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the texts, in German (with English translation), for such an event, together with music in four-part chorale-style settings as published in 1784.

The concluding essay, by Timothy Duncan, also reflects the Moravian choral tradition. "The Organ in Moravian Choral Anthems" deals with use of the organ, often with cello or double bass, to provide a continuo realization in anthems. A number of musical examples are included.

The book has an extensive bibliography which consists primarily of references not cited within the body of the book; occasionally the citation is incomplete (for example, the month is missing from the citation of Charles McManis's "Restoration of Tannenberg Organ at Old Salem" in a 1965 issue of *The Diapason*). An listing of information on contributors and an index complete the volume.

Given the attractive printing and binding, it is a pity that photographs of instruments were not included, especially since the dust jacket does feature a photograph of a 1793 Tannenberg organ (not further identified). The use of endnotes constitutes a production flaw, presumably inflicted by the publisher. Placed at the end of each chapter, they are less annoying to locate and read than if they were at the end of the book; footnotes on each page, however, would have been much more reader-friendly.

"*Pleasing for Our Use*" provides a handsome souvenir of the conference that provided its genesis and it includes a considerable amount of interesting material. Unfortunately, it does not constitute a major contribution to Tannenberg scholarship.

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Robin Stowell, editor. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999. xvi, 269 pp.: 41 black-and-white figures, 29 musical exx. ISBN 0-521-621011 (cloth); -629284 (paper). \$57.95 (cloth); \$21.95 (paper).

Robin Stowell has admirably achieved his goal of creating a source that will inspire "constructive, penetrating thought about the past, present and future of the art of cello playing and its numerous related aspects" (p. xiii). As a collection of essays by different authors, *The Cambridge Companion to the Cello* stands alone in writings about the cello. Although several works on the cello have been added to the literature in the last quarter of the twentieth century, most—with the notable exception of Elizabeth Cowling's wide-ranging study *The Cello* (New York, 1975/2nd ed. 1983)—have concentrated on a single aspect or topic concerning

the cello. For instance, both Margaret Campbell's *The Great Cellists* (London, 1988) and Lev Ginsburg's *History of the Violoncello: Western Violoncello Art of the 19th and 20th Centuries, Excluding Russian and Soviet Schools* (Neptune City, N.J., 1983; translated by Tanya Tchistyakova) focus primarily on biographies of cellists; Dimitry Markevitch's *The Solo Cello: A Bibliography of the Unaccompanied Violoncello Literature* (Berkeley, 1989) is a useful repertoire reference; Valerie Walden's excellent *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840* (Cambridge, 1998) delves deeply into the history of the performance practice of the cello; and William Pleeth's *Cello* (London, 1982; R1992) presents his teaching philosophy.

By commissioning chapters from musicologists, cellists, a physicist, and an instrument maker and researcher, Stowell has assembled an extremely useful resource for cellists, listeners, and young scholars. *The Cambridge Companion* is divided into four sections: the instrument; its performers; its repertoire; and its techniques, pedagogy, and performance practice. The opening section, on the instrument itself, comprises the first three chapters. Maker, restorer, and instrument expert John Dilworth authored the first two of these, "The cello: origins and evolution" and "The bow: its history and development." Dilworth provides a clear, readable discussion of the anatomy, history, and major makers of the cello and cello bows. His "exploded" view of the cello (fig. 1.1) is excellent, and he clearly illustrates methods for cutting cello backs. For anyone who has been confused by auction catalog descriptions of backs "cut on the slab" or "cut on the quarter," Dilworth's explanation and diagrams, including the ways a log can be cut, how the wood is glued, and the resulting figure on the backs of cellos, will clarify this terminology. In his illustrations of cellos, Dilworth has been careful to include only those parts of the instrument known to be by the original maker. For instance, in figure 1.11, showing a cello by Gasparo da Salò, Dilworth made sure that the scroll was not included, as the original scroll is no longer attached to the cello.

The one slight annoyance in Dilworth's chapters, but also relating to many other illustrations throughout the book, is that the source of the illustration is not always given. A few are listed in the acknowledgments, but the others are not identified. For instance, if one wished to obtain further information on the Francesco Rugeri instrument in figure 1.9, one would have to contact Dilworth directly or try to identify the cello in photographs from other sources. If the instruments or photographs are owned privately and are thus unavailable for further study, a note to that

effect would be useful. In addition, in figure 1.4 Dilworth does not identify his source for the bridge patterns shown there. It would have been helpful to know his model, particularly for the seventeenth-century example. Was it a bridge he has seen, or a painting, or a compilation of information from various sources?

Chapter 3, "Cello acoustics" by physicist Bernard Richardson, concludes the first section. Richardson provides an excellent introduction to the physics of bowed strings and issues specific to the cello. Even complete novices in this field will find his explanations and diagrams understandable. His first endnote also gives a short list of other sources for those who wish to pursue the subject in more detail. Richardson addresses issues frequently discussed by cello students. For example, he outlines the cause of "wolf-notes" and dispels the myth of the function of the soundpost, explaining that it "does not . . . convey vibrations from the table to the back, but it instead creates a fixed point about which the bridge can rock" (p. 44).

