jamilyn. "The Healthy Cellist: Physical Awareness and Injury Prevention in Cello Performance and Pedagogy." D.M.A. diss., University of Utah, 2014. 49pp. [not on PQ]

Performance>Physiology; Pedagogy>Physiology

Mosca, Antonio. *The Child and the Cello: A Thoughtful Approach to Teaching Children the Cello*. Translated by Priscilla Worsley. Torino: Musica Practica, 2006. 64pp.

Pedagogy>General

Italian publication (*Il Bambino E Il Violoncello: Un Nuovo Approccio Per Insegnare Il Violoncello*) that includes English translation. Includes photographs.

Moyer, Susan Elizabeth. "A Detailed Study of Selected Orchestral Excerpts for Cello." D.M.A. diss., University of Miami, 2009. viii, 104pp.

Repertoire>History & Analysis>Orchestral Works

Aims to "provide detailed information and instruction on the fifteen orchestral excerpts for cello most requested at orchestral auditions...Describes each excerpt in terms of [its] main focus, as well as the technical and musical elements that must be considered as part of the preparation toward a polished performance" (abstract). Four appendices

provide background on the research process and include a comparison of bowings and fingerings for five popular excerpts provided by the principal cellists of the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Chicago Symphony, and Philadelphia Orchestra. Musical examples throughout.

Mullin, Carolyn Denise. "Global Coherence in the Selected Atonal Works of Anton Webern." Ph.D. diss., University of Oregon, 2005. xii, 236pp.

Repertoire>History & Analysis>Composer

Examines coherence both within movements and globally for three atonal works by Webern. The pieces analyzed are Six Bagatelles for String Quartet (1911-1913), Cello Sonata (1914), and Three Short Pieces for Violoncello and Piano (1914). Tables and musical examples throughout.

Mutschlecner, Timothy M. "Construction, Validation, and Administration of a Diagnostic Test of Cello Technique for Undergraduate Cellists." Ph.D. diss., University of Florida, 2007. 163pp.

Pedagogy>Level

Describes the creation, implementation, and analysis of results for a test used to rate undergraduate cellists. "The test consisted of three parts: (1) A written test, which assessed a student's understanding of fingerboard geography, intervals, pitch location, and note reading, (2) A playing test, which measured a student's technique through the use of excerpts from the standard repertoire for cello, and (3) A self-assessment form, through which students could describe their experience, areas of interest, and goals for study" (abstract). Results from thirty students and teacher evaluations of the test are statistically analyzed. Several appendices include the actual tests and evaluation forms. Tables throughout.

Neece, B. S. "The Cello in Britain: A Technical and Social History." Ph.D. diss., University of Oxford, Somerville College, 2000. 271pp. [no full text on PQ]

Instrument>History

"...uses physical, illustrative, anecdotal and documentary evidence to examine the development and social history of the indigenous British cello. Much of the information presented was uncovered through a pilot project for the National Register and Database of Musical Instruments. Under this project (nicknamed *Hornblower*) cellos made by Jacob Rayman (1646), Robert Duncan (1736), and John Dunthorne (1803) were (re)discovered and documented" (abstract). Four appendices examine the relationship between the cello and the bass viol, and provide documentation relating to the cello in the church. Replete with figures, including many color photographs.

Oh, Jooeun. "Gabriel Fauré (1845-1924): Innovator of the French Modern Style as seen in His Works for Cello and Piano." D.M.A. diss., University of Maryland – College Park, 2003. iv, 61pp.

Repertoire>History & Analysis>Composer, Cello & Piano Works

Four chapters investigate Fauré's life and work. The first two chapters look at the composer's musical life, including his relationships with Saint-Saëns (his mentor) and Debussy (his rival), along with his influential years at the Paris Conservatory – first as a professor, then as director. The other chapters consider Fauré's music, particularly his chamber music. Nine of Fauré's twenty chamber works were written for cello. No musical examples.

Osterfield, Paul Daniel. "The Interaction Among Four Parameters in Karel Husa's Cello Concerto." D.M.A. diss., Cornell University, 2001. xi, 83pp.

Repertoire>History & Analysis>Concertos

Analysis of Czech-born Husa's 1988 Concerto for Cello and Orchestra. The four parameters discussed are motivic development, form, harmony, and orchestrations. Musical examples throughout.

Pan, Xiao-Qiang. "A Study of *Seven Tunes Heard in China for Solo Cello* by Bright Sheng." D.A. diss., University of Northern Colorado, 2003. xiii, 148pp.

Repertoire>History & Analysis>Unaccompanied Works

Investigates original sources for each of the seven tunes and provides analysis and performance suggestions. Includes a biography of Sheng and a list of his compositions. Figures throughout.

Park, Hyun Young. "Laszlo Varga: Pedagogy, History, and Legacy." D.M.A. diss., University of Miami, 2004. v, 84pp.

Cellists>Biography

Biographical study of Hungarian-born cellist Laszlo Varga. Park conducted two interviews with Varga (at his home in Florida), which form the basis of the study. Includes section on Varga's pedagogical and practice strategies. Provides list of Varga's arrangements for cello and cello ensemble. Musical examples throughout.

Park, So Youn. "Effective Practice Methods for David Popper's Virtuoso Pieces and the Relationship between Selected Pieces and Etudes." D.M.A. diss., Florida State University, 2007. 73pp. [not on PQ]

Repertoire>History & Analysis>Composer; Pedagogy>Materials

"...purports to focus on pedagogical aspects of Poppers virtuosic works related to his three books of etudes in order to facilitate the performers development of technical skills...Address[es] how to practice those pieces along with his etudes to allow students to perform them better" (abstract). Includes biographical information on Popper.

Parker, Dennis. *The Popper Manifesto: A Do-it-Yourself Guide to David Popper's "High School of Cello Playing" (40 Etudes Op. 73)*. Baton Rouge: Dennis Parker, 2003. 86pp.

Performance> Technique & Style;
Repertoire>History & Analysis>Unaccompanied Works

An accompaniment to Parker's DVD recording of the complete *High School of Cello Playing* by David Popper. For each of the forty etudes, Parker presents a summary of the purposes, unique qualities, challenges, and techniques required to successfully negotiate the study. Includes musical examples and entertaining drawings by Parker's young son.

Peng, Duo-Lin. "The Unpublished Manuscripts of Cellist and Teacher Luigi Silva: Implications of the *Vademecum* for String Playing." Ph.D. diss., New York University, 2011. viii, 224pp.

Pedagogy>Materials, General

Examines Silva's unfinished *Vademecum*, a comprehensive guide to cello technique, which the cellist worked at over the span of three and a half decades. Silva's approach to cello playing and pedagogy is physiologically based. Peng dissects this approach, detailing Silva's thoughts on a variety of specific right- and left-hand techniques. Includes musical examples and figures.

