
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

Karl A. Ronnevik

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2016

Approved by

______________________________
Committee Chair
For Jessica, Peter, and the one on the way.
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.

Committee Chair ________________________________

Committee Members ______________________________

______________________________

Date of Acceptance by Committee

______________________________

Date of Final Oral Examination
# TABLE OF CONTENTS

## CHAPTER

I. ABOUT THE BIBLIOGRAPHY ................................................................. 1
   Purpose and Uses ................................................................................. 1
   Parameters ......................................................................................... 3
   Research Methods .............................................................................. 8
   Entries ................................................................................................. 9

II. TOPIC CATEGORIES ............................................................................ 12

III. SOURCES BY CATEGORY ................................................................. 16
   General Reference .............................................................................. 16
   Instrument ......................................................................................... 16
   Cellists ............................................................................................... 17
   Performance ....................................................................................... 19
   Pedagogy ............................................................................................ 22
   Repertoire .......................................................................................... 26

IV. ANNOTATED BIBLIOGRAPHY ......................................................... 40

V. CONCLUSION ..................................................................................... 131

REFERENCES ....................................................................................... 132

APPENDIX A. SELECTED SOURCES ORIGINALLY PUBLISHED
   PRIOR TO 2000, BUT STILL IN PRINT AFTER 2000 ........... 133
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
quotations marks. For more information on a source, consult Chapter IV or the
Appendix if indicated.

General Reference

Pleeth, William. Cello. [Appendix]
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.
**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**

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

**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]  
Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue."  
Mercier, Anita. *Guilhermina Suggia, Cellist.*  
Morreau, Annette. *Emanuel Feuermann.*  
Sairanen, Antti, ed. *Daniil Shafran: Cello Solo.*  
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

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. 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.

Acoustics

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

Collaboration

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

Physiology

Kleesattel, Andrea L. "Applications of Somatic Practices to Cello Playing and Pedagogy."
Miyahira, Jennifer. "The Application of Motor Learning Science to Practicing Cello."

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

Epperson, Gordon. The Art of Cello Teaching.
Fetherston, Mary Davis. "Building Memory Structures to Foster Musicianship in the Cello Studio."
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.*

**Bowing**


**Left Hand**

Chen, Tzu Yun. "A Pedagogical Approach to Vibrato Styles for Advanced Cello Students and their Teachers."

**Level**

Bebe, David Martin. "A Logical and Comprehensive Sequence of Skills for Teaching Children the Cello."
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
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."
Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue."
Park, So Youn. "Effective Practice Methods for David Popper's Virtuosic Pieces and the Relationship between Selected Pieces and Etudes."
Placzek, Roman. "Importance and Pedagogical Value of Three Sonatas for Two Cellos, Op. 43 by Bernhard Romberg."
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."
Yang, Emily. "Supplemental Material for the Suzuki Cello Core Repertoire, as used by Selected American Teachers."

Physiology

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

Teacher

Aureden, Elizabeth Grace. "The Performer as Teacher."
Fargas, Eduardo Xavier. "The Violoncello School of André Navarra."
Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue."
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."
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)."
Wang, Yu Chi Vicky. "Julius Klengel (1859-1933) and Hugo Becker (1864-1941): Their Works and Legacies as Violoncello Performers and Pedagogues."

Region
Gagnon, Marie-Elaine. "The Influence of the French Cello School in North America."
Zhang, Yixing. "Cello Education in Taiwan."

Repertoire

Lists & Guides
Beadell, Mary. "A Comprehensive Study, Descriptive Analysis and Resulting Catalog of Opera-Inspired Repertoire for the Cello."
Bigelow, Anny Claudine Pinnell. "The Viola-Cello Duo: Selections from the Primrose International Viola Archive."
Dalmas, Jennifer Eve. "Double Concertos and Other Concert Works for Violin, Cello, and Orchestra: An Annotated Bibliography."
Eldan, Amir. An Annotated Catalog of Israeli Music for Cello Solo and for Cello with Piano.
Estrada, Alán Saúl Saucedo. The Influence of Carlos Prieto on Contemporary Cello Music.


