WE ARE ALL (BAROQUE) CELLISTS NOW:
BAROQUE AND MODERN ITALIAN SOLO CELLO MUSIC IN
DIRECT DIALOGUE

By

Elinor Frey

A paper submitted to

the Schulich School of Music

McGill University

in partial fulfillment of the requirements of the degree of

Doctor of Music

in Performance Studies

May 2012

McGill University, Montréal

ACKNOWLEDGEMENTS

CONTENTS

Chapter One (Introduction): *Baroque and Modern Italian Solo Cello Music in Direct Dialogue*

Chapter Two: *Solo Italian Cello Music: Development and Identity in Baroque and Modern* musica per violoncello solo non accompagnato.

Chapter Three: *Gesture*

Chapter Four: *The Analogy of Rhetoric and Punctuation*

ABSTRACTS (English and French)

Performers use interpretational tools in order to make sense of various indeterminate features within a musical score. For the cellist, these features include understanding the historical context of the instrument and works, analysis of physical motion, as well as articulation, timbre, dynamics, choice of fingering and string, intonation, added ornaments, vibrato, and phrase shaping, each refined in performance. My research observes how contemporary solo cello works can be performed in fresh and direct dialogue with music by Italian Baroque cellists. Such dialogue illustrates how contemporary works may be appropriately informed by an earlier value system. The tools my research has developed connect the two repertoires in three ways: modes of resonance, gesture, and the use of rhetoric and punctuation. My findings are also informed by interviews conducted with living composers, including composer-cellist Giovanni Sollima. Examples from various contemporary works are presented alongside a performance of Baroque works by G.M. Dall'Abaco, Domenico Gabrielli, and F.P. Supriani and modern works by Aldo Clementi, Franco Donatoni, and Giovanni Sollima. I conclude by discussing how ideas from this project could reflect a new state of mind in current cello performance, a state in which the presence of Baroque thinking can enrich the performance of cello works from many eras.

Les interprètes utilisent des outils d'interprétation pour comprendre plusieurs particularités indéterminées dans une partition musicale. Pour le violoncelliste, ces particularités incluent la compréhension du contexte historique de l'instrument et de l'œuvre, l'analyse du mouvement physique et l'application d'une articulation, le timbre, les nuances, le choix des doigtés et des cordes, l'intonation, l'ajout d'ornements, le vibrato, ainsi que la mise en forme des phrases, chacune de ces particularités étant affinée lors de l'interprétation. Ma recherche examine comment des œuvres contemporaines pour violoncelle seul peuvent être interprétées en un dialogue nouveau et direct avec la musique de violoncellistes baroques italiens. Un tel dialogue illustre la façon dont des œuvres contemporaines peuvent être judicieusement justifiées par des codes antérieurs. Les outils développés dans ma recherche permettent de connecter les deux répertoires selon trois paramètres : les modes de résonance, la gestuelle, et l'emploi de la rhétorique et de la ponctuation. Mes découvertes sont également appuyées par des entrevues de compositeurs vivants, dont le compositeur-violoncelliste Giovanni Sollima. Des exemples d'œuvres contemporaines variées sont présentées au même titre que l'interprétation d'œuvres baroques de G.M. Dall'Abaco, Domenico Gabrielli et F.P. Suprani, ainsi que des œuvres modernes de Aldo Clementi, Franco Donatoni et Giovanni Sollima. Je conclus en examinant comment des idées de ce projet de recherche peuvent refléter aujourd'hui un nouvel état d'esprit pour l'interprétation du violoncelle, un état dans lequel la présence de réflexion baroque peut enrichir l'interprétation d'œuvres pour violoncelle de toutes les périodes.

CHAPTER ONE: INTRODUCTION

Baroque and Modern Italian Solo Cello Music in Direct Dialogue

1.1 Questions in the Score

In recent decades, one finds evidence of a growing desire to bring interpretive tools from the cello's heritage into the performance of a wide repertoire cello music. These tools could range from phrase shaping, choice of bowings, and use of vibrato, to a cellist's conception of structure, meaning, and style. This phenomenon is no longer a fringe movement: it is the reality of contemporary performance. In carrying out what Luciano Berio calls metaphorical trips to the library,[1] cellists and composers alike can reach into the instrument's past and learn from their encounters with history. It seems that, despite the lack of one comprehensive narrative of the cello's history, cellist are able to make beneficial use of the instrument's heritage. A better understanding of performance and interpretation of the first printed works for unaccompanied cello (caprices, ricercars, sonatas, toccatas, and the like from the 1680s to the 1750s in Italy for the present study) can enliven performance of later counterparts.

In the seventeenth century, as with today, scores alone do not resolve all the issues of performance; instead, they often present questions to the performer.[2] This is especially true for music where the gap between text and performance is "a *desired, intended* and logically *required* ontological fact."[3] Nicholas Cook observes that a kind of "social interaction takes place in the

---

[1] Luciano Berio, *Remembering the Future* (Cambridge, MA: Harvard University Press, 2006), 9.

[2] Clarke, Eric, and Nicholas Cook, Bryn Harrison, and Philip Thomas, "Interpretation and Performance in Bryn Harrison's *être-temps*," *Musicae Scientiae* 9, 1 (Spring 2005), 43.

[3] Nicholas Cook, "Between Process and Product: Music and/as Performance," *Music Theory Online* 7, no. 2 (2001), 11.

interstices of the score... either because the notation doesn't specify something at all (timbre, for example, beyond the specification of the instrument), or because the score supplies a categorical value that isn't intended for literal execution but instead needs to be negotiated and refined in performance."[4] From the moment a performer receives a new score, she conceives of questions about the music that are ultimately answered in performance. For example, a cellist may be confronted with practical questions like "What fingering will allow me to play this passage quickly?" or questions about expressivity such as "How will I communicate this phrase?" Performative "answers" represent one possible outcome of the process of a musician's interpretation and practice, formed by an infinite accumulation of experiences and influences both consciously and passively acquired. As the cellist becomes more and more familiar with the language of certain composers and musical styles, she can look for notational devices that suggest and encourage expression. Naturally, interpretations of these suggestive devices vary greatly depending on the background of the performer. The interpretation, which Bethany Lowe defines as a "mental formation based on a piece of music,"[5] in this way also expresses the performer's vision of the music, and the mental representations used in performance help realize expressive characteristics of the music.

Most studies of these mental formations or expressive devices examine ways in which they serve to emphasize the structure relationships of pitch and time in music.[6] In solo cello music, mental representations are also connected to physical gestures that may help articulate structural

---

[4] Nicholas Cook, "Prompting Performance: Text, Script, and Analysis in Bryn Harrison's *être-temps*," *Music Theory Online* 11, no. 1 (March 1, 2005), 5.

[5] Bethany Lowe, "On the Relationship between Analysis and Performance: The Mediatory Role of the Interpretation," *Indiana Theory Review* 24 (Spring-Fall 2003), 50.

[6] Clarke et al., "Interpretation and Performance in Bryn Harrison's *être-temps*," 38. This reference is from Harrison's part of the article.

and formal design. For composer-cellists writing for their instrument, the cognitive process may be understood to be channeled through the body. The performer's contribution to cello music moves, therefore, beyond a self-contained contemplation of the text. The sounds suggested by the composer's text must be molded into performance. Bringing cello music into real time through performance manifests a concrete process, a process that both creates (on the spot) and draws upon the past. For example, the cellist adds gesture, thought, and sound, and in many cases metaphor; for cellist-composers the use of the cello plays an especially prominent and intrinsic part of their music's character.

1.2 Notation and instruments

In Baroque (cello) music the famous "gap" between text and performance is perhaps widest. This is because the limited notation of the music leaves space for a great range of expressive devices such as variations in tempo, intensity, timbre, articulation, and vibrato. The cello player's interpretation can become the focal point of the listening experience (think of the listening experience of a seasoned Bach Cello Suites devotee). Tone color, for example, is part of the performer's subjectivity.[7] However, as open as these spaces may feel to the interpreter—facing entire pages of early cello repertoire without the dynamic markings, slurs, or metronome markings that darken today's editions—most agree that they remain to be filled with deference to the stylistic practice of the particular era in which they originated. The language of any such repertoire may be adaptable to the individual performer but it nevertheless demands a rigorous knowledge of those stylistic practices.

---

[7] Mine Dogantan-Dack, "In the Beginning Was Gesture: Piano Touch and the Phenomenology of the Performing Body," in *New Perspectives on Music and Gesture*, ed. Anthony Gritten and Elaine King (Burlington, VT: Ashgate, 2011), 250.

Performance tools, especially when applied in concert, inform mental strategies that can enliven and renew performances far beyond mere imitation. As Nicholas Cook notes, "It's a question of taking the music apart each time you play it, interpreting it as it were from the first principles each time, doing it in real time: this is performance not in the sense of reproducing a pre-existing text, but rather of realizing a script in the theatrical sense."[8] Even if a large part of the expressive content of a piece is not built into the score, neither Baroque nor modern repertoires can be realized with a mere reading of notation. Looking at certain elements of early cello music can play important roles in the actual act of interpreting. Such analysis, Clarke adds, "may show that hidden and perhaps limiting aesthetic assumptions are built into established approaches to the study of performance."[9]

The use of gut strings and other features of Baroque instrumental setup have now become part of culturally-defined expectations of contemporary cello playing, whether of Baroque or Modern compositions. Our sense of what a cello will sound like (or should sound like) reflects expectations that are experientially determined. It is difficult to *measure* how each composer's music may adhere to, adopt, reject, defy, or reflect the original conditions or functions of the cello. These conditions, no doubt, were manifold. However, some contemporary compositions explore unexpected sounds or characteristics that seem "un-cellistic," sometimes throwing off listeners and performers alike. Berio writes: "To overlook or to ignore this idiolectic aspect of the musical instrument, and the host of technical details and performance styles associated with it,

---

[8] Clarke et al., "Interpretation," 46. This references Nicholas Cook's section of the article.

[9] *Ibid.*, 64. This references Eric Clarke's section of the article.

may be an interesting exercise from an aesthetic point of view, but is undeniably

impoverishing."[10]

1.3 Why Italian?

For this study, I used Italian cello pieces for my inquiries. It is, however, difficult to say

definitively why the pieces are Italian. Questions of birthplace, parentage, place of composition,

trends in style, and influence of teacher, etc., all contribute to questions of identity which are, in

turn, difficult to resolve objectively. My study emphasizes the articulation of both similarities

and differences of various kinds, recognizing Italy as the historical center of the early cello and

the source of an immense output of modern compositions for the instrument. If, as according to

Mine Dogantan-Dack "we acquire our knowledge about the timbral identity of instruments

culturally through long-term exposure to their timbral behavior,"[11] then each musician may

conceive of the cello according to his or her particular historical and cultural influences.

I asked living Italian composers about their thoughts on early Italian cello music when

composing for the cello. Composer Andreina Constantini wrote, "For me, I think that the ties

with music of the past, particularly the Baroque, and particularly Italian music of Vivaldi and

Corelli, would be very important, especially for their type of research into sound."[12] Umberto

Bombardelli wrote of other influences:

---

[10] Berio, *Remembering the Future*, 27.

[11] Mine Dogantan-Dack. "In the Beginning Was Gesture: Piano Touch and the Phenomenology of the Performing Body," *New Perspectives on Music and Gesture*, edited by Anthony Gritten and Elaine King (Burlington, VT: Ashgate, 2011), 249.

