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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She mentions the whereabouts of numerous manuscripts and provides some musical examples chosen from both published and unpublished works.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

SAWT 9548B) played by Anner Bylsma (who should have been included among the biographies of present-day 'cellists) would serve as a fine introduction to this neglected repertoire and to the sound of the Baroque 'cello.

Manners of playing the 'cello in the seventeenth and eighteenth centuries are likewise treated by Cowling as little more than historical curiosities, despite the considerable success of many modern players in recovering these techniques. Concerning the significance of articulation marks in the three eighteenth-century manuscripts of Bach's 'cello suites (copied by Anna Magdalena Bach, Kellner, and Wastphal), she concludes simply that "the sparseness of bowing marks . . . would seem to suggest a far greater use of detached notes than we find in today's performances" (pp. 97–98). Eighteenth-century performers did avoid the monotonous slurs of eight or more notes in each bow stroke heard in most performances today, but to describe this greater variety of articulation in terms of "detached notes" is misleading to the modern performer who may associate it with *détaché* strokes, with which it has little in common. She further confuses matters by adding that "perhaps the German method of holding the bow (palm up, as for the gamba) accounts for the difficulty in interpreting the articulation when modern cello bowing is used" (p. 98). A few Italian performers were known to have played that way—such as Antonio Vandini, whom Charles Burney described—but there is little evidence that it was a frequent manner of playing or that it was even known in Germany. The majority of players used the overhand grip characteristic of the violin family. The bowing marks, ornamentation, and other indications in these manuscripts deserve a more thorough study for their contribution to our knowledge of eighteenth-century performance. Numerous Baroque 'cellists today have also demonstrated, despite Cowling's reservations, that the lack of an end-pin device until the early nineteenth century posed little difficulty to the soloist. She even assumes that women did not play the 'cello in the early history of the instrument because of the manner of holding it. Among the capable performers on the instrument in the mid-eighteenth century, however, was Mme Adélaïde de France, one of the musically talented daughters of Louis XV. We may be sure that the fashionability of the instrument increased quite rapidly when it found favor with a member of the royal family!

Numerous plates provide an excellent visual description of the beauty and diversity of fine 'cellos from the late sixteenth century to the present. The earliest shown is a beautifully decorated 'cello by Andrea Amati built about 1570 for Charles IX, king of France. At least one illustration should also have been provided of an instrument with its original fittings or restored to such specifications. A fine choice would have been another excellent Amati 'cello originally owned by Charles IX, which has been beautifully restored and can be heard on a recent recording of Lully's *Le bourgeois gentilhomme* (Harmonia Mundi BASF 4921705-1), played by Wieland Kuijken.

The book's most serious shortcoming lies in its failure to acknowledge the numerous successful restorations of original instruments and the revival of Baroque 'cello playing during the last twenty-five years. Nevertheless, Cowling demonstrates convincingly that the 'cello's repertoire is much larger than many concert performances today might lead us to believe. With the aid of her references to library collections and editions, performers may now make their own discoveries in this distinctive solo literature nearly three centuries long.

MARY CYR

Ernst Gottlieb Baron. *Study of the Lute* (1727). Translated by Douglas Alton Smith. Redondo Beach, Calif.: Instrumenta Antiqua Publications, 1976. \$12.50 (available from Instrumenta Antiqua, P.O. Box 1381, Manhattan Beach, Calif. 90266).

All those who delight in the study of the lute and its music must be indebted to Douglas Alton Smith for his translation of Ernst Gottlieb Baron's *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten* (Nuremberg, 1727), which was written in German at a time when that country did not yet have writers who had learned the lessons of the classical writers. This poses a serious problem for a translator who wishes to convey a sense of the original style in another language. Baron himself, apart from his frequent quotations from the Latin and Greek authors, is often forced into the use of a French word in order to convey his meaning; the word "galant" is one example. But convey his meaning he does, certainly to anybody who is in sympathy with eighteenth-century ideas and