The second section, on famous cellists, is broken into three chapters, "Masters of the Baroque and Classical eras," "Nineteenth-century virtuosi," and "Masters of the twentieth century," all by Margaret Campbell. This part of *The Cambridge Companion* is very readable, and will be of interest to listeners and cellists alike, serving as an introduction to many prominent cellists throughout the instrument's history. In a scholarly sense this is the weakest section of the book, since Campbell relies largely on secondary sources, drawing heavily from Edmund S. J. van der Straeten's *History of the Violoncello* (London, 1914; R1971) and Wilhelm Josef von Wasielewski's *The Violoncello and its History* (London, 1894 [translated by Isobella S. E. Stigand]), as she did in her own book. As both these early histories can be difficult to find in libraries, Campbell's chapters are particularly useful to those without access to these sources; however, many will prefer to read the originals rather than Campbell's distilled version. Particularly in the chapter on twentieth-century cellists, Campbell has updated these earlier works, adding interesting facts and photographs. Many will be disappointed, however, that she ends rather abruptly with cellists of the "younger generation" who were born in the middle of the twentieth century, omitting those (such as teenager Guy Johnston) who were just beginning their careers at the end of the century. The brief chapter on "Violoncellists and schools of performance" in Walden's *One Hundred Years* is far more thorough, though it is restricted to a discussion of cellists active from 1740 to 1840.

The third and longest section of the book, that on cello repertoire, is fascinating, providing a written tour of the high points of cello literature throughout its entire history. The section is divided into chapters by genre: "The concerto" by musicologist/violinist Stowell and musicologist David Wyn Jones; "The sonata" and "Other solo repertoire" by Stowell; and "Ensemble music: in the chamber and the orchestra" by musicologist Peter Allsop. The first three of these are further subdivided into sections by region and/or period. These chapters serve as an excellent introduction to repertoire for cello students and listeners alike. Allsop has laudably coped with the difficult task of writing about everything not included in the first three repertoire chapters. He also addresses the issue of cello terminology, which could easily have been the subject of an entire chapter (as such, it would have fitted well into the first section of the book). The only criticism I would offer of Allsop's chapter is that he could have made his vast topic more readily comprehensible to readers through the use of section headings.

The fourth section of *The Cambridge Companion* consists of three chapters: "Technique, style and performing practice to c. 1900" by musicologist/cellist Walden; "The development of cello teaching in the twentieth century" by teacher/cellist R. Caroline Bosanquet; and "The frontiers of technique" by cellist/composer Frances-Marie Uitti. Walden's excellent chapter will no doubt lead many to read her book to learn more about early performance practice. Bosanquet's first-hand experience as a teacher shines throughout her chapter on cello pedagogy. Similarly, Uitti's performance experience with the unusual techniques she discusses, along with her well-chosen sub-headings, make this complex topic approachable. One minor flaw is that she gives dates for only some of the works discussed. Perhaps from modesty she has not included a photograph of her use of two-bow technique, which would have been interesting to those readers who have never witnessed it.

In addition to notes and a select bibliography, the final sections of the *Cambridge Companion* include an appendix of "Principal cello treatises" arranged chronologically, a "Glossary of technical terms," and an extremely useful index. The list of treatises is the most comprehensive published to date as part of a standard work on the cello. The glossary will be useful primarily to beginning students and non-specialists, though it does define a few advanced terms, such as "bee-sting" ("the small projection of the black part of the purfling into the corner beyond the mitre; also, the fine cut which ends the spiral of the scroll by the eye")

[p. 229]). The index also serves as a handy quick reference, since it includes dates, where known, for the individuals listed in it (one omission: Antonia Butler is mentioned on page 91 but is omitted from the index).

As with any work, there are a few errors missed in the editing process. For instance, although the diagram is excellent, the arrow to "lining" in figure 1.1 points to a rib rather than a lining; in figure 1.3A "*picea excelsa*" is incorrectly identified as a pine tree in the figure (though correctly as spruce in the text [p. 3]); "Patti" should be "Piatti" on page 71; "1838" should be "1938" on page 109; and in the list on page 115 there should be a comma between "Latvia (Vasks, 1993–4)" and "Estonia (Arvo Pärt, 1983)." The illustrations are not labelled consistently: some with separate parts are marked "(a)," "(b)," etc., others are not. The labels that do appear on the figures themselves are not always included in the list of illustrations. The organization of the book is apparent from reading the preface, but could have been made more instantly recognizable by dividing the table of contents into four sections, as was advertised in a publicity leaflet for the *Cambridge Companion* series.

Minor problems aside, this work is a valuable and well-written contribution to the literature about the cello.

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Frank P. Bär, editor. *Musica instrumentalis: Zeitschrift für Organologie*. Nuremberg: Verlag des Germanischen Nationalmuseums. Ausgabe 1 (1998): 171 pp. Band 2 (1999): 183 pp. ISSN: 1436-185X. DM 54.00 for individual volume, DM 45.00 for subscription (paper). [Address for subscriptions: Germanisches Nationalmuseum, Verlag, Kartäusergasse 1, D-90402 Nürnberg, Germany.]

The launching of a new scholarly journal devoted to musicological research is a cause for celebration. That the publication is dedicated to organology should provide a double source of pleasure for AMIS members. Moreover, the fact that the journal in question is published in German, thus representing a scholarly tradition in our discipline with a distinguished past and a promising future, should only heighten our respect for the new enterprise.

The inaugural issue of *Musica instrumentalis: Zeitschrift für Organologie*, published in 1998 in a generous, nearly square format (22 cm wide by 27 cm high), shows signs of quality and significance. Edited by Frank P. Bär, Director of the Collection of Historical Musical Instruments at the