[12] Andrea Costantini, personal email to Elinor Frey (9/2010): "*Per quanto mi riguarda, penso che il legame con la musica del passato, particolarmente il barocco, e particolarmente la musica italiana di Vivaldi e Corelli, sia molto importante, specialmente per il tipo di ricerca sul suono.*" Translated by author.

"Regarding the relationship between early Italian music for cello and the music of today, it seems to me that what is visibly "Italian" is above all a virtuosic approach towards instrumental writing. When I said Marais and Bach, I thought of the presence of an attitude of introspection and reflection on sound and musical discourse, an aspect that involves construction of a passage. If you think about Italy (Vivaldi, Marcello, Sammartini, Boccherini), however, what comes to mind is instrumental gesture that is extroverted, brilliant, basically communicative."[13]

From these two perspectives, it could be said that Italian cello music is music of virtuosity, lyricism (melodic thought), natural theatrical moments, dramatic sound imagery, and research into sound. Quantz's praise summarizes these merits: "In *composition* the *Italians* are unrestrained, sublime, lively, expressive."[14] Italian cello music also takes inspiration from individual performers, as there is a history of cellists as composers in the Italian tradition. During his 1771 journey to Italy, stopping briefly in Padua, the famous English memoirist Charles Burney wrote, "I wanted much to hear... the famous old Antonio Vandini, on the violoncello, who, the Italians say, plays and expresses *a parlare*, that is, in such a manner as to make his instrument *speak*."[15]

1.4 Dialogues

Let us now look at some of the methods and objectives of research for this study. When I began researching modern works, I examined over fifty scores of twentieth and twenty-first-

---

[13] Umberto Bombardelli, personal email to Elinor Frey (8/2010): *"Per quanto riguarda la sua domanda riguardo al rapporto tra la musica italiana antica per violoncello e la musica d'oggi, mi sembra che ciò che è visibile di "italiano" è soprattutto un atteggiamento virtuosistico nella scrittura strumentale. Quando le dicevo di Marais e di Bach, pensavo alla presenza di un atteggiamento di introspezione, di riflessione sul suono e sul discorso musicale; un aspetto che ha a che fare con la costruzione del brano. Se penso all'Italia (Vivaldi, Marcello, Sammartini, Boccherini), invece, mi viene in mente un gesto strumentale estroverso, brillante, tendenzialmente comunicativo."* Translated by author.

[14] Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (New York: Schirmer Books, 1985), 334.

[15] Charles Burney, *The Present State of Music in France and Italy*, Facsimile of the London 1773 edition, (New York: Broude, 1969), 135-136. In modern works, the music can speak as well, literally taking on the speaking quality of a region. This is apparent, for example, in Giovanni Sollima's *Lamentatio* (1998) in which the cellist vocally intones Sicilian folk laments.

century Italian solo cello pieces (see Appendix B) and an extensive group of scores of early

Italian cello music (see Appendix A). It became clear that simply looking for tonal compositional

gestures that sounded like a Bach Suite or a Gabrielli Ricercar, would not lead to the

development of interpretational tools. Consequently, I choose to perform and analyze Aldo

Clementi's *Lento* and Franco Donatoni's *Lame:* their works were compositionally rooted in

modern idioms, and I wanted to challenge myself to find connections on another level.

Aldo Clementi (Catania, 1925-2011) attended courses in Darmstadt and was influenced by

the Italian composer Bruno Maderna and by abstract art. In his solo cello work from 1984, *Lento*,

Clementi asks the cellist to read from four staves, one for each string, to follow indicated

dynamics for each note, to steadily accelerate and decelerate, and to execute difficult left hand

pizzicatos, each while maintaining an undisturbed sense of continuity. Like much of his music,

Lento uses "the outwardly static yet subtly shifting 'continuum' techniques."[16]

Franco Donatoni (1927-2000) is one of Italy's most regarded composers from the twentieth

century who is appreciated also as a teacher. Donatoni's 1982 diptych for solo cello, *Lame*, or

"Blades"—full of grace notes, tremolos, *grupetti*, trills, harmonics, and mordents—exploits

sudden contrasts, from wild, thunderous, *fortissimo* double-stops to softer, fluid, lyrical passages

climbing high into the cello's upper register For the first movement, the French cellist Alain

Meunier is the dedicatee; the second is dedicated to the Italian painter Cesare Peverelli.

The other modern composer in this study, Giovanni Sollima, was an important and obvious

choice. As an Italian composer and performer on the cello, Sollima represents today's

counterpart to Baroque cellist-composers. Born in 1962 in Sicily, Giovanni Sollima is the son of

---

[16] John C.G. Waterhouse, "Since Verdi: Italian serious music 1860-1995", *Cambridge Companion to Modern Italian Culture,* ed. Zygmunt G. Baranski and Rebecca J. West (NY: Cambridge University Press, 2001), 321-322).

the composer Eliodoro Sollima who was an accomplished composer and teacher at the Palermo Conservatory of Music. Sollima's compositions, many of which feature the cello, have been performed worldwide and often are heavily influenced by Baroque music and by rock and folk idioms. He is one of the most active cello soloists currently in Italy and Europe and teaches at the Santa Cecilia Conservatory of Music in Rome and at the master classes for the Foundazione Romanini in Brescia.

I would not have noticed many details in the contemporary works if I had not analyzed them from the perspective of the Baroque music. Although modern and Baroque cello music differ in many ways, the questions the performer must confront are deepened and helped by understanding the origins of the repertoire. This study uses primarily the music of six composers, especially those works performed as a lecture-recital on March 5, 2012 (see Appendix C). Of the seven composers that I list who wrote for unaccompanied cello in Italy between 1670-1753 (see Bibliography), I chose to focus on three, Domenico Gabrielli, Giuseppe Maria Dall'Abaco, and Francesco Supriani.

Domenico Gabrielli (1659-1690), was the Bolognese cellist who succeed Petronio Franceschini as cellist of the *cappella musicale* of San Petronio in Bologna. His virtuosity and fame led him to the Modenese court at the end of his life. Gabrielli's *Ricercari* of 1689 for unaccompanied cello, written while under the patronage of Francesco II d'Este, remain esteemed among works that advanced the instrument's solo role.

Giuseppe Maria Clemente Dall'Abaco's (1710-1805) father, Evaristo Felice Dall'Abaco, was a very successful and influential composer working in Northern Europe when Giuseppe Maria was born. Evaristo sent his son to Venice for further studies and as a cellist G.M.

Dall'Abaco worked primarily under the electoral prince of Cologne, but later left his career to settle in Verona, his father's homeland. He was granted nobility (at the rank of Baron) in 1766. One of his sonatas was appropriated by Martin Berteau, a former gambist who established the French cello school and whose publisher wrongly listed the work under the name Sammartini. (His works are dated from around the 1740s.) The continued popularity of the "Sammartini Sonata" attests to the natural beauty of Dall'Abaco's music. Ulrich Iser writes, "Unlike many of his peers, Dall'Abaco always aims at the subsequent development of musical ideas rather than a juxtaposition of romantic ideas."[17]

Francesco Paolo Supriani (1678-1753), was an outstanding cellist working primarily in Naples in the early eighteenth century. An important contribution was his *Principij da imparare a suonare il Violoncello* (1753), a group of instructional exercises. Supriani's works are fascinating examples of non-keyboard toccatas; they have the appearance of etudes, combining scale-patterns, arpeggios, and other figures, all in different rhythms. In church, toccatas could be played during the Elevation of the Host; they were sometimes grave and moving, or, could be the virtuosic introductory movement to sonata repertoire. Many of Supriani's Toccatas use a more flowing melodic style of Southern Italy, vocal in character, as opposed to the frequent broken chords and scalar passages of the Northern Italian instrumental music.[18]

Eventually particular pairings with modern works naturally formed the categories modes of resonance, gesture, and rhetoric/punctuation, although one could very well formulate other pairings and categories. The pairings that generate the following chapters offered the most clear

---

[17] "Al contrario di molti compositori suoi coetanei, Dall'Abaco mira sempre ad uno sviluppo conseguente del pensiero musicale piuttosto che a una giustapposizione di idee sentimentali." Ulrich Iser, "In vita famoso, oggi dimenticato? Giuseppe Clemente Dall'Abaco (1710-1805)," in *Coelorum imitatur concentum: studi in ricordo di Enrico Paganuzzi*, (Verona: Accademia filarmonica di Verona, 2002), 67-73. Translation by author.

[18] See page 21 for more information on Supriani's life and music.

and useful interpretational tools among the many threads and other connections between the repertoires.

A dialogue between Baroque and Modern repertoires–taking place in the mind of the interpreter–stimulates new ways of performing cello music. It is important to note that this dialogue does not intend to homogenize the repertoires, to perform a Gabriellization on Sollima or to fashion a Baroque Donatoni, for example. Instead, the two languages can illuminate each other and can appropriate each other's ways of speaking. The resulting speech can support the original meaning or can oppose it (for example, through parody or irony). Therefore, by interpreting and perceiving modern works using concepts borne out of a received tradition, I gain insight into the nature of the Modern works themselves and how to perform them, I do not simply give modern music a Baroque accent. John Butt articulates this idea: "Rather than leading us to impersonate the practices of a past age as if they were our own, HIP [historically informed performance] more often leads us to appreciate a difference that we would not otherwise have noticed."[19] In this study, I link Baroque and Modern with internal dialogue, not compel them to coalesce.[20]

The tangible changes the cellist may make in performance could include revising the amount of time used to release the bow, the type of weight and pressure, or the pacing through the bar. As a performer's interpretations become internalized, they do not necessarily become inaudible or unimportant; they become absorbed into the subtle parts of a complex picture creating their vision of the piece. Importantly, detailed knowledge of the music, such as

---

[19] John Butt, *Playing With History: The Historical Approach to Musical Performance* (New York: Cambridge University Press, 2002), 65.

[20] Susan Fast, "Bakhtin And The Discourse Of Late Medieval Music Theory," *Plainsong And Medieval Music* 5.2 (1996), 183.

knowledge of hidden motifs, might lead the performer to "conceptualize the piece as organically unified" instead of seeing the piece as "a freely associated stream of consciousness."[21]

Through each individual cellist's fresh experience, a rethinking of the music is possible, making way for continued insight and new understanding of the music's inner workings. The cello as an instrument can be freely developed and applied to new discourses. It continues to inspire new music because it can be put to more than one use, and within contemporary musical culture it offers a polyphony of meanings, constantly shifting as a result of the people and ideas it encounters.

---

[21] Lowe, "On the Relationship Between Analysis and Performance," 90.

CHAPTER TWO

Solo Italian Cello Music: Development and Identity in Baroque and Modern musica per violoncello solo non accompagnato

2.1 "Modes of Resonance"

It is the purpose of this chapter to outline how the history of cello construction, composition, and performance have each influenced the development of solo cello repertoire in Italy. I will also show how contemporary solo cello music has reflected and incorporated such historical aspects, especially in regards to a more malleable concept of the solo work. When contemporary composers write for the solo cello, they must confront its built-in historicity and decide how to respond to constantly changing attitudes about its "typical" usage. The many ways of generating sound on the cello provide an infinite range of colors for the performer and composer. Baroque cellists creatively explored these sound tools, or "modes of resonance," in their music. Likewise, contemporary Italian cello music has extended these means of exploration. Like their Baroque counterparts, contemporary works find new frontiers to cross and they expand the resources of the instrument.