Pereira, David. *A Cellist's Companion: Practising Eloquence and Outward Flow*. Gunning: David Pereira, 2005. 232pp.

Performance>General

An extensive revision of the author's earlier work, *Violoncello!: One with Your Sound* (see below).

Pereira, David. *Eloquent Cello Technique*. Gunning: David Pereira, 2003. 55pp.

Performance>General

Musings on elevating one's playing technique through eloquence and a "centrifugal" approach in which sounds "flow outward from the centre" (publisher description).

Pereira, David. *The Larrikin Cellist: 68 Ideas on Freedom and Control for the Extraordinary Cello Student*. Murrumbateman: VOWYS, 2008.

Performance>General

"Contains some of [Pereira's] favourite thoughts about cello playing. He presents them as if to his ideal student – one essential useful thought per lesson. Therefore it is a partial cello playing guide for any more-or-less like-minded mature student of cello" (publisher description).

Pereira, David. *Violoncello!: One with Your Sound*. Gunning: David Pereira, 2001. 444pp.

Performance>General

Explores philosophies, psychologies and intentions in various aspects of practicing and performing along with more concrete physical approaches.

Pezzoli, Gina Annalise. "William Henry Squire's Out-of-Print Works for Cello and Piano: Analysis and Suggestions for Teachers." D.M.A. diss., University of North Carolina – Greensboro, 2011. v, 39pp.

Repertoire>History & Analysis>Cello & Piano Works;
Pedagogy>Materials

Reviews nine little known works by Squire: *Chant D'Amour*; *Gondoliera*; *Souvenir*; *Légende*; *Berceuse*; *Slumber Song/Entr'acte*; *Sérénade*, Op.15; *Gavotte Humoristique*, Op. 6; and *Meditation in C*, Op. 25. Catalogs each piece in order of difficulty and provides the following information: title, publisher information, date of publication, recordings, notes, tempo marking, key, range, clefs used, positions required, double stops or passagework, bowing issues, rhythm/counting issues, skills reinforced by the work, and relevance and place in cello literature. Biographical information on Squire included. No musical examples.

Placzek, Roman. "Importance and Pedagogical Value of Three Sonatas for Two Cellos, Op. 43 by Bernhard Romberg." D.M.A. diss., University of North Carolina – Greensboro, 2014. vi, 127pp.

Repertoire>History & Analysis>Chamber Works; Pedagogy>Materials

Analyzes the Op. 43 duo sonatas by Romberg, specifically the edition prepared by Grützmacher. After a general comparison of the two cello parts, each sonata is discussed in terms of length, note values, technical difficulty, fingering and bowing complexity, and general level of difficulty. Includes many specific suggestions for teaching and performing the works. Appendix provides a complete score. Tables and musical examples throughout.

Potter, Christine Kyprianides. "Playing Bach's Bass Lines: A Guide to the Sacred Works for the Orchestral Cellist." D.M. diss., Indiana University, 2009. xi, 191pp. [not on PQ]

Repertoire>History & Analysis>Orchestral Works, Composer

Power, Celeste. "Zoltán Kodály's Sonata for Unaccompanied Cello, Op. 8: One Cellist's Path to Performance." D.M.A. diss., Louisiana State University, 2013. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Prieto, Carlos. *The Adventures of a Cello*. Translated by Elena C. Murray. Austin: University of Texas Press, 2006. xv, 350pp. Revised ed. [with new epilogue] Austin: University of Texas Press, 2011. xv, 365pp.

Instrument>Chronicles; General Reference; Repertoire>Lists and Guides; Cellists>Autobiography

Originally published in Spanish in 1998 as *Las aventuras de un violinchelo*. Mexican cellist Carlos Prieto chronicles the life of his 1720 Stradivari cello, known as the Piatti, which he bought in 1978. Much of the book is general reference, including sections on the history of violin making and

cello repertoire. Appendices include extensive listing of twentieth and twenty-first century cello music organized by country of origin (particular emphasis on Spanish- and Portuguese-speaking countries, whose composers the author is particularly associated with) and Prieto's discography and concert reviews. Epilogue in the revised edition brings Prieto's story up to 2009. Many photos and figures throughout. Includes CD of Prieto playing the Piatti titled *From Bach to Piazzolla*.

Ragno, Janelle Suzanne. "The Lutheran Hymn 'Ein' feste Burg' in Claude Debussy's Cello Sonata (1915): Motivic Variation and Structure." D.M.A. diss., The University of Texas – Austin, 2006. xiv, 123pp.

Repertoire>History & Analysis>Cello & Piano Works

Investigates Debussy's purported use of Martin Luther's hymn tune "Ein' feste Burg" ("A Might Fortress is Our God") in his Cello Sonata. The author asserts that motives derived from the hymn along with hidden quotes of the French anthem "La Marseillaise" have nationalistic significance in the context of the First World War. Figures throughout.

Raychev, Evgeni Dimitrov. "The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of their Lives and Works." D.M. diss., Florida State University, 2003. x, 91pp.

Cellists>Collective Biography

Compiles "brief biographies of those cello virtuosos who were also prominent composers in their time, discuss[es] the cello works that have preserved their pedagogical value, and suppl[ies] a list of the composers' cello compositions" (abstract). Twelve cellists are included: Boccherini, J.L. Duport, Romberg, Dotzauer, Kummer, Servais, Franchomme, Piatti, Goltermann, Grützmacher, Davidov, and Popper. Musical examples throughout.

Raynovich, William Jason. "Lutoslawski's *Grave*: An Examination of the Cello and Piano Version Compared to the Orchestrated Version." D.M.A. diss., University of Illinois at Urbana-Champaign, 2001. 73pp.

Repertoire>History & Analysis>Cello & Piano Works, Concertos

Detailed analysis of both versions of Lutoslawski's *Grave*, including sections on pitch, rhythm and meter, dynamics and articulation, form, additive process, cellular process, as well as differences between versions. Musical examples throughout.

Reilly, Marta. "Analysis and Performance Suggestions for Witold Lutoslawski's *Grave: Metamorphoses for Cello and Piano*." D.M.A. diss., City University of New York, 2014. xii, 157pp.

Repertoire>History & Analysis>Cello & Piano Works

Discusses and analyzes Lutoslawski's *Grave*. "The introduction describes background, circumstances of the composition, editions, publications, performance, reception history, and summarizes other Lutoslawski compositions for cello. The analysis describes the melody, harmony, rhythm, dynamics, articulation, agogic, texture, and compositional techniques. Sketches of *Grave* are used for further analysis and comparison. The dissertation also explores connections with other compositions, such as Debussy's *Pelléas et Mélisande* and Lutoslawski's *Funeral Music*" (abstract). Includes performance suggestions. Musical examples and tables throughout.