Marcano, German Eduardo. "A Catalog of Cello Music by Latin American Composers."


Simidtchieva, Marta Dilianova. "An Annotated Bibliography of Works for Cello and Orchestra by Bulgarian Composers Written between 1925 and 2000."


Wu, Pin-I. "An Annotated Bibliography of Unaccompanied Violoncello Repertoire Published in the United States from 1990 to the Present."

History & Analysis

Unaccompanied Works

Alanakyan, Hovhannes. "The Pathotype Motive as a Constructional Element in the Solo Violoncello Sonatas of Vahram Babayan."

Bylsma, Anner. Bach and the Happy Few: About Mrs. Anna Magdalena Bach’s Autograph Copy of the 4th, 5th and 6th Cello Suites.

Bylsma, Anner. Bach, the Fencing Master: Reading Aloud from the First Three Cello Suites.


Cook, Nathan. "Scordatura Literature for Unaccompanied Violoncello in the 20th Century: Historical Background, Analysis of Works, and Practical Considerations for Composers and Performers."
Crabb, Lindsey. "Bach’s 6th Suite for Solo Cello: From Five Strings to Four."
Dunnagan, Ryane. "An Examination of Compositional Style and Cello Technique in 12 Hommages À Paul Sacher."
Graebert, Ryan James. "Urtext and Performance Editions of Sonata for Violoncello Alone (1968) by Peter Paul Fuchs."
Jarvis, Martin W. B. Written by Mrs Bach.
Ko, Ching-Tzy. "Dynamic Markings in Bach Cello Suites."
Ledbetter, David. Unaccompanied Bach: Performing the Solo Works.
Lin, Ting-Yin. "An Exploration of Solo Cello Works by Mieczysław Weinberg with Attention to Their Stylistic Interpretation."
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."
Ludwig, Aaron. "Lonely Cello: A Performer's Analysis of Leon Kirchner's For Cello Solo."
Pan, Xiao-Qiang. "A Study of Seven Tunes Heard in China for Solo Cello by Bright Sheng."
Parker, Dennis. The Popper Manifesto: A Do-it-Yourself Guide to David Popper's High School of Cello Playing (40 Etudes Op. 73).
Reis, Stephen. "Benjamin Britten, Three Dramatic Analyses: Placing the First Cello Suite in Context."
Rondón, Tulio. "Cultural Hybridization in the Music of Paul Desenne: An Integration of Latin American Folk, Pop and Indigenous Music with Western Classical Traditions."

Song, Injung. "In-Depth Study of Isang Yun's Glissées Pour Violoncelle Seul."

Steely, Kathryn. "Large-Scale Architecture in the J. S. Bach Violoncello Suite Preludes and the Formation of Interpretation."


Timmons, Lena. "Using the Organ to Teach the Fourth Suite Prelude for Violoncello Solo by J. S. Bach."

Walters, Ashley Melynda. "Six New and Recent Works for Solo Cello in Recording and Discussion."


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."

Wu, Yu-Hsien. "Sonata for Solo Cello, Opus 28, by Eugène Ysaÿe."

Cello & Piano Works


Arcu, Ariana. "Enescu's Second Cello Sonata: A Synthesis of Romanian Folkloric Elements and Western Art Traditions."

Beaudoin, Paul E. "Rhetoric as a Heuristic in the First Movement of Beethoven's 3rd Sonata for Violoncello and Piano, Op. 69."


Birnbaum, Sara Gardner. "Elegies for Cello and Piano by Bridge, Britten and Delius: A Study of Traditions and Influences."


Crookall, Christine Evelyn. "Jean Coulthard's Sonata for Cello and Piano: A Confluence of Stylistic Tendencies."

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

Farny, Natasha Holt. "Beethoven's Sonata in C Major, Op. 102, No. 1."

Fulmer, Vera A. "Kabalevsky's Sonata for Cello and Piano, in B-Flat Major, Op. 71."


Gordon, Nina. "The Sonata for Cello and Piano, Opus 40 by Dmitri Shostakovich: Evidence of Political Dissidence or Just Pure Music?"


Hyun, Soyoung. "A Performance Analysis of Elliott Carter's Cello Sonata."