Some composers demand that the cello impersonate a different instrument, allured by prospects of making the cello into something else. In other cases, a writer may embrace unusual sounds as more interesting than inherited ones. However, a remarkable spirit of exploration remains one of the most enduring characteristics of solo cello music. Composer Paolo Aralla writes,

"Everything suggests something else, appeals to our capacity to remember, to resume the threads of an apparently lost discourse. In particular, musical instruments preserve the memory of the mentalities and of the hands that had conceived and realized them; they are singular and precious objects, fruits of intuition, of study and of work of generations of musicians; through their vibrating bodies, the thoughts and feelings transform into sound. Their forms are not only the product of a long process of aging, but also an expressive need; this is because only some forms allow for specific and unique sonorities. For me, composing means also to know how to listen to musical instruments, to remember through them, to be with their participation in this interrupted flux that is the transformation of the language; to discover, therefore, that each sound has a root, a past, a memory."[22]

2.2 Early Cello Terminology and Organology

In the history of cello, two aspects, its physical construction and its tuning, have had an important influence on cello music; naturally, physical alterations to the cello also change musical possibilities. Cello tuning changes which notes vibrate freely without left hand interference. This contributes character to its resonance, alongside the wood, gut, silk, metal and various other materials that fashion the instrument. As the selection and treatment of these materials changed, alongside new music, so too changed the terminology used to describe the resulting instrument and its tuning. *Violoncello*, or "small violone," was never a term that pinpointed one size, construction, and tuning at a particular place and moment in history. Instead, it should be recognized as an organological category – the bass instrument of the violin family – whose construction and playing evolve in *response to ever-changing musical demands*.

Let us review some of the principal early innovations in cello materials. While it is clear that bass violins were used throughout Europe in the sixteenth and early seventeenth centuries, it is in Italy that experimentation with string materials closely paralleled the development of

---

[22] Paolo Aralla, email to Elinor Frey 2010. "*Ogni cosa ci suggerisce qualcosa, fa appello alla nostra capacità di ricordare di riannodare i fili di un discorso apparentemente smarrito. In particolare gli strumenti musicali serbano memoria delle intelligenze e delle mani che li hanno concepiti e realizzati; sono oggetti particolari e preziosi, frutto dell'intuizione, dello studio e del lavoro di generazioni di musicisti; attraverso i loro corpi vibranti il pensare e il sentire si trasformano in suono. Le loro forme non sono solo il prodotto di un lungo processo di affinamento, ma anche una necessità espressiva; infatti solo alcune forme permettono di ottenere specifiche e particolari sonorità. Per me comporre significa anche saper ascoltare gli strumenti musicali, ricordare attraverso di loro, essere con loro partecipe di quell'interrotto flusso che è la trasformazione del linguaggio; scoprire dunque che ogni suono ha una radice, un passato, una memoria.*" Translated by author.

violoncello repertoire. Seventeenth-century musicians learned to add certain materials to strings to help increase their density. One additive process that developed toward mid-century, the winding of metal around the gut string, helped reduce a string's diameter thereby allowing a shorter string length to reach lower pitches. Evidence suggests that silver winding began in Bologna,[23] where the *violoncello* may have been distinguished from other bass violins in its use of metal winding on its lowest string, and therefore in its tuning. If, as Stephen Bonta proposes, wire-winding was performed by the luthier and not the *s*tring-maker,[24] it makes sense that luthiers of different cities would collaborate with their local instrumentalists.

So far we have identified some of the important changes in bass violin construction that affected the *violoncello*. Our modern conception of the cello is that of a four-stringed bass violin of C-G-d-a tuning, usually pitched at A equals 440 Hertz. There is, however, abundant evidence of other types of small bass violin in Northern Italy, such as the *violoncino*, an instrument perhaps without wire-wound strings. It is possible that Bb-F-c-g tuning was associated with the *violoncino* as well as with the French *basse de violon*. Therefore, the new *violoncello* of the 1660's could have a slightly smaller body and could support higher tuning, notably C-G-d-a. In the former tuning, the top string, "g", carries the identical pitch of the lowest string of the violin. In this "setup," more strings could be tuned in thirds with the violin. These characteristics support the instrumental "family" or consort idea. Conversely, over-spun strings also aid the consort concept. Metal-wound strings allowed for bass sonority in a shorter string length

---

[23] Stephen Bonta, "From Violone to Violoncello: a Question of Strings?," *Journal of the American Musical Instrument Society* 3 (1977), 97.

[24] Stephen Bonta, "Catline Strings Revisited," *Journal of the American Musical Instrument Society* 14 (1998), 50.

meaning violinists could play bass parts with across-the-shoulder technique on a smaller

instrument, usually called the *viola* (or *violoncello*) *da spalla*.[25]

2.3 "Re-imagining" the Instrument's Purpose

Most examples of innovation in Baroque cello repertoire have parallels in the repertoire

of other string instruments. The important change that occurred in late-seventeenth century

Northern Italy was that performers began to write down their 'solos' for this relatively new

member of the bass violin group of instruments, the violoncello, and distributed them in the form

of manuscripts and printed editions. Influential techniques for the cello developed in close

proximity to the violin performance, for which Modena was an important center. Their works

transferred to the cello the already thriving solo instrumental models—violin,[26] viol, viola

bastarda, and keyboard music—while developing an idiom particular to the cello constituting a

"fundamental re-imagining of the instrument's purpose."[27] Thirty years later this *musica per*

violoncello solo non accompagnato saw extraordinary achievements in J.S. Bach's six *Suites*.

---

[25] Gregory Barnett, "The Violoncello da Spalla: Shouldering the Cello in the Baroque Era," *Journal of the American Musical Instrument Society* 24 (1998), 101-103.

[26] The court of Francesco II represented the culmination of musical activity in Modena. Giovanni Maria Bononcini (father of the composer-cellist Giovanni Bononcini, popular rival of Handel in London), and Giuseppe Colombi, Francesco's violin teacher, were each cappella directors at the Modena cathedral (Don Harrán, "Domenico Galli e gli eroici esordi della musica per violoncello solo non accompagnato," *Rivista Italiana di Musicologia* 34, no. 2 (1999), 247). Dedications to Duke Francesco include the *Ricercate* by G.B. Degli'Antonii and Domenico Galli's twelve Sonatas. Also, for an interesting account of solo violin music in mid-seventeenth century England, see Patrick Wood Uribe, "'On That Single Instrument a Full Consort': Thomas Baltzar's Works for Solo Violin and 'The Grand Metamorfosis of Musick,' *The Journal of Seventeenth Century Music* (forthcoming).

[27] Wood Uribe, "On That Single Instrument," 4.

However, a fixed concept of instrumentation does not apply to Bach's solo cello music,[28] nor to the earliest solos of Italy. This is certainly the case of the 1687 *Ricercate* of Giovanni Battista degli'Antonii which for a time were thought to be the first unaccompanied cello pieces.[29] The original title, *Ricercate sopra il violoncello o clavicembalo,* indicates equivalent roles for cello and keyboard bass playing.

Another Modenese manuscript, the 1689 works of cello player Domenico Gabrielli, exemplifies resourceful use of the cello as a solo instrument. His unaccompanied *Ricercari* and the accompanied *Sonate* often suit a cello tuned to C-G-d-g. Now called *scordatura*, this tuning draws upon the ringing clarity of the open strings. Many Modenese compositions, such as violinist Giuseppe Colombi's bass violin *Ciaccona* (1670s), suit a different, possibly *violoncino* tuning: Bb-F-c-g.[30] "Bolognese" tuning, appropriate to Domenico Gabrielli's *Ricercari*, for example, is a hybrid of this and the C-G-d-a tuning. It keeps the top "g" and raises the lower three strings to C-G-d, probably with the use of wound gut at least on the bottom string. Innovations in string manufacturing thus may have contributed to the transformation of cello repertoire.

Another possible influence on the development of solo cello repertoire was the increased demand for virtuosos as renowned cellists spread the fame of their instrument. Marc

---

[28] Robert Schumann's addition of a piano part to Bach's Suite in C major (and perhaps others) exemplifies the mentality that solo music can expand to multiple parts (Johann Sebastian Bach, Suite III C major for violoncello solo BWV 1009 for Violoncello and Piano edited by Robert Schumann, Wiesbaden, Germany: Breitkopf & Härtel, 1985). For a better understanding of the various instruments that may suit Bach's solo cello music, see Marc Vanscheeuwijck, "Recent Re-Evaluations of the Baroque Cello and What They Might Mean for Performing the Music of J. S. Bach," *Early Music* 38, no. 2 (May 2010), 181-192.

[29] See Marc Vanscheeuwijck, introduction to Giovanni Battista degli Antonii, *Ricercate sopra il violoncello o clavicembalo e ricercate per il violino* (Bologna, Italy: Forni Editore, 2007), 25-27.

[30] Brent Wissick, "The Cello Music of Antonio Bononcini: Violone, Violoncello da Spalla, and the Cello 'Schools' of Bologna and Rome," *Journal of Seventeenth-Century Music* 12, no. 1 (2006), paragraph 9.2.

Vanscheeuwijck writes of the Bolognese cellist Giuseppe Jacchini, Gabrielli's student that "Apparently, his continuo playing was so flamboyant that audiences forgot to pay attention to the vocal or instrumental soloist."[31] While the *maestri di cappella* tended to write canzonas and yield to pressure to be "correct" or more conservative, instrumentalists composed for specific events. Their music could include virtuosic display, investigate novelties, technique and affect, and could pursue sounds that were unexpected in conventional readings of the score.[32]

Some principal features of solo cello repertoire—multiple stops on one instrument, multiple voicing through leaps, appealing bowing techniques such as *ondeggiando* (arpeggiations using all four strings to produce an undulating chordal effect) or *tremolo*—of course first appear elsewhere in printed string literature. At the same time, it is important to note that many standard effects could be added to written music in performance. For example, accents, which became explicit or notated in later eras, are often implied through harmony or bowings. Earlier Italian music for the cello in a solo role (unaccompanied or with other voices) also served many purposes. It was used in church perhaps as a counterpart to a vocal motet or as the improvisatory section after a psalm or offertory, often demonstrating skillful playing. Such pieces could also function as a compositional etude or could accompany festive occasions. These works were for one non-harmonic instrumental voice, which (beginning in the 1670s) was

---

[31] Marc Vanscheeuwijck, introduction to Giuseepe Jacchini, *Sonate a violino e violoncello, e a violoncello solo per camera*, Bibliotheca musica Bononiensis, n. 91, (Bologna, Italy: Forni Editore, 2001): 10. Jacchini's pupil was the musician and craftsman Carlo Buffagnoti, one of the first and principal engravers of Bologna. Printing, including Jacchini's own Op. 1 cello sonata (printed around 1695), also helped diffuse cello music (Barnett, *Bolognese Instrumental Music*, 156).

[32] Eleanor Selfridge-Field, "Instrumentation and Genre in Italian Music, 1600-1670," *Early Music* 19, no. 1 (February 1991), 61. If in Bologna, church music dominated and proceeded from the path of the Italian tradition, Modenese musicians found patrons at court while absorbing international styles (Don Harrán, "Domenico Galli e gli eroici esordi della musica per violoncello solo non accompagnato," *Rivista Italiana di Musicologia* 34, no. 2 (1999), 248). String music from the d'Este collection tended to be more difficult, revealing the "virtuosity of solo performers at the Modenese court" (Barnett, *Bolognese Instrumental Music*, 124-127).

perhaps highly unusual and made for fascinating experiments with horizontal melodic impulses coupled with a kind of new quasi-tonal harmonic feel, ever-exploring new modes of increasing resonances.