Reis, Stephen. "Benjamin Britten, Three Dramatic Analyses: Placing the First Cello Suite in Context." D.M.A. diss., University of Washington, 2004. iv, 94pp. [no full text on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Analyses of Britten's First Suite for Cello, Op. 72 along with his opera *Curlew River*, Op. 71 and song cycle *Songs and Proverbs of William Blake*, Op. 74. Through investigations of form, motivic development, melody, harmony, textures, etc., Reis examines the First Suite's connection with the composer's perhaps better known works for voice. Includes musical examples.

Rigby, Lauren Riley. "From the Perspective of Critical Theories: Classically Trained Cellists Who Improvise." Ph.D. diss., New York University, 2010. viii, 345pp.

Performance>Technique & Style

An in-depth study that "explores themes of hegemony, resistance, empowerment, ideology, and identity through data produced from interviews with five classically trained cellist-improvisers. Specifically, this study investigates the cellists' experiences through the lenses of feminist theory and critical pedagogy" (abstract). The cellists involved are Stephanie Winters, Daniel Levin, Jody Redhage, Tomas Ulrich, and Will Martina.

Rodgers, Joseph William. "The Solo Cello Works of Edward Burlingame Hill and David Stanley Smith; French Trained American Composers." D.M.A. diss., University of Kansas, 2006. 45pp. [not on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Explores the lives and works of two New Englander composers active in the late nineteenth and early twentieth centuries. Both Hill and Smith were well-respected in their time, but became forgotten as new generations of American composers came up (many of whom they trained at Harvard and Yale). Three works are analyzed: Hill's *Sonatina for Cello and Piano* and *Lyrical Piece for Cello and Orchestra* (arranged for cello and piano by the author) and Smith's *Sonata for Cello and Piano*. Analyses cover form, thematic development, harmonic structure, instrument interplay, etc. A biographical sketch of each composer is included. Musical examples throughout.

Rodriguez, Joshua Eliecer. "'Tiemble y estalle la fiesta:' Toward Understanding Alberto Ginastera's Musical Language in the Final Decade of His Neo-Expressionist Phase through Analysis of the *Cello Concerto No. 2* with a Focus on Symmetrical Structures and Symbolism." Ph.D. diss., University of California – Los Angeles, 2015. vii, 98pp.

Repertoire>History & Analysis>Concertos

Volume one of two in Rodriguez's dissertation (Vol. II is his composition – a piano concerto). Analyzes Ginastera's 1980-1981 concerto, "look[ing] at the context of the work's creation (as a ten-year anniversary gift to his wife, cellist Aurora Natola), [exploring its] use of allusion and symmetrical structures, and [investigating] its synthesis of musical polarities" (abstract). Musical examples throughout.

Rolen, Russell J. "ModernCelloTechniques.com: An Internet Resource for Extended Cello Techniques." D.M. diss., Northwestern University, 2011. 65pp. [not on PQ]

Performance> Technique & Style

"...serves as a companion to the website ModernCelloTechniques.com,... an educational resource for cellists that focuses on the extended techniques required in many contemporary cello compositions. The website identifies and explains frequently employed techniques, gives examples of notation used by contemporary composers, and provides practice strategies, exercises, and video demonstrations to help the intermediate or advanced cellist perfect each technique" (abstract). The dissertation explains the need for the website, puts it in context with a review related literature, explains the technology, and discusses the future. An appendix includes several practice exercises.

Rondón, Tulio. "Cultural Hybridization in the Music of Paul Desenne: An Integration of Latin American Folk, Pop and Indigenous Music with Western Classical Traditions." D.M.A. diss., University of Arizona, 2005. 93pp.

Repertoire>History & Analysis>Composer, Unaccompanied Works

Studies the music of Venezuelan composer Paul Desenne with particular focus on his 2002 work for solo cello, *Jaguar Songs*, a piece that demonstrates the composer's propensity for incorporating various folk,

pop, and indigenous influences into his classical compositions. Musical examples throughout.

Rothfuss, Joan. *Topless Cellist: The Improbable Life of Charlotte Moorman*. Cambridge: MIT Press, 2014. xiii, 447pp.

Cellists>Biography

Explores the life and work of cellist Charlotte Moorman (1933-1991), an American cellist trained at Juilliard who became a major player in the avant-garde movement, collaborating with artists such as Yoko Ono, Joseph Beuys, John Cage, and June Paik. She became famous in the 1960s for her unconventional (and often unclothed) performance antics, once even getting arrested for playing topless. Appendix details several avant-garde festivals that Moorman was involved with. Photographs and illustrations throughout.

Ruck, Jonathan. "The Cello Works of Miklós Rózsa." D.M. diss., Indiana University, 2012. vii, 170pp. [not on PQ]

Repertoire>History & Analysis>Composer

Ryan-Kelzenberg, Matthew A. "A Guide to Pedagogy and Technique in Alfredo Piatti's Twelve Caprices, Op. 25 (1865)." D.M.A. diss., Arizona State University, 2009. xx, 92pp.

Pedagogy>Materials; Repertoire>History & Analysis>Unaccompanied Works

Analyzes Piatti's Caprices, highlighting the form and function of each, and providing suggestions for each hand. Includes exercises to accompany each Caprice along with excerpts from related repertoire. Provides biographical information on Piatti and background on the Caprices. Musical examples and figures throughout.

Rzeczycki, Tomasz Sebastian. "Felix Mendelssohn's Sonata for Cello and Piano in D-Major, Op.58, Its Place in the History of the Cello Sonata and The Influence of Beethoven." D.M.A. diss., University of Texas – Austin, 2002. xi, 133pp.

Repertoire>History & Analysis>Cello & Pianos Works

Examines Mendelssohn's Op. 58 Cello Sonata from 1843. Provides historical context with a particular emphasis on Beethoven's five landmark sonatas and supplies structural analysis of each movement. Tables and musical examples throughout.

Sairanen, Antti, ed. *Daniil Shafran: Cello Solo*. Translated by Alice Jordan. Rødding: Sacontala, 2009. 510pp.

Cellists>Biography

Sandor, Ashley. "Extended Techniques for String Instruments as Applied to Selected Twentieth-Century Cello Repertoire." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2004. 86pp.

Repertoire>History & Analysis>Period;
Performance> Technique & Style

"...describe[s] and compare[s] the expanded colors and vocabulary of sounds and techniques found in selected twentieth-century literature...and make[s] practitioner's suggestions for successful performance of those expanded techniques. The material is organized into four categories: (a) pizzicato, (b) bowing, (c) harmonics, and (d) miscellaneous percussive and added vocal techniques" (abstract). Appendix includes musical examples.