Kim, Christine. "Vivian Fine's Works for Violoncello and Piano."


Kim, Jeeyoon. "Analysis of Schumann's Fantasiestücke (Op. 12, 73, 88 and 111)."


Kleinmann, Johannes. "Polystylistic Features of Schnittke's Cello Sonata (1978)."
Kraut, Melissa. "Works for Cello and Piano by Ernst Bloch: A Historical and Theoretical Analysis."
Lee, So-Young. "'A Work in Progress': The Shostakovich Cello Sonata, Op. 40 in Revision."
Lenz, Eric David. "Neoclassicism in Claude Debussy's Sonate pour violoncelle et piano."
Mishkin, Valdine Ritchie. "Redefining the Boundaries: Three Twentieth Century Canadian Works for Cello."
Oh, Jooeun. "Gabriel Fauré (1845-1924): Innovator of the French Modern Style as seen in His Works for Cello and Piano."
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."
Smith, Brent D. "A Stylistic Analysis of the Sonata in C Minor for Cello and Piano by Eugen Kapp."
Wilson, Miranda Clare. "Shostakovich's Cello Sonata: Its Genesis Related to Socialist Realism."

Concertos

Almetus, Hendel. "Postmodernism in the First Movement of Peter Eötvös's Cello Concerto Grosso."
Bottelli, Roberta M. "Double Concerto for Violin, Violoncello, and Orchestra by Frederick Delius: Historical Context, Form, and Performance Challenges from a Cellist's Perspective."
Browne, Griffin F. "Violoncello Concerto in A Major by Markus Heinrich Graul: A Performance Edition."
Carpinteyro, Eduardo. "Pedagogical Aspects in David Popper's Four Cello Concertos."
de Aquino, Felipe Avellar. "Villa-Lobos's Cello Concerto No. 2: A Portrait of Brazil."
Garritson, Ashley Marie. "The Journey from Inception to Performance of a Twenty-First Century Cello Concerto: 'Deep Heaves the Ocean Black...' by Aaron Travers."
Gillingham, Amy E. "Cultivating Perception: Bridging Schematic Patterns and Audience in Franz Joseph Haydn's Violoncello Concertos."
Hodges, Brian D. "A Transcription of Vivaldi's Violin Concerto RV 208 for Cello."
Hsieh, Mon Yun Amy. "The Two Cello Concertos of Victor Herbert."
Huff, Pedro Augusto. "Walter Burle Marx's Cello Concerto."
Jeon, Hyerim. "Introducing Jānis Ivanovs and his Cello Concerto in b minor."
Kleinmann, Denika Lam. "An Analysis of Honegger's Cello Concerto (1929): A Return to Simplicity?"
Ko, Ching-Shin. "Cellists and the Dvořák Cello Concerto: The Labyrinth of Interpretation."
Kotsoni-Brown, S. "The Solo Cello Concertos of Antonio Vivaldi."
Levitov, Daniel. "Narrative and Program in the Twentieth-Century Cello Concerto."
Luchkow, Andrew Stephen. "Elgar Conducting His Cello Concerto: Audio and Documentary Evidence of Style Beyond the Score."
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."
Osterfield, Paul Daniel. "The Interaction Among Four Parameters in Karel Husa's Cello Concerto."
Shim, Yoonsook. "Historical Background, Analysis and Comparison of Interpretations for Shostakovich's Two Cello Concertos."
Smaczny, Jan. Dvořák: Cello Concerto. [Appendix]
Yun, Yeon-Ji. "The Ten Cello Concertos by Bernhard Heinrich Romberg."

Chamber Works

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."
Dunnagan, Ryane. "An Examination of Compositional Style and Cello Technique in 12 Hommages Á Paul Sacher."
Huerta, Cecilia Michelle. "The Exploration and Creation of Cello Arrangements for Selected Compositions by Carlos Guastavino."
Mata, Aldo. "Mozart's 'Cello' Pieces: The 'Prussian' Quartets."
Placzek, Roman. "Importance and Pedagogical Value of Three Sonatas for Two Cellos, Op. 43 by Bernhard Romberg."
Yu, Chia-Li. "Solutions for Problematic Cello Passages in Selected Chamber Music."