Early cellist-composers accomplished these explorations often through the use of familiar dance forms (such as Bergamasca, Chaconne, and Tarantella) in which periodicity and variation help to combine melody and rhythm, here exploited for contrast more than tonality. Italian instrumentalists also composed solo cello works by borrowing genre pieces usually associated with keyboard repertoire such as the non-imitative Ricercar (here multi-sectional and poly-thematic), the Canzona (by exploiting various textures and spirited contrapuntal writing, idiomatic to the instrument), or the Toccata. Or, as in the case of Domenico Galli, they wrote Sonatas, implying different moods and an affective character.

2.4 Modes of Resonance in Modern Italian Cello Music

So far, I have been concerned with the development of the cello's solo idiom, including its role in the bass line, its use of different tunings, and the Baroque Italian demand for virtuosic performance. I will now turn to ways that modern works creatively absorb Baroque-invented elements while exploring different effects. An important example is the music of cellist Giovanni Sollima. One unaccompanied cello work, *La Folia* (2007), uses the medieval tune of the same name in variations, as used by Vivaldi, Corelli, Geminiani and many others. Sollima's variations (the theme can be seen in EX 2.1) exemplify a modern spirit of exploration through his creative use of harmonics, double-stops, right hand percussive slaps, left-hand pizzicato in conjunction with right-hand pizzicato forming poly-rhythms, and *scordatura* of the fourth string to a low G.

Although the Sonzogno edition from 2007 has plenty of dynamics, bowings, and fingerings,

Sollima's music is usually published with few such indications. He explains that in the case of *La*

Folia, the markings were to avoid confusion because the piece was commissioned for a cello

competition. He would gladly allow for other interpretive and expressive renditions including

affects and added ornaments.[33]

EX. 2.1, Giovanni Sollima, *La Folia* (2007), mm. 1-16. String IV is scordatura to G making the lower voice sound a fourth below what is written.

Franco Donatoni's *Lame* (1982) represents another type of dialogue between Baroque

and modern repertoire. As seen in Example 2.2, the open strings project the perfect fifths tuning

of the cello (historical) but re-contextualizes these fifths with dissonant notes, rapid shifts, harsh

accents, and fast and noisy, fortissimo doubled strokes. The open strings also contribute to the

characters of different sections: during passages harmonized by open strings, Donatoni often uses

steady rhythmic stresses whereas, when the open strings disappear, the music returns to uneven

and wandering melodies, ornamented with mordents and grace notes.

---

[33] Conversation with Giovanni Sollima, December 14, 2011, Brescia, Italy.

EX. 2.2 Franco Donatoni, *Lame*, page 2, lines 5-8.

The opening of the second movement of *Lame* (shown in EX. 2.3) exemplifies what

Italian composer Giorgio Magnanensi calls "articulation as a source of resonance" in Donatoni's

music.[34] Here Donatoni uses mordents, double-stops, and grace notes (and octave transfer) to

vary and enhance the regularly measured descending line (E, Eb, D, C#, B, A, G#, F).

EX. 2.3, Donatoni *Lame*, movement II, page, 4, line 1.

Examples such as these abound in contemporary cello music, revealing the many ways

composers trace their stylistic heritage. Composer Emiliano Turazzi writes of his *Movimento-*

sguardo-horizonte: "In my piece for solo cello, there are highly structured parts in which some

---

[34] Interview with Giorgio Magnanensi in Montréal, October 7, 2011.

typical schemes of the literature for solo instruments emerge: something akin to the procedures for double lines or the internal counterpoint typical of melodic construction from the time of Bach, but in an extremely different context."[35] To understand the individual contexts of modern works, one must look, then, for clues to the meaning of their compositional poetics. Some clues lie in the cultural landscape and social context of the work. Other clues are in the use of the instrument in modern scores themselves and in how they are presented in performance.

Extending this line of thinking, it becomes clear that we experience the performance of early music differently when it can be engaged with modern music. As we begin to hear one through the other, I argue that we can hear more clearly, for each work and each genre, the qualities that define them and give them expression. This dialogic listening is intensified by our understanding of both their similarities and their contrasts. This process is not unique to the cello nor to the joining of Baroque and Modern, specifically, but it is one model for dialogues of interpretation that respond to all of musical history. Compositionally, each cello work can call for typical or "historic" uses while searching for new expressive devices.

## 2.5 It Isn't Solo Music, It Just Happens To Be Played On One Instrument

Many Modern cello works mirror the more malleable concept of the solo work that developed in the Baroque. Let us look more closely at how such malleability developed. As discussed above, the violoncello was a relatively new instrument of the bass violin genre in the mid-seventeenth century. It likely participated in traditions of low string playing including but

---

[35] Emiliano Turazzi, personal email to Elinor Frey, November 21, 2010. "*Nel mio pezzo per violoncello solo ci sono delle parti molto articolate in cui emergono alcuni espedienti tipici della letteratura per strumento solista: qualcosa di affine ai procedimenti per doppia linea o al contrappunto interno tipico delle costruzioni melodiche dell'epoca di Bach, ma in un contesto estremamente diverso.*" Translated by author.

not limited to playing the role of the bass in polyphonic music. It is impossible to say when *violoncello* players began to create or perform solo music, but the first printed music hails from the 1670s and 1680s in Bologna and Modena. The idea, however, that one instrument could provide a complete musical experience does not imply that the music should necessarily be permanently attached to its original instrument. J. S. Bach's unaccompanied music has been revered as perfect, complete, and perhaps unalterable, but this attitude has changed as scholars and performers have explained his own multiple uses for his music. Famously, Bach orchestrated the opening *Preludio* of his Violin Partita in E major BWV 1006 into Cantata No. 29, and also added notes and harmonies to the cello Suite in C minor BVW 1011 to form a version for lute. For Italian cello works as well, the distance between solo music and music of multiple parts may be less than what has been previously assumed.

As in the case of Bach, the extension of a solo line into multiple parts can be seen in the Toccatas of Francesco Paolo Supriani. As shown in his *Toccata Quinta* in Examples 2.4 and 2.5, Supriani added an embellished version and an un-figured bass part to at least ten of his toccatas. Understanding the context in which these solo works came about will help explain this unusual manuscript. Born near Bari, at fourteen Supriani entered the famous Neapolitan *Conservatorio* della Pietà dei Turchini, to serve for two years as a boy soprano.[36] However, he left the *conservatorio* as a fine cellist and later held many prominent positions in Naples, including service in the Royal Palace Chapel.

---

[36] Guido Olivieri, "The 'Fiery Genius': The Contribution of Neapolitan Virtuosi to the Spread of the String Sonata (1684-1736)" (Ph.D. diss., UC Santa Barbara, 2005), 225-226.
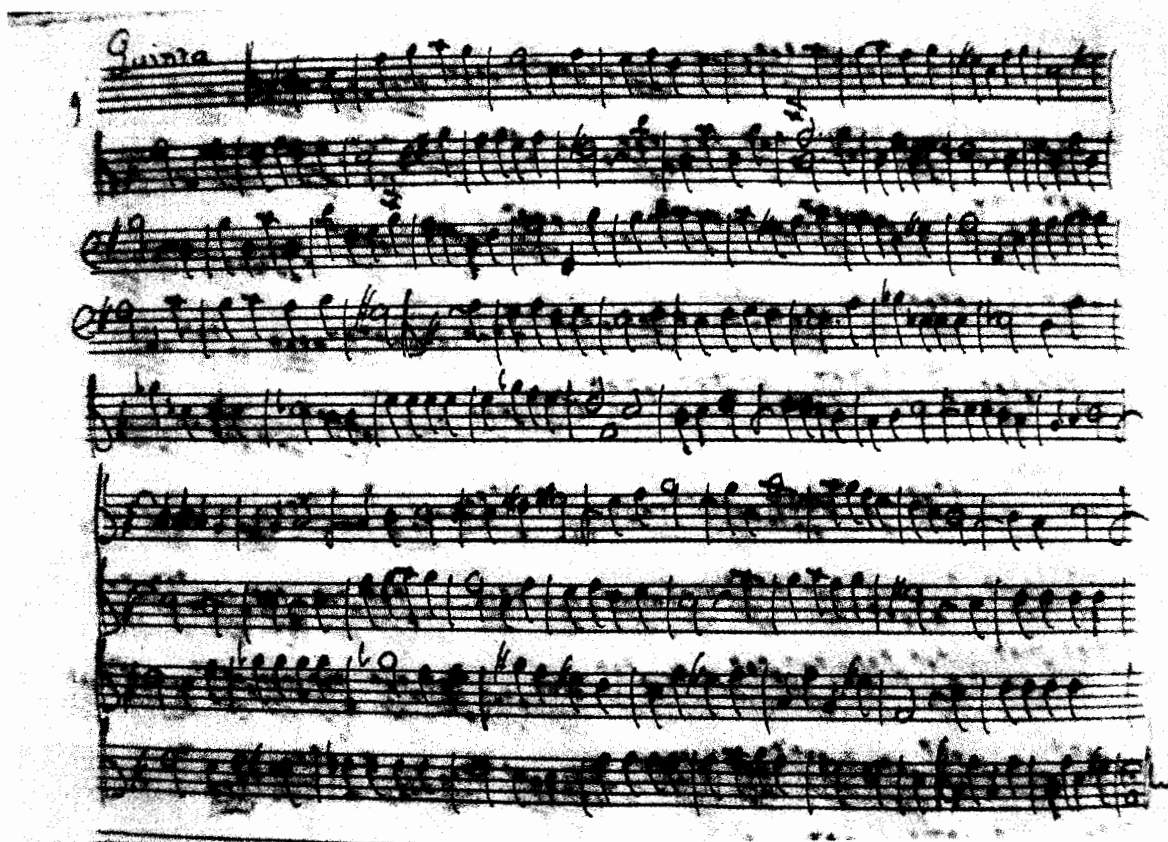
EX. 2.4, Supriani *Toccata Quinta*, solo version.

No doubt Supriani was trained in the prevailing Neapolitan music education, through

compositional exercises called *partimenti*. "Some partimenti—the simplest ones—are actually

just basses, but the majority of the most advanced partimenti are not limited to basses. Any clef

may appear in a partimento."[37] The toccatas can therefore be seen as models for improvisation or

for composition *on the cello*, as the original single lines unfold into two-part sonata-like works.

The inclusion of the short treatise *Principij da imparare a suonare il Violoncello,* one of the first

cello manuals, is another important link to the use of Supriani's manuscript. In his time, it was

only natural that Supriani's music incorporate an instructional purpose. "The assumption that

[37] Giorgio Sanguinetti, forthcoming book on *partimenti*, 11

there is a necessary gulf between the two areas, that one either composes proper music or satisfies pedagogical demands, is creatively and historically unrealistic."[38]

EX. 2.5, Supriani *Toccata Quinta* (1753), version with ornaments and bass part.