Sazer, Victor. *New Directions in Cello Playing: How to Make Cello Playing Easier Without Pain*. Los Angeles: Ofnote, 1995. xi, 176 pp. 3rd ed. [revised and expanded]. Los Angeles: Ofnote, 2003. xiv, 195pp.

Performance>Physiology, General

Addresses the body mechanics of playing cello. Discusses pain – it's causes, manifestations, and prevention. Chapters coverer major aspects of cello technique from an anatomical, tension-free perspective. Third edition includes additional chapter about teaching beginners. Illustrations and musical examples throughout.

Schmidt, Michal. "Two Sonatas, Two Instruments – One Performer: Analysis and Interpretation of Beethoven's Sonatas for Piano and Cello, Opus 5 no. 1 and Opus 102 no. 2." D.M.A. diss., Temple University, 2002. ix, 111pp.

Repertoire>History & Analysis>Cello & Piano Works

Multimedia document investigating "how a musical composition becomes a part of a performer's life and how the performer's emotions are stimulated by the music and, in turn, conveyed to an audience" (abstract). Schmidt records Beethoven's first and last Sonatas playing both the piano and cello. Contains analysis and performance suggestions. Musical examples and tables throughout.

Sensbach, Stephen. *French Cello Sonatas, 1871-1939*. Dublin: Lilliput Press, 2001. xxvii, 322 pp.

Repertoire>Lists & Guides

Survey of 100 sonatas for cello and piano written by French composers between the end of the Franco-Prussian War and the start of World War II. Each piece presented with basic information (movements; names, dates, places associated with the piece, etc.) and facsimile of the first few measures along with biographical remarks concerning the composer and comments from the author. First of thirteen appendices gives similar (though abbreviated) treatment to thirty-seven unpublished sonatas. Other appendices included sonatas listed by composer and date, recommended sonatas, cellist and pianist biographies, and a select discography. Photos and illustrations throughout.

Shaw, Laura Beth. "Wilhelm Bernhard Molique's Concerto for Violoncello, Op. 45: A Historical and Practical Study." D.M.A. diss., University of Iowa, 2011. vii, 325pp.

Repertoire>History & Analysis>Concertos

Examination of Molique's 1853 concerto, along with a biography of the composer, general history of the cello concerto, account of the history and performances of the Op. 45 Concerto, analysis, comparison of editions, and notes for performing and teaching the piece. Appendices provide and compare various versions of Molique's work. Tables and musical examples throughout.

Shen, Fang-Yi. "A Pedagogical and Analytic Comparison of Auguste Franchomme's Twelve Caprices, Op. 7 and Alfredo Piatti's Twelve Caprices, Op. 25." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2009. viii, 194pp.

Pedagogy>Materials; Repertoire>History & Analysis>Unaccompanied Works

"...focuses on the [two sets of Caprices], exploring the history of the cello techniques covered, explaining aspects of the music from a Schenkerian point of view, comparing the similarities and differences in technique and compositional style, and integrating aspects of performance and analysis" (abstract). Two pairs of etudes, one from each book in both cases, are analyzed more thoroughly and compared. Includes biographical information on the two composers. Musical examples throughout.

Shim, Ji Yon. "Selected Chamber Works with Violoncello of Henrique Oswald (1852-1931), A Neglected Brazilian Composer." D.M.A. diss., University of Illinois – Urbana-Champaign, 2004. v, 52pp. [not on PQ]

Repertoire>History & Analysis>Composer

Provides brief biography of Oswald along with notes on seven of his chamber works – four pieces for cello and piano, one piano trio, and two string quartets. Includes musical examples.

Shim, Yoonsook. "Historical Background, Analysis and Comparison of Interpretations for Shostakovich's Two Cello Concertos." D.M.A. diss., University of Illinois – Urbana-Champaign, 2002. iii, 135pp. [not on PQ]

Repertoire>History & Analysis>Concertos

Analyzes themes, harmony, and structure in Shostakovich's cello concertos and investigates various interpretations from several commercial recordings. Performers for comparative analysis are Mstislav Rostropovich, Natalia Gutman, Heinrich Schiff, Misha Maisky, and Yo-Yo Ma. Musical examples throughout. Includes discography.

Siblin, Eric. *The Cello Suites: J.S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece*. Toronto: House of Anansi Press, 2009. 319pp. New York: Atlantic Monthly Press, 2009. 319pp.

Repertoire>History & Analysis>Unaccompanied Works;
Cellists>Biography

"...weaves together three dramatic narratives: the disappearance of Bach's manuscript in the eighteenth century; Pablo Casals's discovery and popularization of the music in Spain in the late-nineteenth century; and Siblin's infatuation with the suites in the present day" (publisher description). Siblin, a former pop-music critic, was inspired to investigate the Suites after hearing a performance by cellist Lawrence Lesser in 2000. The book is organized, like Bach's pieces, into six sections (Suites) each with six chapters (movements). Includes list of suggested listening.

Simenauer, Wilfred. *Slaving Over a Hot Cello*. Saarbrücken: Lambert Academic Publishing, 2011. 228pp.

Cellists>Autobiography

Memoirs of Wilfred Simenauer, German-born cellist with a long career as an orchestral player and soloist primarily in Britain, New Zealand, and Australia. Includes the author's thoughts on diverse topics and also shares the exploits of many great conductors such as Victor de Sabata, Giulini, Koussevitzky, Beecham, Karajan, and others.

Simidtchieva, Marta Dilianova. "An Annotated Bibliography of Works for Cello and Orchestra by Bulgarian Composers Written between 1925 and 2000." D.M.A. diss., Florida State University, 2005. 68pp. [not on PQ]

Repertoire>Lists & Guides

Catalog of Bulgarian cello concertos. Entries (in their most complete form) contain a brief biography of the composer, description of style, year of composition, first performance, dedication, recordings, publication, unusual compositional tools, and notes on musical and technical aspects. Overview of Bulgarian music and information on notable Bulgarian cellists precede the annotated bibliography.

Simpson, R. Eric. "The Effect of Performance Errors on Perceptions of Performance Quality in J.S. Bach's *Bourée* [sic] from the *Suite for Unaccompanied Cello #3*." Ph.D. diss., Florida State University, 2009. viii, 94pp.

Repertoire>History & Analysis>Unaccompanied Works;
Performance>General

Proposes to "determine how errors in performance affect perceptions of performance quality by musicians while listening to an excerpt of Bach's *Bourrée* from the *Suite for Unaccompanied Cello #3*" (abstract). Presents methods and results of empirical study in which listeners responded to several versions (with varying degrees of error) of the *Bourrée*. Tables and figures throughout.