**Orchestral Works**

Moyer, Susan Elizabeth. "A Detailed Study of Selected Orchestral Excerpts for Cello."

**Composer**

Bradshaw, James Robert McKeel. "Historical and Musical Comparison of Cello Works by David Stanley Smith and the Fourth Violin Sonata by Charles Ives."
Cho, Jinyoung. "Isang Yun and Korean Musical Influence as Shown in His Three Selected Cello Pieces: Nore, Glissées, Espace 1."
Dubin, Louise. "Auguste Franchomme: A Study of the Virtuoso, Pedagogue, and Composer, with a Focus on His Contributions to Violoncello Repertoire and Technique."
Griffiths, Martin. "Arnold Trowell - Violoncellist, Composer and Pedagogue."
Gross, Christopher. "Realizations of Self-Similar Form and Tonal References in Five Cello Works by Charles Wuorinen."
Huerta, Cecilia Michelle. "The Exploration and Creation of Cello Arrangements for Selected Compositions by Carlos Guastavino."
İleri, Özge. "The Solo Cello Music of Kamran İnce."
Isaacson, Kristin. "Yardbird Cello: Adapting the Language of Charlie Parker to the Cello Through Solo Transcription and Analysis."

Ko, Jee Yeoun. "Isang Yun and His Selected Cello Works."


Mullin, Carolyn Denise. "Global Coherence in the Selected Atonal Works of Anton Webern."

Oh, Jooeun. "Gabriel Fauré (1845-1924): Innovator of the French Modern Style as seen in His Works for Cello and Piano."

Park, So Youn. "Effective Practice Methods for David Popper's Virtuosic Pieces and the Relationship between Selected Pieces and Etudes."


Shim, Ji Yon. "Selected Chamber Works with Violoncello of Henrique Oswald (1852-1931), A Neglected Brazilian Composer."

Su, Elizabeth Shin-I. "Innovative Use of Technique in Benjamin Britten's Cello Works: The Inspiration of Mstislav Rostropovich."

Genre

Beadell, Mary. "A Comprehensive Study, Descriptive Analysis and Resulting Catalog of Opera-Inspired Repertoire for the Cello."

Bigelow, Anny Claudine Pinnell. "The Viola-Cello Duo: Selections from the Primrose International Viola Archive."

Cook, Nathan. "Scordatura Literature for Unaccompanied Violoncello in the 20th Century: Historical Background, Analysis of Works, and Practical Considerations for Composers and Performers."


Sun, Hsiao-mei. "Studies and Performances of Transcriptions for Cello from the Violin Repertoire."

**Period**

Ivanov, Hristo Petrov. "The Twentieth Century's Most Significant Works for Cello: Historical Review and Analysis."
Levitov, Daniel. "Narrative and Program in the Twentieth-Century Cello Concerto."

**Region**

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."
Huang, Guo-sheng. "Echo of the Past: Two Contemporary Chinese-American Cello Compositions."
Mishkin, Valdine Ritchie. "Redefining the Boundaries: Three Twentieth Century Canadian Works for Cello."
Momtchilova, Diliana. "The Influence of Bulgarian Folk Music Upon Solo Cello Works of Bulgarian Composers in the Second Half of the Twentieth Century."

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

Wee, Hyunsoo. "A Recording Project on Contemporary Cello Music by Selected Korean Composers."

Witt, Penelope Alice. "National Dance and Folk Elements in Argentine Cello Compositions."

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.


Repetoire>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.

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.


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.


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 looks at each sonata in turn. Includes musical examples.


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.


Pedagogy>Bowing

"...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.


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.


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.


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.


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.


Repertoire>History & Analysis>Region


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.

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.


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.


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.

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 Gjörgy Sebők, Pierre Fournier and Wilhelm Backhaus, and David Finckel and Wu Han. Provides performance suggestions. Musical examples, figures, and tables throughout.


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.

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.


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.


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).


Repertoire>History & Analysis>Composer

Repertoire>History & Analysis>Cello & Piano Works


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.


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.


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.