Domenico Galli's Sonatas (1691), Domenico Gabrielli's *Ricercars* (1689), and short works by Giuseppe Colombi (c. 1670s) and Giovanni Battista Vitali (c. 1675) were each meant to instruct or celebrate Francesco II d'Este, duke of Modena. Their compositions also epitomize period rhetoric in which the music seeks to represent the greatness of its patron, here the d'Este court. They, like many early Italian cello pieces, demand a virtuosic command of the instrument through wide intervallic jumps, rapid scales covering the whole ambit of the instrument, and

---

[38] W. Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Music Style* (New York: Cambridge University Press, 2003), 43.

double stops. Such passages helped to liberate the cello from its servile role of supporting the

harmony, entrusting to it roles that the violin already enjoyed.[39]

Domenico Gabrielli's Ricercars exemplify the merging of art work and instructional

material. David Ledbetter's summary highlights their pedagogical attributes:

> "[Ricercar] No. 1 looks like a teaching bass that sets up situations for the teacher to comment on (and improvise a melodic part to?)... No. 2 can only be an exercise for clef-reading, since it jumps randomly between five different ones using standard figurations together with rhythmic points such as syncopation, and ends in a new time-signature (12/8). No. 3 is a catalogue of D major effects, with trumpet-call outlines, *basse de trompette* leaps of an octave etc., repeated sixteenth notes... No. 4 is in a more difficult key (E flat major). No. 5 in C major is a study in leaps, then scales that move into sharp keys. All these pieces look like practice for basso continuo parts rather than independent solo repertory... An important point is that two Ricercari (Nos. 6 and 7) have multiple stopping, and a second Sonata for two cellos even has hints of inner parts for the accompanying cello, evidence for chordal cello accompaniment in some of the earliest repertory."[40]

A straightforward way that a composer can expand a solo line is through canon.

Gabrielli's manuscript of ricercars and sonatas (1689) also contains a *Canon à due violoncelli*,

found between the fifth and sixth ricercars (EX. 2.5). The canon becomes instructive in that the

teacher may begin the piece allowing the student (entering a bar later) to possibly imitate or

respond to the teacher's bowings, articulations, ornaments, and dynamics. Furthermore,

Gabrielli's first seven ricercars are written *senza basso*, while the eighth through tenth add a bass

line. Some material from these later ricercars is used again, further on in the manuscript, under

the title *Sonata à Violoncello solo, con il Basso Continuo.*
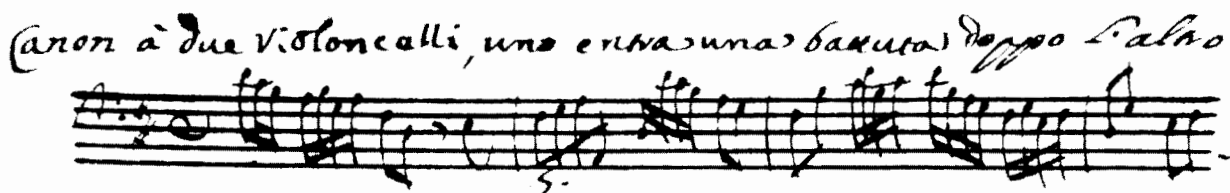
EX. 2.6, D. Gabrielli, *Canon à due violoncelli* (1689), m. 1-4.

---

[39] Harrán, "Domeinco Galli e gli eroici esordi," 280-283.

[40] David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale Univ. Press, 2009), 36.

EX 2.7, Opening bars of Gabrielli's *Ricercar No. 8* and *Sonata à Violoncello solo, con il Basso Continuo* (1689).[41]

Similar examples of expansion and transformation are found in contemporary Italian

cello works. As mentioned above, Giovanni Sollima's solo cello pieces have also found new

forms in chamber music. From the multi-movement cello work, *J.Beuys Song* (2001), Sollima

has made versions for multiple cellos or cello ensemble in various parts. These works include

Terra Aria for multiples of three cellos and *Terra Danza* in a six-cello version.[42]

Franco Donatoni's *Lame,* or "Blades", comes from a period in which he wrote prolifically

for solo instruments. The year after writing *Lame,* Donatoni combined its material with that of

Lem (1983) for solo double bass to form the duet *Ala* (1983). He then added piano material from

---

[41] These images are reproduced from Domenico Gabrielli and Marc Vanscheeuwijck, *Ricercari per violoncello solo, Canone a due violoncelli, Sonate per violoncello e basso continuo,* (Bologna Forni Editore, 1998).

[42] Giovanni Sollima, email to Elinor Frey, February 10, 2012.

the solo work *Rima* (1983) to form *Alamari* (1983), a trio for violoncello, double bass, and piano. Much later, in 1996, he expanded the work into *Lame II*, a cello octet, allowing the cello to become a kind of meta-cello. Example 2.8 below shows a clip from the end of the first movement of *Lame*, the material of which is expanded into an eight-cello version shown in Example 2.9, the opening of Donatoni's *Lame II*.

EX. 2.8, Franco Donatoni, *Lame* for solo cello, movement 1, page 4, line, 8.

EX. 2.9, Franco Donatoni, *Lame II* for eight cellos, m. 1.

The realizations that I suggest here, and in the subsequent two chapters, can change the cellist's listening experience and therefore change the performance of solo cello music. By understanding the historical context of the cello's emergence and construction, as well as how specific passages can connect to historical properties, harmonic underpinnings, articulations, and various other resources for resonance, performers may better draw upon the cello's intrinsic qualities.

CHAPTER THREE

Gesture

3.1 Embodied Expression

This chapter investigates ways in which analysis of physical motion can aid interpretation and expression in cello performance. The construction of the cello obliges certain physical motions (circular motions in string changes, lateral motions in the hand and arms, etc.) that merge expressive and technical elements. When a cellist composes for his or her own instrument, compositional gesture and the performer's gestures (or movements) can be purposefully integrated.[43] Using examples from Baroque works by Giuseppe Maria Dall'Abaco and Domenico Gabrielli and contemporary works by Aldo Clementi and Franco Donatoni, I aim to show how physical motions or gestures in both repertoires can support interpretation. My examples include left-hand motions which execute sequences or double-stops which imply certain hand positions. I also discuss shifts that may be determined by open strings and drones and show how right-hand motions can articulate voicing using different string changes and how such choices can be an interpretive tool.

---

[43] Luke W. Windsor, "Gestures in Music-making: Action, Information and Perception," in *New Perspectives on Music and Gesture* (Burlington, VT: Ashgate, 2011), 49.

3.2 Voices and Leaps

Already in the first few bars of Giuseppe Maria Clemente Dall'Abaco's *Capriccio Sesto* (c. 1740) in E minor, frequent string crossings and large intervallic leaps create the perception of multiple voices. The chart in Example 3.1 shows both voices determined by string crossings and voices generated by melodic accents created by intervalic leaps (i.e. the principles of auditory stream perception).[44] Naturally, string crossings depend on the cellist's choice of fingers, so I made my analysis using fingerings that generally remained in the lower positions, using the ringing tone of the open string as a sound model, unless staying in position seemed more appropriate to the voicing. Comparing these voices together shows how Dall'Abaco generates rhythmic interest through changes of register. For this unaccompanied cello caprice, voicing is a particularly strong characteristic. This compositional technique, as defined by Stacey Davis, "is typically called implied polyphony, compound melody, polyphonic melody, or pseudo-polyphony. It is the perception of multiple voices or melodic lines within a strictly monophonic texture."[45]

---

[44] For a thorough explanation of the phenomenon of auditory stream segregation, see Stacy Davis, "Stream Segregation and Perceived Syncopation: Analyzing the Rhythmic Effects of Implied Polyphony in Bach's Unaccompanied String Works," *Music Theory Online* 17, no. 1, (March 2011).

[45] Stacey Davis, "Stream Segregation and Perceived Syncopation," 1.

EX. 3.1, Dall'Abaco *Capriccio Sesto*, bars 1-6, stratified by string use and auditory stream segregation.

After analyzing *Capriccio Sesto* in terms of its multiple voices and implied polyphony, I looked at Aldo Clementi's 1984 work, *Lento*, to find the presence of similar features. For example: How are the voices articulated in *Lento*? Do they create structure in the composition or influence physical parameters? Example 3.2 shows the rhythm of voices (from the first 28 beats of *Lento*) segregated by string use. This exercise led to searching for other parameters to better understand Clementi's multiple voices. Voices by string use and by registration were not as distinctive in *Lento* as voices by dynamics (as outlined in the *indicazioni esecutive* on the first page of the score). Example 3.3 charts the voices by dynamics. The two dynamic extremes ">" (*mf*) and no marking (*pp*) generally stay in a smaller range and occupy the same minor 6th (A3-F4). The left hand pizzicato "+" (*p*) encompasses two octaves while dashed notes "−" (*mp*) encompasses a minor fourteenth. Additionally, the voices articulated by dynamics reveal

different levels of disjunct activity. These voices, here segregated by his dynamic scheme, also have distinct rhythmic profiles alongside the specific tessituras. "*Mf*" and "*p*" voices generally have more instances of falling on the beat whereas "*mp*" and "*pp*" are more often placed on off-beats. Instead of combining to generate implied polyphony, Clementi's voices serve a different purpose. By generating a dense yet flowing texture of bowed and plucked sounds, often together in double- or triple-stops, the voices in his work constantly shift, never settling or arriving.

EX. 3.2, *Lento* beats 1-28, rhythm of the bow on the cello strings.

EX. 3.3, *Lento* beats 1-28, voices by dynamics.

In this opening section of *Lento*, combining the non-bowed (pizzicato) articulations with bowed articulations, either the left hand (shifting and pizzicatos) or right hand (change of string or change of bow direction) makes a change of motion nearly every eighth-note. This gestural and aural regularity creates a composite rhythm that differs from the rhythm of the "voices"

made by dynamics, pitch (in terms of voice leading and note proximity), and pizzicato/arco, all

of which are streamed simultaneously. Like the voicing in Dall'Abaco's *Capriccio Sesto*, which

was clearer within the fabric of steady eighth-notes, *Lento*'s composite rhythmic regularity

makes it possible to perceive the distinct and irregular features of its various voices. As in

Baroque works, the blending of regularity (the isochronous surface) and complexity draws in the

listener. According to the principles of auditory segregation, as mentioned above, jumps of large

intervals create melodic accents, but in *Lento* frequent leaping blends auditory accents into a

more uniform texture. For the rest of the piece, Clementi adjusts the tessituras and voicing

qualities through the use of dynamic shading and explicit string selection, as well as through

changing levels of disjunct activity.

3.3 String Changes

Like the Dall'Abaco Caprices, Clementi's *Lento,* too, is layered with repetitive gestures.

Leaps with the bow, another gestural element, form waves of string changes in *Lento*. On the

cello, to change a string or bow direction, the performer changes muscle tension. In pieces with

patterns of string changes, a physical expectation of these changes accumulates. The graphs in

Examples 3.4, 3.5, 3.6, and 3.7 illustrate the number of string changes[46] used in sections of

Dall'Abaco's *Capriccio Primo* and *Capriccio Sesto* and in Aldo Clementi's 1984 work, *Lento*.