Skogen, Meaghan Elizabeth. "The Multi-Cello Ensemble Writing of Laszlo Varga: A Study of His Arrangements for Multi-Cello Ensemble of the Adagio Con Variazione for Cello and Orchestra by Ottorino Respighi." D.M.A. diss., University of North Carolina – Greensboro, 2011. ix, 112pp.

Repertoire>History & Analysis>Chamber Works

Studies Varga's process of arranging for cello ensemble. Examines his two arrangements of Respighi's Variations: the first for eight cellos and a cello soloist, and the second for the same ensemble plus harp. Appendix includes a transcript of the author's interview with Varga. Figures throughout.

Smith, Brent D. "A Stylistic Analysis of the *Sonata in C Minor* for Cello and Piano by Eugen Kapp." D.A. diss., University of Northern Colorado, 2000. xiv, 211pp.

Repertoire>History & Analysis>Cello & Piano Works

Analysis of the Cello Sonata written by Estonian composer Eugen Kapp (1908-1996). Includes biography of the composer emphasizing events surrounding the 1948 composition. Two appendices include a listing of Kapp's compositions and a performance edition of the Cello Sonata with fingerings and bowings by the author. Musical examples throughout.

Song, Eun-Kyung. "Korean Cello Music: A Catalogue and Survey." D.M. diss., Indiana University, 2007. v, 148pp. [not on PQ]

Repertoire>Lists & Guides

Catalogs 329 cello works by Korean composers in the following genres: cello concertos, unaccompanied cello works, cello duos, and cello ensemble pieces. Appendices include glossary, chronological list of works, list of composers' societies and music associations, and supporting documents.

Song, Injung. "In-Depth Study of Isang Yun's *Glissées Pour Violoncelle Seul*." D.M.A. diss., Boston University, 2008. xiv, 119pp.

Repertoire>History & Analysis>Unaccompanied Works

Analyzes Yun's *Glissées* (1970) and examines the composer's life and work. Analysis discusses "how the idea of Taoism, yin and yang theory, and the sound of Korean traditional instruments are incorporated into *Glissées* while applying twelve-tone [theory] as a basic frame of the work" (abstract). Includes musical examples and tables, as well as a glossary of Korean terms.

Starker, Janos. *The World of Music According to Starker*. Bloomington: Indiana University Press, 2004. ix, 340pp.

Cellists>Autobiography

Autobiography of the Hungarian-American cellist Janos Starker (1924-2013). Starker served as principal cellist of the Dallas Symphony, Metropolitan Opera Orchestra, and Chicago Symphony, and was a longtime cello professor at Indiana University. The book describes "his early musical education during World War II in Hungary...his world tours, educational philosophy, and recording and pedagogical legacy" (publisher description). Includes a number of short stories and other writings on various topics by Starker that were published in newspapers, trade journals, etc. throughout the cellist's career along with a discography. Also includes a CD of a live performance of Strauss's Sonata in F, Op. 6; Beethoven's Sonata in C Major, Op. 102, No. 1; Brahms's Sonata in E Minor, Op. 38; and Schubert's Sonatina in D, Op. 137, No. 1. Photographs throughout.

Staykova, Zlatina. "A Contextual Approach to Learning Orchestral Excerpts for Cello." D.M.A. diss., Florida State University, 2009. 106pp. [not on PQ]

Repertoire>History & Analysis>Orchestral Works

"...aims to create a broader perspective on the study of orchestral excerpts, in which the performance and preparation of orchestral repertoire is elevated to the art of chamber music playing" (abstract). For ten standard orchestral excerpts, the author gathers information on the composer and his style, historical background, a theoretical analysis, and performance suggestions.

Steely, Kathryn. "Large-Scale Architecture in the J. S. Bach Violoncello Suite Preludes and the Formation of Interpretation." D.M. diss., Northwestern University, 2002. ix, 215pp.

Repertoire>History & Analysis>Unaccompanied Works

"Explor[es] the elements that provide grouping structure and examin[es] the hierarchy of grouping levels [in order to] give the performer the needed tools to make interpretive decisions that build an understanding of the larger architecture of the movement, resulting in better communication of the musical whole" (abstract). Author is a violist, so all musical examples are in alto or treble clef. Appendices list both cello and viola editions of the Suites. Figures throughout.

Sturman, Esra. "Krzysztof Penderecki's *Divertimento/Suite for Cello Solo* (1994-2013): A Stylistic Analysis and Performance Guide." D.M.A. diss., University of North Texas, 2014. viii, 56pp.

Repertoire>History & Analysis>Unaccompanied Works

Studies the Polish composer Krzysztof Penderecki and his works for cello, particularly the *Divertimento/Suite*, an eight-movement work for solo cello written over the span of nineteen years. Sets out "to create a practical performance guide to [the *Divertimento/Suite*] with a detailed stylistic, textural, and motivic analysis of all eight movements" (abstract). Musical examples throughout.

Su, Elizabeth Shin-I. "Innovative Use of Technique in Benjamin Britten's Cello Works: The Inspiration of Mstislav Rostropovich." D.M.A. diss., University of Maryland – College Park, 2003. ii, 61pp.

Repertoire>History & Analysis>Composer

Focuses on the techniques of multiple stops, drone, unique use of pizzicato, harmonics, separation of voices, and *moto perpetuo* used in Britten's five works for cello, all dedicated to Rostropovich. Includes a biography of Britten, highlighting his relationship with Rostropovich. Includes musical examples.

Sun, Hsiao-mei. "Studies and Performances of Transcriptions for Cello from the Violin Repertoire." D.M.A. diss., University of Maryland, College Park, 2004. ii, 49pp.

Repertoire>History & Analysis>Genre

Gives brief background concerning violin works transcribed for cello. First highlights two composer transcriptions: Stravinsky's *Suite Italienne* and Bartók's *First Rhapsody*. Also describes four performer transcriptions: Franck's Sonata in A major (transcribed by Jules Desart), Schubert's Sonatina, Op. 137, No. 1 (transcribed by Janos Starker), Paganini's *Variations on a Theme from Rossini* (transcribed by Pierre Fournier), and Brahms's Sonata in D minor, Op. 108 (transcribed by the author with reference to a recording by Yo-Yo Ma). No musical examples included.

Taylor, A. J. "Aspects of Style and Technique in Cello Playing of the Late Nineteenth and the Twentieth Centuries: A Study of Selected Written Documents and Sound Recordings." Ph.D. diss., Lancaster University, 2000. 267pp. [no full text on PQ]

Performance>History

Examines stylistic and technical aspects such as left hand action and "finger percussion," shifting and portamento, vibrato, and expressive intonation, all of which have undergone significant development since the late 1900s. Pablo Casals' influence plays a major role in the study.

