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The Cambridge Companion to the Cello

EDITED BY
Robin Stowell
Professor of Music, Cardiff University
 TO THE MEMORY OF
Timothy G. S. Mason
(1948–1997)
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Xi Contributors

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Frances-Marie Uitti, solo cellist and composer, is a concert artist active in performing throughout Europe, the United States and Asia. She is the inventor of the two-bow technique of playing the cello, wherein four- three- or two- part chordal and polyphonic playing is now possible. Luigi Nono, Giacinto Scelsi, György Kurtág, Jonathan Harvey and many others have written for her using this innovation.

Ms Uitti has worked with a vast array of composers and has premiered concertos, solo pieces, theatrical works, and other music dedicated to her by such composers as Louis Andriessen, Iannis Xenakis, John Cage, James Tenney, Jonathan Harvey, Brian Ferneyhough, Richard Barrett and Per Nørgård.

Ms Uitti is ongoing guest Professor at the Rotterdam Conservatory. She is currently working on a book for the University of California Press detailing the major technical and musical innovations from 1915 until the present.

Valerie Walden  A resident of California, Valerie Walden studied the cello with William van den Burg, Gabor Rejto, Laszlo Varga and Coral Bognuda. She holds an M.A. and Ph.D from the University of Auckland, New Zealand, and is an adjunct instructor for the South San Joaquin Valley branch of Chapman University. Her performance credits include being principal cellist with the Tulare County Symphony and cellist of the Kings Classical Trio. She is also active as a cello teacher and adjudicator. Dr Walden is the author of *One Hundred Years of Violoncello: Technique and Performance Practice, 1740–1840*, published by Cambridge University Press (1998), and is a contributor to the *Revised New Grove Dictionary of Music and Musicians*. 
Preface

The chapters which make up this volume were commissioned from various friends and colleagues, all experts in their fields. Their principal aim has been to demonstrate that the cello deserves similar treatment to the other instruments in this series and to provide the reader with a compact, composite survey of the history of the cello from its origins to the present day, drawing on the resources of contemporary scholarship. They offer as comprehensive a coverage as possible, focusing in particular on four main areas: the instrument's structure, development and its fundamental acoustical principles; its chief exponents; its repertory; and its technique, pedagogical literature and aspects of historical and contemporary performance practice. Inevitable limitations of space have resulted in the need for authors to be selective in their essays, illustrations, musical examples and bibliographical references, but if we have been successful in stimulating constructive, penetrating thought about the past, present and future of the art of cello playing and its numerous related aspects, our joint purpose will have been realised. As editor, I must take full responsibility for this volume's overall content and proportions and I very much regret my negligence if there are significant areas which have been inadvertently overlooked.

We have written for all who have an interest in the cello – ‘amateurs’ as well as students and professional musicians. Although some technical knowledge has been assumed of our readers, those unversed in ‘musical mechanics’ will find help to hand in the explanatory glossary of technical terms included at the end of the volume. There is also a useful appendix and a selective bibliography, and numerous illustrative plates and musical examples have been included to enhance the text and contribute to a balanced publication. Dates of birth and death of significant figures in the cello's history are sometimes included in the text to clarify historical perspective, but such details are consistently provided in the index as points of reference in respect of most personalities cited.

My good friend Timothy Mason was to have contributed to this book. It is deeply regrettable that this volume has been deprived of a chapter from such a fine cellist whose enquiring mind and whose energies and enthusiasms for so many different aspects of his profession made him an especially influential force in the fields of contemporary music (for example, with Capricorn) and period performance (with the London Pianoforte Trio, the English Baroque Soloists, the Orchestra of the Age of the Enlightenment and numerous other orchestras/ensembles). I dedicate this volume to his memory.

It is a pleasure to acknowledge the help given so willingly and by so many in the preparation of this Companion. I am indebted to my contributors one and all for their co-operative attitude, promptness of response to various problems and queries and for giving readily of their expertise in their various fields. I am also grateful for the assistance of Joanna Pieters and Naomi Sadler (The Strad), and
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Robin Stowell
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Music examples
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Abbreviations, fingering and notation

amp vc amplified violoncello
bc basso continuo
br brass
ch ens chamber ensemble
ch orch chamber orchestra
cl clarinet
db double bass
elec org electric organ
fl flute
hn horn
hpd harpsichord
Hz Hertz
ob oboe
orch orchestra
orchd orchestrated
org organ
perc percussion
pf pianoforte
sax saxophone
str strings
str qt string quartet
timp timpani
va viola
vc violoncello
vle violone
vn violin
ww woodwind

Cello fingerings are indicated in the usual manner:
0 thumb
0 open string
1 the index finger (not the thumb as in keyboard fingering) and so on

Pitch registers are indicated by the following letter-scheme:

Under this scheme the notes to which the cello is normally tuned are represented as C–G–d–a.