I was surprised to find that the shapes of the graphed lines for the opening sections of both

Capriccio Sesto and *Lento* were quite similar. Even if the cellist senses different kinetic contours

---

[46] String changes that jumped more than one string (such as III to I) still count as one change. String changes count for the bar of the note that the string change moves to. Although *Lento* has no bar lines, I grouped the notes of *Lento* into "bars" of four beats.

in the openings of both works, they each show an ebb and flow in intensity.[47] They both had

peaks indicating many string changes in a short amount of time followed by relative gestural

quiet in the right (bow) hand. The paradox here is that in order to understand the differences in

gestural use of the cello in Clementi and Dall'Abaco, we are compelled to understand their

similarities.
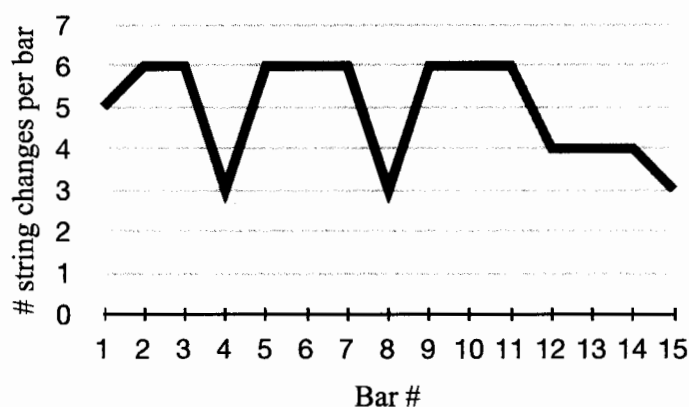
EX 3.4 String changes in G.M. Dall'Abaco *Capricco Primo*, mm. 1-17.
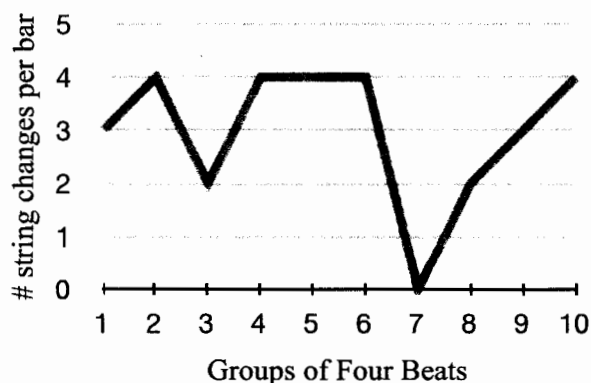
EX. 3.5, String changes in Aldo Clementi *Lento* beats 29-68 (by groups of 4 beats).

---

[47] In her meticulous review of composer-cellist Luigi Boccherini's physical relationship to his music in *Boccherini's Body*, Elisabeth Le Guin asks: "Do narrative structures of characterization and expectation operate on a kinesthetic level?" (Berkeley: University of California Press, 2006, 27). The graphs I use here show one way to understand a kinesthetic narrative as such.
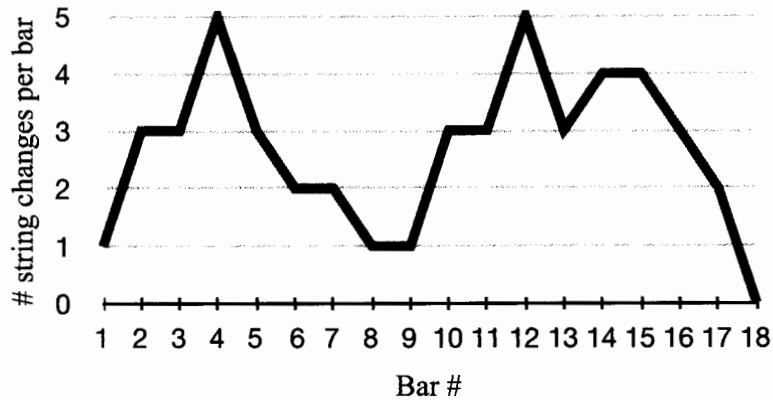
EX. 3.6, String changes in G.M. Dall'Abaco *Capricco Sesto*, mm. 1-17 .

Groups of Four Beats
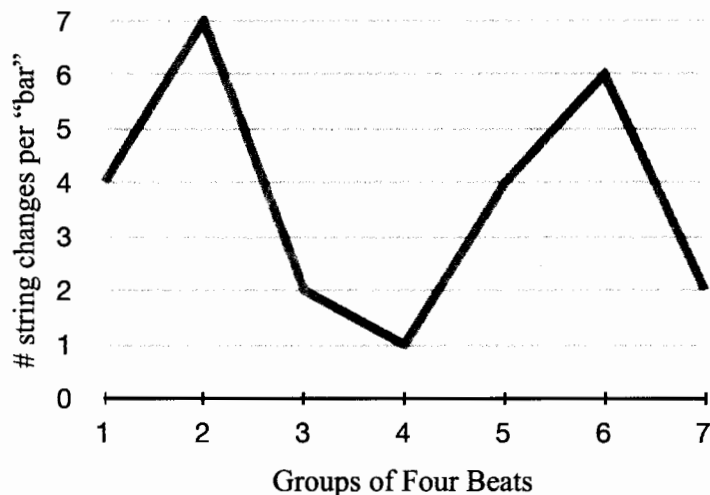
EX. 3.7, Aldo Clementi's *Lento* beats 1-28 (7 groups of 4 beats).

3.4 Hand Positions

The first four bars of Dall'Abaco's *Capriccio Primo* (EX. 3.7) are each performed in one

hand position—each first note is struck on the G-string (III) while the others fall on the D (II)

and A (I) strings. Each bar therefore has a physical/gestural grouping that confirms metric

groupings. In the right hand, the largest leap comes between the first two notes of each bar.

These gestures make circular trajectories with a natural slowing and relaxing at the top, and

increased tension and acceleration at the bottom.[48] The energy of this initial trajectory slowly

releases through the subsequent string changes creating layers of gestures in each bar. Similarly,

the gesture on the first note of the fourth bar supports its expressive/harmonic content: the open

G-string can still ring through the following descending scale, including through the A-flat that

arrives three notes later. Simultaneous gestures in both the right and left hands—the shift and

string change from B to A-flat—carry energies and tensions that coincide with the harmonic

interest of the augmented second. The physical tension here differs from moments when a

simultaneous string change/shift occurs after an open string. Dall'Abaco's caprices provide many

examples of phrase groupings that are articulated by hand position, giving physical indication of

possible interpretations (other examples are measures 24-25, 26-27 and 32-35).
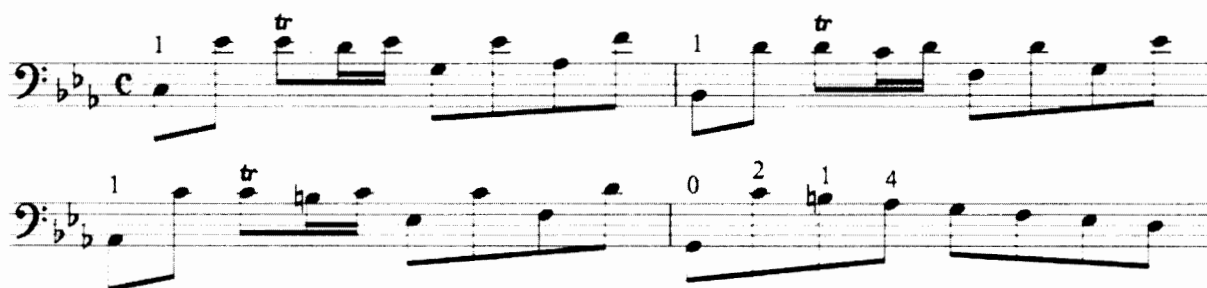
EX. 3.7, G. M. Dall'Abaco *Capriccio Primo* (c. 1740s) in c minor, mm. 1-4.

Examples from Domenico Gabrielli's Ricercars (1689) similarly show phrase grouping by

hand position. The tuning of the cello (examined in chapter two), C-G-d-g, allows for groups of

notes under specific hand positions (see EX. 3.8) in the sixth Ricercar. In a passage starting in the

middle of measure 14, the cellist may stay in position for phrase groups of eight notes. For

---

[48] Mine Dogantan-Dack, "The Body Behind Music: Precedents and Prospects," *Psychology of Music* 34, no. 4 (October 2006), 457.

example, to reach the D's used in third beat of bar 14 the cellist shifts to upper-second position and then, by using the second finger on the D-string for the G's in the fourth beat, may stay in position for an eight-note group, thereby saving the shift to be used during the rhythmic stress of the following downbeat. The "scordatura" tuning also allows cellist to employ open strings for both the third and fourth beats of measure 15.

EX 3.8, Gabrielli *Ricercar Sesto* (1689), m. 14-15.

In Clementi's *Lento*, however, the cellist must execute many phrases in one hand position or in a limited number of positions because of predetermined string selection and double stops. Page three, line one of *Lento* (shown in EX 3.9) demonstrates a passage that obliges specific hand positions (although one could argue different choices using the thumb). The last double-stop in the example obliges an extension between A-flat (fourth finger) and B (first finger), with an unused finger to execute the left hand pizzicato (third finger allows for more distance from the stopped note). The difficult and delicate choreography needed to transition between positions creates moments of both physical tension and repose.

EX. 3.9, Clementi, *Lento*, pg. 3, beats 6-9.

The passage shown in Example 3.10 from Donatoni's *Lame* provides another example of how the use of shifting aids perception in a contemporary work. Here, ways for communicating the energy, complexity, and character of the passage are transmitted to the performer at a physical level. Large shifts naturally take more time and oblige the cellist to compensate with an energetic increase, or to capitulate and take time. Such surrender or struggle can result in audible interpretive changes. Likewise, when the music stabilizes physically there is a release of energy or tension perhaps resulting in a propulsion forward, changing the expressive character of the next passage through context.

EX. 3.10, Donatoni *Lame*, page 2, line 1.

As illustrated in Example 3.11, in each of Donatoni's groups of three notes (each beginning with an accent), the fingers stay on one string and the shifts are obliged by the open string double-stops. Therefore, the shifting produces a different physical complexity with its own inherent rhythm. Additionally, the physical motions of the piece have their own intrinsic expression—here quick motions up and down the string—that contribute to the physical experience and therefore to the spirit of the passage.

EX. 3.11, Donatoni *Lame,* page 2, line 1. "Fingering one" shows possible choices were it played in low positions (as if in a Baroque work) while "Fingering two" shows the shifting necessitated by the addition of open strings.

My examples here show some possible uses of shifting and finger choice as a means to emphasize phrasing and harmonic groupings. Such uses are evident in Baroque Italian cello music (see EX. 3.7 and 3.8), especially when recognizing the practical choices implied by the composer-cellist. Conversely, fingerings in the modern works become compulsory, yet they also aid expression.

3.5 Removing Physical/Expressive Variables

To further the Baroque analogy, I made a version of *Lento* (shown in Example 3.12 above) on one staff and removed all of the composer's dynamic and pizzicato markings,. This is not to say that Baroque music is without dynamics or articulations, but my simplified parameters reflect

my observations of early Italian cello music. I then played this altered version of *Lento* on my

Baroque cello including phrase shaping and dynamics as I might have done with a Baroque

piece. When I played this, I did arrive at some similar dynamics as indicated by Clementi, but the

change in texture was drastic. In the original *Lento*, the specific dynamic changes, the lack of bar

lines and constant speeding and slowing, and the texture of multiple-stop left-hand pizzicato, all

help the cellist evade traditional or unconscious approaches to articulations and phrase

groupings.

EX. 3.12, Clementi *Lento* beats 1-28, notes and rhythms only with added bar lines.

One outcome of looking at *Lento* in this way was that I could analyze the piece and enter

into a better understanding of some of its characteristic features such as the multiple voicing, a

feature of both early and contemporary music. Additionally, it helped me to see ways in which

the physically expressive variables which were removed were crucial to realizing the work as

indicated in the score. The music did not seem to need anything added in order to express

Clementi's sense of continuity and texture—a steadily changing fabric of brief utterances.