Timmons, Lena. "Using the Organ to Teach the Fourth Suite Prelude for Violoncello Solo by J. S. Bach." D.M.A. diss., University of North Carolina – Greensboro, 2012. v, 77pp.

Repertoire>History & Analysis>Unaccompanied Works

Seeks help in the organ idiom for cellists tackling the Prelude from Bach's Fourth Suite. "Discussing the timbres and technical issues of the organ can guide the cellist toward ideas of phrasing and articulation. Organ issues of registration, manual changes, and performance style can aid the performer, teacher, and student in large-scale analysis and phrasing, thus making this prelude more accessible and shedding a more positive musical light upon this movement to make it less intimidating and abstract" (abstract). Appendices include a performance edition and an organ transcription of the Prelude. Musical examples throughout.

Tunca, Ozan Evrim. "Most Commonly used Etude Books by Cello Teachers in American Colleges and Universities." D.M. diss., Florida State University, 2003. xii, 57pp.

Pedagogy>Materials

Statistical analysis of data received (via survey) from thirty-three cello teachers at American colleges and universities concerning their use of particular etude collections and other related information. Eleven standard etude books are included in the survey, each of which is discussed in the study. Tables and musical examples throughout.

Tunney, Clare. "The Bel Canto Cello: A Study of Violoncello Playing in Italy in the 19th Century." D.M.A. diss., University of Western Australia, 2012. [not on PQ]

Performance>History

Turner, John William. "Schenkerian Analysis and the Performance of Large-Scale Structure." D.M.A. diss., University of North Carolina – Greensboro, 2003. iv, 167pp.

Repertoire>History & Analysis>Cello & Piano Works

"...examines Schenkerian theory from a performer's perspective" (abstract). The author, a cellist, considers conventional approaches from Ralph Kirkpatrick and cellist Luigi Silva before applying his own in a discussion of Popper's *L'Andalouse* for cello and piano. Musical examples throughout.

Twitchell, Hans Brandon. "Alfred Schnittke's Cello Sonata no. 2 (1993/94): Referential Music in the Composer's Late Style." D.M.A. diss., University of Connecticut, 2006. v, 116pp.

Repertoire>History & Analysis>Cello & Piano Works

Examines the five movements of Schnittke's Second Cello Sonata, developing an appropriate methodology along the way. Provides biographical and stylistic background and discusses "duality" in Schnittke's work. Appendix lists the composer's late works.

Vest, Paul Joseph. "A Practical Study of Samuel Barber's Sonata for Cello and Piano, Op. 6." D.M.A. diss., University of Memphis, 2014. vi, 130pp.

Repertoire>History & Analysis>Cello & Piano Works

Provides a formal analysis of Barber's 1932 Sonata along with an overview of the composer's life. Also includes performance considerations for the piece and a discussion of its place in the context of nationality in American music. Musical examples throughout.

Walters, Ashley Melynda. "Six New and Recent Works for Solo Cello in Recording and Discussion." D.M.A. diss., University of California – San Diego, 2013. xi, 65pp.

Repertoire>History & Analysis>Unaccompanied Works;
Performance>Collaboration

Details the process of learning, performing, and recording six works for solo cello: *Sequenza XIV* by Luciano Berio, *Plainsound-Litany* by Wolfgang von Schweinitz, *Another Secular Calvinist Creed* by Andrew McIntosh, *Sweet Bay Magnolia with Berry Clusters* by Wadada Leo Smith, *For Stephanie (on our wedding day)* by Nicholas Deyoe, and *another anxiety* by Nicholas Deyoe. The author collaborated with Schweinitz, McIntosh, Smith, and Deyoe and writes about this process and how it affected the pieces themselves and the performer's interpretation. Musical examples throughout.

Wang, Liang-yu. "Max Reger's Sonata for Violoncello and Piano in A Minor, Op. 116: A Recording Project and Interpretive Study." D.M.A. diss., Arizona State University, 2009. vi, 60pp.

Repertoire>History & Analysis>Cello & Piano Works

Analyzes Reger's fourth and final sonata for cello and piano (completed 1910), including its form and themes. Compares the Sonata with two well-established works in the genre: Beethoven's Op. 69 Sonata and Brahms's Op. 99 Sonata. Discusses biographical information on Reger, including his struggles with physical and mental illness. Musical examples and figures throughout.

Wang, Yu Chi Vicky. "Julius Klengel (1859-1933) and Hugo Becker (1864-1941): Their Works and Legacies as Violoncello Performers and Pedagogues." D.M.A. diss., City University of New York, 2011. xiii, 159pp.

Cellists>Collective Biography; Pedagogy>Teacher, Materials

Studies the lives and work of Klengel and Becker, two German master cellists and pedagogues, highlighting their similarities and differences. Examines their early years and accomplishments, teaching careers, pedagogical materials, and compositions. Also discusses performing editions prepared by each cellist, including the Bach Suites. Appendices include a diagram of teacher-pupil relationships and a facsimile of Becker's *Begegnung*, Op. 7, No. 1. Musical examples throughout.

Watkins, Cornelia. *Rosindust: Teaching, Learning and Life from a Cellist's Perspective*. Houston: Rosindust Publishing, 2008. 168pp.

Pedagogy>General

Cellist and teacher Cornelia Watkins draws on her experiences as a student and pedagogue to present a series of thoughts and methods for teaching and playing the cello. Chapters fall into five sections: The Learning Environment, The Tools, The Music, The Freedom to Play, and The Unification of Ideas. Illustrations and photos throughout. Includes annotated bibliography.

Weber, Brent Michael. "An Annotated Bibliography of Published Repertoire and Performance Guide for Saxophone-Cello Duos." D.M.A. diss., University of Georgia, 2014. vii, 124pp. [not on PQ]

Repertoire>Lists & Guides

Catalogs seventeen saxophone-cello duos categorized by compositional style (post-tonal, neoclassical, or polystylistic). "Each entry [includes] the following information: the composer's birth and death years; title; movements; date of composition; approximate duration; name of publisher; date of publication; commissioning body (if applicable); and dedication (if applicable). Each annotation [describes] the work's form, style characteristic, and performance considerations for saxophone and cello" (abstract). Also provides insights from members of professional saxophone-cello duos.

Wee, Hyunsoo. "A Recording Project on Contemporary Cello Music by Selected Korean Composers." D.M.A. diss., Arizona State University, 2004. v, 83pp.

