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Harry Danks. *The Viola d'Amore*. West Midlands, England: Bois de Boulogne, 1976. 117 pp.; one color, 13 black-and-white plates. \$37.50 (available from Stephen Bonner, 7 Summit Gardens, Halesowen, West Midlands B63 4SP, England).

Throughout much of its history, the viola d'amore has suffered the fate of quasi-obsolescence and has been the subject of considerable misunderstanding by scholars. Not only have some major music dictionaries presented a somewhat distorted picture of the instrument, but such renowned experts on musical instruments as Curt Sachs and Arnold Dolmetsch, unaware of the scope of music for viola d'amore and its role in eighteenth-century musical life, have unwittingly added to the misunderstanding. Sachs, for example, wrote of the viola d'amore: "There is almost no music for it dating from the second half of the eighteenth century, with the exception of a weak sonata by Karl Stamitz . . ." (*The History of Musical Instruments* [New York, 1940], p. 367). With the appearance of noteworthy scholarly works on the instrument, published music, recordings, and viola d'amore performers of the first rank during the twentieth century, however, the viola d'amore must be looked at in a different light.

One of the most recent works to appear on the subject is *The Viola d'Amore* by Harry Danks. Danks, principal viola of the BBC Orchestra in London and one of the leading viola d'amore players today, has devoted a good portion of his professional life to studying and playing the instrument.

The book comprises four chapters, "Early History to 1800," "Development of Instruments and Music," "The English Violet," and "The Nineteenth Century and a Revival"; four appendices; a bibliography; and fourteen plates of violas d'amore. The bibliography contains the basic sources of viola d'amore scholarship (e.g., Altmann, Fryklund, Garnault, and Köhler) as well as more recent articles, monographs, and theses. In the main body of the work, Danks acquaints the reader with the earliest-known music for viola d'amore by Biber, Ariosti, Mattheson, Keiser, and others; early writings about the instrument by Evelyn, Rousseau, Mattheson, and Majer; and instrument makers who produced violas d'amore. Two

important eighteenth-century discussions of the instrument, that of J. P. Eisel from his *Musicus autodidactus* (Erfurt, 1738) and F. A. Weber's "Abhandlung über die Viola d'amore" from the *Musikalische Realzeitung* (1788), are given in their entireties in English; both are extremely valuable sources of viola d'amore performance practice.

Danks also discusses the reasons for the decline of the viola d'amore in the late eighteenth and early nineteenth centuries as well as the efforts of the performers Christian Urhan, Henri Casadesus, Johan Kral, Louis van Waefelghem, Paul Shirley, and Paul Hindemith to keep it alive, and of composers such as Meyerbeer, Massenet, Puccini, Prokofiev, and Hindemith to use it effectively.

In Appendix 1, "Music for the Viola d'amore," the 283 entries include solos, chamber music, works for viola d'amore with orchestra, works for viola d'amore with voice, method and étude books, and miscellaneous pieces. For manuscript sources, Danks carefully indicates library locations and numbers. Appendix 2, "Makers of the Viola d'Amore," demonstrates the importance of the instrument in the eighteenth century through its inclusion of such well-known luthiers as the Albani family, Camilli, Carcassi, Gabrielli, the Gagliano family, Gofriller, Grancino, Gragnani, and Storioni. Appendix 3, "Players of the Viola d'Amore," demonstrates that the majority of renowned players of the instrument have been active in the twentieth century (twenty-one out of thirty-five listed). The last appendix gives Attilio Ariosti's *Six Lessons for the Viola d'Amore* in a facsimile of the composer's unique scordatura notation along with an English translation of his Italian text.

The eighteen violas d'amore illustrated in the plates demonstrate a fascinating diversity of body shapes and carved heads. The plates also include a set of plans for a viola d'amore from the workshop of Antonio Stradivari.

The critical reader may be disturbed by occasional typographical errors, the lack of clarity on certain pages of the Ariosti *Lessons* (portions of Lesson II are even illegible), and the lack in the bibliography of certain sources cited in the text. More might have been made out of the relationship between Middle Eastern instruments with sympathetic strings and the European viola d'amore.

These are minor deficiencies, however. Danks's love for the viola d'amore and his vast knowledge of the instrument are apparent throughout his book. It is filled with valuable information not easily available to the average string player. The result is a work of enormous value to any musician interested in this unique and beautiful instrument.

MYRON ROSENBLUM

Elizabeth Cowling. *The Cello*. London: B. T. Batsford Ltd., 1975. 224 pp. £7.35.

Elizabeth Cowling's study of the history and literature of the violoncello will be greeted with enthusiasm by all who share an interest in the instrument. It offers a straightforward presentation of technical data and a description of the instrument, its properties of sound and construction, and its early makers. Cowling describes the 'cello's historical development over four centuries, its different sizes and tunings, and its early role as a continuo instrument and eventual rise to a solo capacity. Her chronological discussion of the solo literature will undoubtedly bring many readers to a new awareness of a vast literature which deserves to be heard on the concert stage. She concludes with brief biographical material on a selected group of twentieth-century 'cellists.

Cowling's book is in many ways a pioneering study. Its only English-language predecessors are Stigand's English translation (1894) of Wasielewski's German study of 1889, and Van der Straeten's two-volume *History of the Violoncello, the Viol da Gamba, Their Precursors and Collateral Instruments* (1915). Both have been reprinted in the last decade, and they remain valuable storehouses of factual data on many little-known performers. Neither author, however, attempted a comprehensive discussion of the solo literature.

Cowling's discussion of the literature brings to light much new information. She mentions the whereabouts of numerous manuscripts and provides some musical examples chosen from both published and unpublished works. But although there is much extant seventeenth-century repertoire that players might profitably explore, Cowling minimizes its importance and includes not a single musical example of it. The fine disc *Italian Virtuoso Cello Music* (Telefunken