Lento's precise indications *were* subject to contextual negotiation, but respecting their complex

demands was already enough to motivate a committed interpretation. *Lento* requires an

undisturbed sense of continuity, a relative flexibility, and very long rubatos. In a 1973 article

titled "Commentary On My Music" Clementi writes,

> "We needed a start from a zero point of craft and stylistic ineffability: an ultra-fine grain consisting of mixed-up microscopic details, a *continuum* without direction, a *texture*, a material of the highest quality that is guaranteed not only to become a good suit when entrusted to a skilled tailor (what a contradiction!), but also to endure despite being torn up, raped or painted in unflattering ways. Furthermore, the internal, dense complexity (and complicatedness) needed to legitimise any external arbitrariness...Everything flows equally into an absolute stillness."[49]

My analyses helped in developing an interpretational language for this piece. Although

Lento comes from an entirely different world of musical and physical parameters than the

Dall'Abaco Caprices, I was better able to draw upon acquired skills (ideas that came from my

analysis of the Baroque work) to serve expressive features of the work. I also better understood

how Clementi's manipulation of cello technique brought about the music's static qualities.

A paradox of new cello music is that it always contains something of the cello's past, the

very thing it often seeks to move beyond. The physics and physical parameters of the cello

engender characteristic features of its music, and it is partly through the interaction between a

cellist-composer and the instrument that a new work takes shape. Many of the first

unaccompanied pieces were often published at the end of the cellist's lifetime of

experimentation, improvisation, and concertizing, resulting in works that can be seen as a record

of past performances. Whereas some music may feel particularly suited to the cello and born out

of a physical relationship with it, other music, including some contemporary works, seem to

confound that relationship. In other words, some music has an antagonistic relationship to the

---

[49] Aldo Clementi, "Commentary on my music," *Contemporary Music Review* 28, no. 6 (December 2009), 509-10.

historicity of the instrument. As the performer participates in this relationship of questioning and development, she helps make cello music accountable for its historical authority.[50]

Seeing that very few instruments remain in original condition and much of notation is subject to interpretation, the viewpoint of the cellist's body is perhaps the most reliable agent of memory. This chapter has examined ways in which the cellist may participate in the physical experience of performance practice, an experience that I suggest is trans-historical.

---

[50] Jayme Stayer, "Bringing Bakhtin to Beethoven: The Ninth Symphony and the Limits of Formalism," *The Beethoven Journal* 10, no. 2 (Fall 1995), 58-59.

CHAPTER FOUR

The Analogy of Rhetoric and Punctuation

4.1 Learning and Applying Rhetorical Concepts in Cello Performance

In this chapter, as in previous chapters, I explain a possible process of interpretation as applied to Baroque Italian cello works, and I explain how its application to modern cello pieces may provide tools for understanding and performing them. This chapter treats observations on musical grammar, punctuation, and rhetoric in two Ricercars by Domenico Gabrielli. I go on to connect my observations to passages from Franco Donatoni's *Lame*, thereby gaining fresh insights on interpretation. My exercises and analogies helped me to see the phrase shapes, characters, and articulations in certain passages of *Lame*, even though at first they felt vague, amorphous, and difficult to play convincingly.

Stephanie Vial's studies on the use of punctuation in eighteenth-century music have provided analogies for my interpretation of Baroque and Modern cello works, particularly through a kind of rhetorical phrase mapping and note grouping that brings clarity and elegance to extraordinary passagework. As she notes, "part of the nature of analogy is that comparisons are made in order to explain or enhance unfamiliar ideas through more familiar terms."[51] From this point of view, then, rhetorical phrase mapping and note grouping of Baroque works may provide useful analogies for later works.

---

[51] Stephanie D. Vial, *The Art of Musical Phrasing. Punctuating the Classical "Period"* (Rochester, NY: University of Rochester Press, 2008), 14.

If a cellist is to become more familiar with the use of rhetorical concepts in historically-informed performance practice, she must learn to recognize expressive conventions that are implicit in the score.[52] These conventions, however, are learned and are conditioned by a host of unknown influences, some of which might be quite unfamiliar to listeners. In any case, ambiguities are nothing new in musical performance. Quantz identified some ambiguity in early Italian music in his 1751 *Versuch*. He writes, "Knowledge is essential in Italian music; this is because of certain passages written in an extremely simple, dry manner, leaving the player free, within the limits of his capacity and judgment, to vary them repeatedly so as constantly to surprise the listener with new inventions."[53] Therefore, if an historically-informed performance does surprise the listener, as Quantz suggests, it could clarify the music for one and confound its meaning for another (especially if the listener is surprised in ways he or she does not like).

Music's many ties with oral traditions may also help explain how familiarity with performance conventions develops. Throughout history, the teaching and learning of cello performance and composition have mostly happened through apprenticeship, not through written handbooks. In southern Italy, where Francesco Supriani composed, for example, the art of performance and composition was also learned in Neapolitan conservatories, leaving pedagogical traces through composition exercises, or *partimenti*. Elsewhere in Italy, cellists, such as Gabrielli, Vitali, and Jacchini, also used compositional figures to explore tone color and timbre, to draw optimal resonance out of the instrument. Similarly, some modern Italian cello music demonstrates the search for new sounds which place sound at the service of rhetoric.[54]

---

[52] *Ibid.*, 186-7.

[53] Quoted in Jean Claude Veilhan, *The Rules of Musical Interpretation in the Baroque Era (17th-18th Centuries) Common to All Instruments,* (Paris: Leduc, 1979), 55.

[54] Conversation with Marc Vanscheeuwijck, Fabriano, Italy, July 8, 2009.

4.2 Grammatical, Logical, and Rhetorical Stresses/Groupings

In her book treating eighteenth-century concepts of punctuation, Stephanie Vial describes three kinds of accents as seen by Rousseau in his *Dictionary of Music*.[55] I will use the term stresses (and groupings) instead of accents. 1) Grammatical stresses are the sounds and lengths of the syllables, 2) logical stresses concern the degree of connections between propositions and ideas, and 3) pathetic or oratorical stresses express and communicate sentiments. Vial explains that according to Forkel, "The precepts for joining individual notes and chords into individual phrases are contained in musical grammar, just as the precepts for joining several individual phrases are contained in musical rhetoric."[56]

The joining of notes and phrases, or of musical grammar and musical rhetoric, will form the basis of this chapter's dialogue between Baroque and contemporary cello works. I have marked the first page from the manuscript of Domenico Gabrielli's first ricercar (EX 4.1) with the three types of stresses or emphases described above. Small dashes above notes show slight emphases generating small scale note groupings, what Geminiani referred to as "good notes," and what I equate with grammatical stresses.[57] Brackets show short phrase groupings of usually one or two bars (naturally, some groups overlap) showing syntactic or logical accents. The phrases join together to create longer sections of different characters and colorations, the periods of rhetoric.

---

[55] Vial, 72. This entry is taken from Jean-Jacques Rousseau, *Dictionnaire de musique,* s.v. "Ponctuer."

[56] *Ibid.*, 72.

[57] The stronger notes in cello playing are often linked to down-bows. However, it is very likely that during Gabrielli's time, violoncello players used an underhand bow grip which complicates the matter of down or up bow emphasis. Using an overhand grip one would tend to use down bow for emphasis and up bow for emphasis with an underhand grip. However, according to Judy Tarling, strong down bows, good for dance music was "disliked by Italian violinists as it did not suit their more singing, contrapuntal style of composition" (*The Weapons of Rhetoric: A Guide for Musicians and Audiences.* St. Albans, UK: Corda Music, 2004. viii).

EX. 4.1 Domenico Gabrielli *Ricercar Primo* (1689) marked with grammatical, logical, and rhetorical groupings.

To help illustrate these larger sections, I have given invented names to larger groups of bars, on the basis of an interpretation of the passage's expressive character: 1) mm. 1-11 "searching, tender, sad," 2) mm. 11-19 "flowing, lovely," 3) mm. 19-26 "uncertain, sobbing," 4) mm. 26-39 "playful," 5) mm. 40-55 "serious, grieved," and 6) mm. 56-65 "resolute, honorable." To strengthen these characterizations in performance, I may add variations in direction, pacing, tone color, ornamentation, vibrato, articulation, and other expressive devices. Often these are related to structure and to my mental representations.

My choices are some among many possible musical groupings and affects, but are attentive to many conventions of historically informed performance. For example, I based groupings on:

notes that are joined in stepwise motion, notes that created a typical bar pattern, hemiola, or

sequence, changes in harmony, changes in rhythmic texture, and changes in register.

4.3 Finding Rhetorical Insights

During the task of making a parallel "mapping" of grammatical accents, phrase groupings,

and rhetorical periods in contemporary cello works, Stephanie Vial's own questions assisted my

inquiry. She asks,

> "Are certain concepts valid for a particular type of music? Or the corollary, are they not valid for a particular type of music? If punctuation were going through radical development and reform today, would we find a way to talk about how our own contemporary music ought to be punctuated? In other words, does music adopt a linguistic analogy because it particularly suits the music, or because it is in the air, in the mind of the theorists, composers and performers? Similarly, is an analogy dropped because the music ceases to fit the analogy or because that analogy has become passé?"[58]

I argue that rhetoric as a source of analysis remains relevant to interpretation of

contemporary compositions. For this to be an effective interpretive tool, the performer must first

develop a sense of the piece as a whole and identify its rhetorical components. These

components may give the work unity beyond grammatical precision. Applying rhetorical

mapping may prompt the formation of an interpretive strategy, encouraging imagination rather

than objectivity.[59]

There are two passages in *Lame* that at first I found difficult to engage with because of the

scarcity of dynamic indications, wandering pitches, and rhythmic complexity. It was in these

passages that I most successfully applied interpretational strategies of punctuation and rhetoric.

Concerning complex rhythms in some contemporary pieces, Nicholas Cook writes: "Nobody

---

[58] Vial, 28.

[59] Butt, 16.

does perform them accurately,... they serve at most to deconstruct sedimented patterns of eye-hand interaction, perhaps resulting in performances that have an improvisatory feel hard to create otherwise."[60] In Baroque music, this deconstruction of sedimented patterns is an implicit demand of the music's execution. Indeed, Baroque music (and most other genres) would hardly be intelligible without added stresses, pauses, and phrase shaping. Instead of being notated, these prompts are performer-initiated and are actually improvised. For performers, structuring and grouping notes may create mental representations that will aid in learning the passages and in communicating their expressive qualities. As cellists look to historically-informed performance practice to revitalize Baroque performance, these analyses may also help loosen the sedimentation of modern training.

The first passage (marked *fraseggiare* on page two of *Lame*, EX. 4.2) features individual notes emphasized with tenuto markings and grouped slurs of notes in quickly changing irregular rhythms in mostly meandering conjunct motion, generally either descending or ascending. Sforzando grace notes begin many of the non-slurred notes as well as the short slurred groupings. Tenuto marks give profile and voicing to the passage, generating two descending lines (see Ex. 4.3). Short rests puncture the legato texture like *incises* or small commas. Here Donatoni has written in grammatical stresses: the lengths of the notes are extremely precise. Logical groupings arise through groupings of notes without rests and through tenuto emphasis marks. I also made titles for parts of the section that helped me build and change characters: "liberated, searching," "yearning, approaching," and "resolute, unencumbered."

---

[60] Cook, "Prompting Performance," 9.

EX. 4.2, Donatoni *Lame* page 2, lines 2-4 marked with grammatical, logical, and rhetorical stresses/groupings.
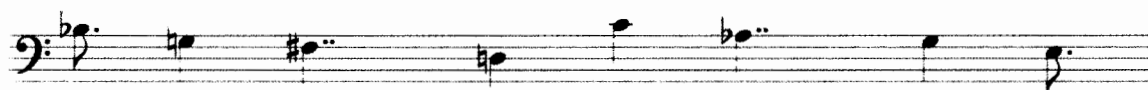
EX. 4.3, reduction of notes with tenuto marks from Donatoni *Lame* page 2, lines 2-4.