Repertoire>History & Analysis>Region

Provides brief composer biographies and program notes related to five works with cello written by Korean composers in the latter half of the twentieth century. Included works are: Solo Piece for Violoncello and

Piano by Jun-Il Kang, *Dodri* for Violoncello and Piano by Young-Jo Lee, *From the East* for Violoncello and Guitar by Sook-Ja Oh, *Monologue* for Violoncello by Young-Keun Park, and *Nore* for Violoncello and Piano by Isang Yun. Scores are included.

Whittaker, Nathan H. "Chordal Cello Accompaniment: The Proof and Practice of Figured Bass Realization on the Violoncello from 1660-1850." D.M.A. diss., University of Washington, 2012. v, 144pp.

Performance > Technique & Style, History

Traces the history of the cello as a chordal accompaniment voice – one of its earliest musical roles. Three chapters examine the history and theory of thorough-bass accompaniment, the practice of figured bass realization, and recitative accompaniment on cello. Musical examples throughout.

Wilson, Elizabeth. *Mstislav Rostropovich: Cellist, Teacher, Legend*. London: Faber and Faber, 2007. xviii, 382pp. Chicago: Ivan R. Dee, 2008. xx, 387pp.

Cellists > Biography

American edition titled *Rostropovich: The Musical Life of the Great Cellist, Teacher, and Legend*. Biography of Rostropovich, a monumental musician of the twentieth century. Originally published just one month before the cellist's death in 2007, the 2008 American edition includes just one additional paragraph in the epilogue. Wilson, a cellist, studied with Rostropovich in the 1960s. Fourteen chapters cover the cellist's life (beginning and ending in Russia), highlighting his storied career around the world as a performer, teacher, conductor, champion of new music, and more. Includes six "Interludes" – remembrances from former students of the master cellist. Two appendices list Rostropovich's cello students from 1947-1974 and reprint a letter he wrote to Russian newspapers. Illustrations throughout.

Wilson, Miranda Clare. "Shostakovich's Cello Sonata: Its Genesis Related to Socialist Realism." D.M.A. diss., University of Texas – Austin, 2005. ix, 84pp.

Repertoire>History & Analysis>Cello & Piano Works

Analyzes Shostakovich's 1934 Cello Sonata, investigating the reasons for its unique place amongst his mid-1930s compositions – the Stalin regime criticized and condemned nearly all his works from the period, but the Sonata remained unsuppressed. Provides historical and cultural background for 1930s Russia and its composers. Includes musical examples.

Winold, Allen. *Bach's Cello Suites: Analyses and Explorations*, 2 vols. Bloomington: Indiana University Press, 2007. x, 111pp. (Vol. 1: Text); ix, 139pp. (Vol. 2: Musical Examples).

Repertoire>History & Analysis>Unaccompanied Works

Full-length musical analytical study of Bach's six Cello Suites. Separate volumes for text and musical examples for easy reference. Analyses are divided by movement type, each focusing on a different aspect or technique: Preludes – basic harmony and melody, Allemandes – form, Courantes – detailed study of rhythm and melody, Sarabandes – advanced/speculative ideas, optional dances – relationship between music and dance, and Giges – recomposition. Additional chapters cover historical background and summary of analyses. Volume 2 includes the complete scores and illustrates the author's analyses. Volume 1 includes various tables and graphs.

Witt, Penelope Alice. "National Dance and Folk Elements in Argentine Cello Compositions." Ph.D. diss., University of Tasmania, 2008. x, 185pp. [not on PQ]

Repertoire>History & Analysis>Region

Wojciechowski, Tomasz J. "The Essence of Instrumental Technique in David Popper's High School of Cello Playing, Op. 73, in Comparison with Some Other Important Collections of the Era, with Emphasis on Alfredo Piatti's 12 Caprices, Op. 25." D.M. diss., Indiana University, 2003. vii, 58pp. [not on PQ]

Pedagogy>Materials;
Repertoire>History & Analysis>Unaccompanied Works

Wu, Pin-I. "An Annotated Bibliography of Unaccompanied Violoncello Repertoire Published in the United States from 1990 to the Present." D.M.A., University of Miami, 2005. ix, 127pp.

Repertoire>Lists & Guides

Catalog of recent unaccompanied cello works. Entries (in their most complete form) include composer's name, birthplace and dates, composition's name and year, publisher, commissioning body, dedication, first performer, first performance location and date, level of difficulty, and approximate duration. Also included is a brief description, notes from the author, and musical examples. Several appendices provide various lists derived from the bibliography (composer names, publishers, cellists, countries of origin, etc.).

Wu, Yu-Hsien. "Sonata for Solo Cello, Opus 28, by Eugène Ysaÿe." D.M.A. diss., University of Wisconsin, 2006. 65pp. [no full text on PQ]

Repertoire>History & Analysis>Unaccompanied Works

Analysis of Ysaÿe's four-movement Solo Sonata. Includes biographical information and compares available editions. Appendices compare the Sonata with Bach's unaccompanied works and with Ysaÿe's own violin sonatas.

Wu, Yu-Ting. "Music and National Identity: A Study of Cello Works by Taiwanese Composers." D.M.A. diss., City University of New York, 2010. xiii, 168pp.

Repertoire>History & Analysis>Region

Explores the intersection of native folk elements and Western compositional techniques in Taiwan. Within this context, the study analyzes five works for cello from the three most recent generations of

Taiwanese composers: *Trio: Nostalgia, Three Melodies* by Tsang-Houei Hsu, *Cello Concerto* by Tyzen Hsiao, *Idea and Image* by Shui-Long Ma, *Monologue of Sin* by Gordon Chin, and *Trio* by Kwang-I Ying. Musical examples and tables throughout.

Yang, Emily. "Supplemental Material for the Suzuki Cello Core Repertoire, as used by Selected American Teachers." D.M.A. diss., Boston University, 2000. 249pp. [no full text on PQ]

Pedagogy>Materials

Examines the curriculum of a select group of experienced Suzuki cello teachers, focusing on pieces used to augment the ten-volume *Suzuki Cello School*.

Yapp, Francis. "*Les Prétentions du Violoncelle: The Cello as a Solo Instrument in France in the Pre-Duport Era (1700-1760)*." Ph.D. diss., University of Canterbury, 2012. iii, 299pp. [not on PQ]

Performance>History

Yu, Chia-Li. "Solutions for Problematic Cello Passages in Selected Chamber Music." D.M.A. diss., University of Miami, 2015. viii, 96pp.

Repertoire>History & Analysis>Chamber Works

"...intend[s] to provide bowing, fingering, and musical solutions for selected chamber works to aid students, amateurs, and chamber music professionals in their preparation of these pieces" (abstract). Excerpts studied come from works (primarily string quartets) by Beethoven, Borodin, Brahms, Debussy, Dvořák, Ravel, Schubert, Shostakovich, Smetana, and Wolf. Includes a brief historical description of each work. Musical examples provided.