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.


Repertoire>History & Analysis>Unaccompanied Works

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


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.


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.


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.


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.


*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.


*Repertoire>Lists & Guides*


*Repertoire>History & Analysis>Composer*

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.


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.


Instrument > History; Repertoire > History & Analysis > Region


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.


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.


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.


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).


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.


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,' Lászlo 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.


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.


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.


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.


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.


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.


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.

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.


Repertoire>History & Analysis>Concertos


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.


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).


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


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.

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.


Cellist>Biography; Repertoire>History & Analysis>Composer


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.

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.


Repertoire>Lists & Guides


Repertoire>History & Analysis>Unaccompanied Works


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.


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.


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.


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.


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.


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.


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.


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.


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.


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.


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/Franchomme, Boccherini, and Beethoven. The Application section considers pieces by Boccherini, Haydn, and Brahms. Musical examples throughout.


Pedagogy>Bowing, Level

Repertoire>History & Analysis>Concertos

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


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.


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.


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."


Repertoire>History & Analysis>Cello & Piano Works


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.


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.

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.


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.


Performance>Collaboration

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

Repertoire>History & Analysis>Cello & Piano Works


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.


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


Repertoire>History & Analysis>Composer


Repertoire>History & Analysis>Unaccompanied Works

Examines the 24 Preludes and four sonatas for solo cello by Polish-born Soviet composer Mieczyslaw 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.


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.


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.


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.


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,


Repertoire>History & Analysis>Cello & Piano Works


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.


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.


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.


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.


Cellists>Biography


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.


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.


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.


Repertoire>History & Analysis>Region


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.


Repertoire>History & Analysis>Concertos


Pedagogy>Materials


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.


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.


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.


Repertoire>History & Analysis>Composer


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.


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.


Repertoire>History & Analysis>Cello & Piano Works


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.


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 his 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.

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.


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.


Repertoire Composer


Repertoire>History & Analysis>Concertos


Repertoire>History & Analysis>Concertos


Cellist>Biography; Repertoire>History & Analysis>Genre


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.

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.


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.


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


Performance>Physiology

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


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.


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.


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.


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.

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.


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).


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.


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.


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.


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.


Repertoire>History & Analysis>Cello & Piano Works

Examines three works by Bloch: From Jewish Life – Three Sketches (1920), Meditation Hebraïque (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.


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.


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.


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.


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.


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).


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.

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.


Repertoire>History & Analysis>Cello & Piano Works


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.


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.

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).


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.


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.


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


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.


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.


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.


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.


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.


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.


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.


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.


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.


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.

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.


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-Senoch (1698), Cristiani (1700), Gore-Booth (1710), Duport (1711), Bass of Spain (1713), Pleeth (c. 1732), and Josefowitz (c. 1732).


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.


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.


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.


Repertoire>History & Analysis>Chamber Works

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.


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.


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.

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.


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.


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.


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.


Repertoire>History & Analysis>Region


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.


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.


Performance>Physiology; Pedagogy>Physiology


Pedagogy>General

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


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.


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.


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.

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.


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.


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.

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.


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.


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.

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.


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.


Performance > General

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


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).

**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).


**Performance>General**

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


**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.

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.


Repertoire>History & Analysis>Orchestral Works, Composer


Repertoire>History & Analysis>Unaccompanied Works


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*.


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 nationalist significance in the context of the First World War. Figures throughout.


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.

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.


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.


**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.


**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.


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

"...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.


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.


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.


Repertoire > History & Analysis > Composer


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.

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.


Cellists>Biography


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.


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


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.


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.

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.


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.


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.


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.


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.


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.


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.


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 Bourée 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 Bourée. Tables and figures throughout.

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.


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.


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.

**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.


**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.

"...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.


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.


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.

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.


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.


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.

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.


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.


Performance>History

"...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.


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.


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.

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.


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.


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.

**Pedagogy>General**


**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.


**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.


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.


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.

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.


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 Gigues – 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


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

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*.


**Performance>History**


**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.

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.


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.


Pedagogy>Region


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


APPENDIX A

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


Cellists > Biography


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.


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.


General Reference


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.


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.