

Cambridge University Press

0521607612 - One Hundred Years of Violoncello: A History of Technique and Performance Practice,
1740-1840

Valerie Walden

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This is the first book to address the full range of performance issues for the violoncello from the Baroque to the early Romantic period. The development of playing techniques and stylistic transitions is 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 Dr. Walden provides a cohesive overview which 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. Richly illustrated with over 300 music examples, plates, and figures, this book allows the reader to apply the information to his or her own manner of playing period music.

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This book is dedicated with deepest appreciation
to the faculty and staff of
the School of Music, University of Auckland
and to the memory of Tony Jennings,
who furnished at least one conundrum.

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Preface

It has always remained a source of wonderment to me that one can walk into the Auckland Public Library, an archive not exactly central to the European artistic community, and find first editions of the tutors of J. L. Duport and Bernhard Romberg sitting cozily next to each other on the 'cello shelf. This state of affairs is certainly a tribute to the enduring love of 'cellists for their instrument, for these two large volumes were brought to New Zealand by nineteenth-century pioneers, who undoubtedly would have had many more practical items that needed to be included in their luggage other than a 'cello and an instruction book. Nevertheless, I am extremely grateful that this was the case, because those two methods, sitting next to each other as did their authors so many years previous, were the provocateurs of my research.

Past that initial point of discovery, I have received a great deal of help and encouragement from many people. My editor, Penny Souster, and my copy-editor, Lucy Carolan, patiently guided these present efforts. Dr. Gerald Seaman and Coral Bognuda supervised my initial study, and I remain indebted to Dr. Seaman for his expertise with Russian materials and to Professor Bognuda for her analysis of violoncello technique. Many thanks are again extended to Jane Young de Monteverde for her interview with Edmund Kurtz and to Dr. Sylvette Milliot for her assistance with French iconographic sources. Her introduction to Dimitry Markevitch has been invaluable, as has been the generosity of Mr. Markevitch.

I would like to especially thank Chapman University librarians Patty Dillon and Gina Wilkinson for their assistance with source materials. John Moran, Peter Trevelyan, Dr. Tilden Russell, and Anthony Elmsly also made available the efforts of their research and Gary Sturm and Lisette Voyatzis, of the Smithsonian Institute, and John Koster and Dr. Margaret Downie Banks, of The Shrine to Music Museum, very graciously added to my knowledge about bows and instruments. Assistance with German and French translations was extended to me by Professor Danielle Jamieson, Miriam O'Connor, and Marlene Hochstein; however, any errors are cer-

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tainly my own. And lastly, this book would not have been possible without the help of my husband, Max, whose love and support, as well as technological competence, kept me functioning in the twentieth century.

I wish to make one final point about the musical notation used in this book. To the best of my ability with modern technology, I have avoided “sanitizing” the musical examples by putting them into modern notation. The varied and often frustrating notation used in the eighteenth and nineteenth centuries for violoncello music conveys a part of the instrument’s history and I did not wish to cheat anyone of the intellectual exercise of reading five clefs or six different thumb signs.

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Abbreviations

<i>AMZ</i>	<i>Allgemeine Musikalische Zeitung</i>
<i>BMZ</i>	<i>Berlinische Musikalische Zeitung</i>
<i>JAMIS</i>	<i>Journal of the American Musical Instrument Society</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>NG</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>QMMR</i>	<i>The Quarterly Musical Magazine and Review</i>
tc1	treble clef notated one octave higher than played