Yun, Mi Yeon. "A New Vision for the Genre: The Five Cello Sonatas of Ludwig Van Beethoven and the Striving Towards Instrumental Equality." D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 2013. 61pp.

Repertoire>History & Analysis>Cello & Piano Works

"...stud[ies] the relationship between the cello and the piano in each of the five cello sonatas of Ludwig van Beethoven and demonstrate[s] that the equal treatment of both instruments, so widely praised in the Op. 69 sonata, is present in all five works" (abstract). Includes discussion of Beethoven's development as a composer and the evolution of the cello sonata genre. Musical examples throughout.

Yun, Yeon-Ji. "The Ten Cello Concertos by Bernhard Heinrich Romberg." D.M. diss., Indiana University, 2012. xiii, 86pp.

Repertoire>History & Analysis>Concertos

Studies the life and work of German cellist-composer Bernhard Romberg (1767-1841). After a biography, Romberg's ten cello concertos are first examined for their Romantic content, and then given a technical analysis. Musical examples, tables, and illustrations throughout.

Zhang, Yixing. "Cello Education in Taiwan." D.M.A. diss., University of South Carolina, 2002. ix, 92pp. [not on PQ]

Pedagogy>Region

Zhao, Feng. "The Expansion of Cello Technique: Thumb Position in the Eighteenth Century." D.M.A. diss., The University of Texas – Austin, 2006. x, 88pp.

Performance>History

Examines the cello's emergence as a virtuoso solo instrument in the mid-1700s in relation to the advancement of technique, particularly thumb

position. For evidence, the study investigates concertos by Cirri, Filtz, Boccherini, and Haydn, as well as Jean-Louis Duport's 1806 treatise, *Essai sur le doigté du violoncello et sur la conduite de l'archet*. Figures throughout.

CHAPTER V

CONCLUSION

The sources contained within the bibliography collectively form an informative snapshot of recent cello research. In order to gain a more comprehensive view of existing cello-related sources, further research will be needed to add the many books and dissertations from before 2000, as well as to update the bibliography as new material is produced. Moreover, there is a need to catalogue informative sources of types not included in this study, such as articles from scholarly journals and other periodicals.

If you know of a book or dissertation that should be included in this study, but is not listed, please email the author at karlronnevik@gmail.com.

REFERENCES

Griscom, Richard and David Lasocki. *The Recorder: A Research and Information Guide*. New York: Routledge, 2011.

Katz, Mark. *The Violin: A Research and Information Guide*. New York: Routledge, 2006.

Lipori, Daniel G. *A Researcher's Guide to the Bassoon*. Lewiston: Edwin Mellen Press, 2002.

APPENDIX A

SELECTED SOURCES ORIGINALLY PUBLISHED PRIOR TO 2000, BUT STILL IN PRINT AFTER 2000

Easton, Carol. *Jacqueline du Pré: A Biography*. London: Hodder & Stoughton and New York: Summit Books, 1989. 224pp.

Cellists>Biography

Biography of du Pré written by an American friend of the British cellist. First biography released after du Pré's death in 1987. Eight pages of plates.

Pleeth, William. *Cello*, Edited and Compiled by Nona Pyron. London: Macdonald & Co., 1982. xiv, 290pp. New York: Schirmer Books, 1983. xiv, 290pp.

General Reference

Published in the Yehudi Menuhin Music Guides series. Guide to the cello divided into four sections: (1) "The Philosophy of Playing the Cello," (2) "The Basics of Technique on the Cello," (3) "Teachers and Parents," and (4) "The History and Repertoire of the Cello." Includes a list of neglected, but recommended cello works. Illustrations and musical examples throughout.

Smaczny, Jan. *Dvořák: Cello Concerto*. Cambridge: Cambridge University Press, 1999. x, 120pp.

Repertoire>History & Analysis>Concertos

An historical and analytical guide to Dvořák's Cello Concerto published as part of the Cambridge Music Handbooks series. Seven chapters discuss topics such as Dvořák's relationship with the cello in his writing, the Concerto's antecedents and compositional process, analyses of the score, and important performers and performances. Emphasis on the unique

qualities of the Concerto as compared to Dvořák's other compositions. Musical examples throughout. Includes select bibliography and discography.

Stowell, Robin, ed. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999. xvi, 269pp.

General Reference

A guide to the cello's physical development, prominent performers, repertoire, and technique. Collects thirteen essays written by mostly British scholars and performers. Includes numerous musical examples and illustrations, a list of cello treatises, a glossary, and an extensive bibliography. Essays included are: John Dilworth, "The Cello: Origins and Evolution" and "The Bow: Its History and Development;" Bernard Richardson, "Cello Acoustics;" Margaret Campbell, "Masters of the Baroque and Classical Eras," "Nineteenth-Century Virtuosi," and "Masters of the Twentieth Century;" Robin Stowell and David Wyn Jones, "The Concerto;" Robin Stowell, "The Sonata" and "Other Solo Repertory;" Peter Allsop, "Ensemble Music: In the Chamber and the Orchestra;" Valerie Walden, "Technique, Style and Performing Practice to c.1900;" R. Caroline Bosanquet, "The Development of Cello Teaching in the Twentieth Century;" and Frances-Marie Uitti, "The Frontiers of Technique."

Walden, Valerie. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*. Cambridge; New York: Cambridge University Press, 1998. xv, 311pp.

Performance>History

"...address[es] the full range of performance issues for the cello from the Baroque to the early Romantic period. The development of playing techniques and stylistic transitions are traced regionally through a comparison of Italian, French, German, English, and East European performance traits. Through a close study of contemporary violoncello methods, music, early instruments, periodicals, diaries, letters and

pictures, [the author] examines construction methods for instruments and bows, fingering and bowing techniques, special effects and ornamentation, accompanying skills and the stylistic preferences of the most famous soloists" (publisher description). Includes over 300 music examples, plates, and figures.

Wilson, Elizabeth. *Jacqueline du Pré*. London: Weidenfeld & Nicolson, 1998. xiii, 466pp. New York: Arcade, 1999. xiii, 466pp.

Cellists>Biography

American edition published with the subtitle "Her Life, Her Music, Her Legend." The last of three biographies published to date after du Pré's death in 1987, the others being by Carol Easton (see above) and Hilary and Piers du Pré (*A Genius in the Family*, later titled *Hilary and Jackie*, not included in the present bibliography). Wilson, a cellist, was a longtime friend of du Pré's. Twenty-eight chapters cover du Pré's life, with a particular emphasis on her musical achievements. Sixteen pages of plates.