Similarly, I used Gabrielli's sixth Ricercar (1689) to help find more tools for rhetorical

structuring. The Ricercar opens with a long passage of many clef changes. The changes, which

probably served a pedagogical function, are nestled into sequences of various patterns lasting

thirteen bars of sixteenth-notes before any eighth-notes or clear cadences. It is possible to see this

passage as one that requires a kind of virtuosity of longevity, as in the case of a singer who

continues for a very long time without taking a breath. Like any good singer, the cellist must

make shapes of the passagework. Cellists may add minute pauses, a slight slowing or speeding of

note groups, and add emphasis to harmonically or melodically important notes. As stated above,

these expressive devices may fall within the conventions of performance practice that are

implicit in the music's notation. For example, within the steady sixteenth-notes, Gabrielli creates

variety by alternating conjunct passages and disjunct passages that highlight multiple voices,

often in a way that serves the essential harmonies of the passage, and thereby give clues to the

expression and affect of each work. So therefore, I have added some slurs that I think help to

emphasize note groupings and help make variety within phrases.

EX. 4.4, Domenico Gabrielli *Ricercar Sesto* (1689), bars 1-14 marked with grammatical, logical, and rhetorical stresses/groupings.
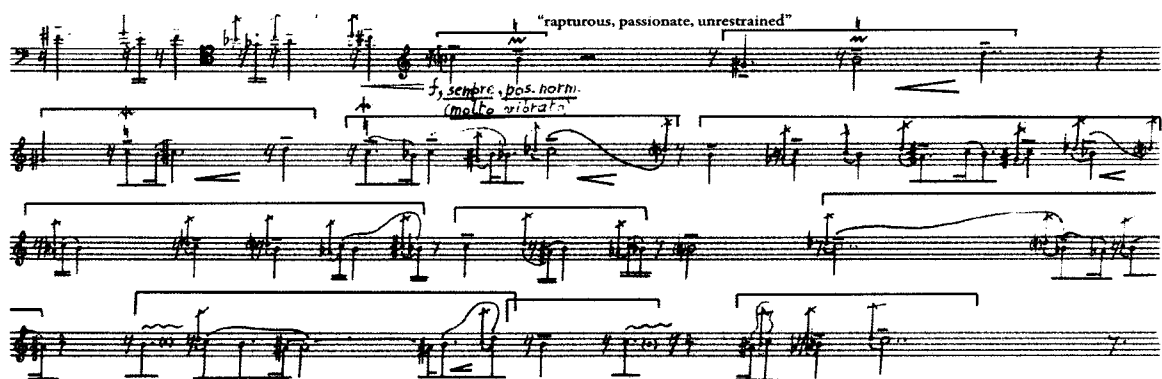
EX 4.5, Donatoni *Lame* (1982) page 5 lines 7-10 marked with grammatical and logical stresses/groupings showing some rhetorical ideas such as crescendos and characters.

EX. 4.6, reduction of notes with tenuto marks from Donatoni *Lame* page 5 lines 7-10 and page 6 lines 1-3.

In the next passage of *Lame*, (pages five and six, marked *forte sempre*, EX 4.5), in order to identify possible ways of making pathetic/oratorical accents, one should reference Donatoni's indications at the beginning of the passage: *molto vibrato* and *forte sempre*. The passage is passionate and declamatory. To the longest notes, the cellist may add note-shaping, perhaps a *mezzo di voce,* and let shorter notes and groups of notes with descending shapes release in diminuendo. This follows slurring conventions as outlined in Leopold Mozart's violin treatise which says that "the first of slurred notes must be somewhat more strongly stressed, but the remainder slurred on to it quite smoothly and more and more quietly.[61] It follows that this diminuendo or sense of release is also an important feature of phrase groupings (slurred and un-slurred). In *Lame*, one can purposefully overturn these conventions by ending phrase groupings with an opening or blossoming of sound, a slight crescendo (shown in EX 4.5 with purple "hairpin" marks). This may work well with upwards gestures or shorter notes with ascending shapes. My phrase shaping here again serves my interpretation of the passage as declamatory, passionate, relentless. This coincides with Stephanie Vial's description of the most intense affects

---

[61] Quoted in Vial, 129.

which she suggests are "expressed through rhythmic freedoms, fluctuating paces, and frequent starts and stops—in other words, the punctuated phrases of passionate expressions."[62]

The affects that I assigned to the passage also serve emotions of expectation: the pauses and shapes that create a familiar and yet surprising voyage through the piece. Notes (like words) and the ways in which we employ them carry emotions and intentions. Furthermore, emotional content can be structured just as grammar and punctuation structures music. By structured I do not mean that emotions cannot be spontaneous or constantly re-worked. Instead I am suggesting that the tools for grammatical grouping, or rhetorical (emotional) affects be developed carefully so that they can be applied spontaneously, but not haphazardly.

This second passage of *Lame* has many similar features to the first, but has fewer slurred groups, a generally oscillating tenuto voice (more frequent employed) and longer rests. Its tessitura is restricted (a minor sixth) and can be executed in one hand position using the thumb. Like Gabrielli's sixth Ricercar, it is a long uninterrupted and virtuosic passage, but Donatoni adds pauses and rests. Here smaller pauses help to "create energy, expectation, and a sense of forward motion." We may conceive of modern cello music in the same way as music from earlier centuries which Stephanie Vial describes as highly "punctuated." And these punctuated works "need not be incompatible with long, continuous lines."[63] She says that, like speaking, "'Pausing' in this anticipatory manner... allows for a continuing sense of forward motion and expectation, and prevents the sentences from becoming too chopped up."[64]

---

[62] Vial, 197-198.

[63] Vial, 103 & 148.

[64] Vial, 131.

Chapter two, "Modes of Resonance," was concerned with the purposes, uses, and demands of *the cello* and its repertoire in relation to its historical construction and to the social context of its emergence. Chapter three, "Gesture", concerns *the performer* and his or her physical experience in interpretation. This chapter, however, has focused on finding interpretational tools for mapping a piece in terms of rhetoric and punctuation. With these tools, among others, a cellist's interpretation can bring added shape, color, interest, and ultimately *meaning* to a performance. Through the trajectory that I have made in this study, from the cello, through the performer, to the possible meaning given in a performed interpretation, I outline a more inclusive and broad-reaching concept of an historically-informed performance of unaccompanied Italian cello music.

CONCLUSION

We Are All Baroque Cellists Now

Donatoni wrote "One cannot understand my recent work if one does not follow what led me here."[65] Similarly we must know the sources of modern cello practice. Historically-informed performance (HIP) as a social practice potentially benefits the concert cellist: HIP's approaches can furnish concepts that help utilize the past for present purposes. John Butt writes, "In a world that is inherently pluralist, the critical mode of history is surely one of the most potent means we have to question our inherited habits and seek viable alternative 'second natures.'"[66] At the very least, these ways of thinking offer "the opportunity to question 'knee-jerk habits' in performance" and to promote "individual development in the present."[67]

The "Baroque" cello and its music, outside of the context of the people who first made and used it, has taken on a life of its own in the twenty-first century.[68] Baroque cello performance can contribute to our present-day experiences of interpretation and can participate in a kind of interpretive reflexivity. As the cellist devises a strategy for expression, her or his mind carries a certain energy influencing expressive choices and enlivening gestures. New information (perhaps from historical sources) changes a cellist's perceptions, perceptions that can lead to making a more persuasive and imaginative argument. The interpretational tools that I

---

[65] Quoted in Bradley David Decker, "Preserving the Fragment: Techniques and Traits of Franco Donatoni's Joyous Period (1977 to 2000)" (D.M.A. diss., University of Illinois at Urbana-Champaign, 2006), 5.

[66] Butt, 49-50.

[67] *Ibid.*, 17.

[68] Simon Frith, "Music and Identity," in *Questions of Cultural Identity,* ed. Stuart Hall and Paul du Gay (London: Sage Publications, 2008), 109.

suggest here can give shape and meaning to mental imagery used in performance. Performance intensity and a player's commitment level are aided by approaching a piece with creative understanding.

The many complex influences on this study and in the field of interpretation are naturally very difficult to trace. To generate my categories (chapters 2-4) I combined ideas from scholarly books and articles with my personal observations and sought to determine which aspects were most influential to forming my performance interpretation. However, I tried various analyses that were not included in my text. For example, in Gabrielli's *Ricercar Primo* I found that he used octave leaps very frequently (20 times in a piece of ninety seconds). I began to see this as a gestural theme and to look for other gestural themes. I also looked at the number of bars in Dall'Abaco's *Capriccio Sesto* for which the notes visually and aurally created certain shapes such as arch shapes, shapes pointing up, jagged shapes. I also tried "auto-ethnomusicology" in that I wrote down my reactions to practicing the modern pieces. During the practice I attempted to imagine and apply "historical" performance practice approaches. This journaling of sorts was difficult to maintain and to categorize in terms of research, but it may be useful in future projects. These various experiments have led to interesting or useful observations, but did not lead to developing the interpretational tools that I outlined in Chapters Two, Three, and Four.

In my research, I looked for ways of using of the cello to help to create *meaning* in a piece. The composer uses the cello (in the sounds and ways that the instrument has historically been featured), but does not just make baroque music: it is never simply "Back to Bach." In contemporary Italian works, one often sees the combination of elements that are historical with

other modern expressions and gestures. This synthesis of past and present brings meaning to the

piece often in an original and poignant way.

As we hear the cello in the context of today's ever-changing performances—in conjunction

with our historically-constructed expectations—we also change the expected "sound" associated

with the cello. We understand cello music by the score *and* its performances. Here is a quote

from Roman Ingarden about concepts of identity in music, applicable to cello performance.

> "Yet it is with reference to the work as it appears to us, in a concretion [performance] achieved in the course of a certain aesthetic experience, that we formulate our opinion of it in concepts and judgments. And instead of referring this opinion to the performance of the work, we most frequently refer it uncritically and without adequate justification to the work itself. When the opinions formulated on the basis of the concretions of the work then vary from one listener to another, disputes arise over attempts to describe (and even more so attempts to evaluate) a work heard in one and the same performance. Sometimes people arrive at shared options regarding either the work's properties or its values. In the course of debates among experts and lay listeners there gradually emerges a collectively formulated and accepted opinion regarding a work's character, and correlatively there emerges a single, intersubjective, dominant aesthetic object, constituting the equivalent no longer of the opinions of one listener, but the musical public in a given country at a given time."[69]

From another standpoint, the identity of the cello is a process that produces the identity of

its performers. Lately, approaches to cello performance have produced "Baroque cellists" and

"Modern cellists" who have come to identify themselves through their shared aesthetic

judgments and musical activities.[70] This distinction is becoming more and more tenuous as

historically-informed performance becomes ever-popularized. More importantly, cello music can

be understood as "something constantly renewed and regenerated through social usage."[71]

Perhaps in the future it will be difficult to segregate certain approaches to tone color, string

material, or articulation into one camp thereby nominating one group of players "Baroque" and

---

[69] Roman Ingarden, *The Work of Music and the Problem of Its Identity* (Berkeley: University of California Press, 1986), 154.

[70] For more on cultural identity see Frith, 111.

[71] Nicholas Cook, "We Are All (Ethno)musicologists Now," in *The New (Ethno)musicologies*, ed. Henry Stobart (Lanham, MD: Scarecrow Press, 2008), 58.

the other not. Instead, we will all be, at least in part, Baroque cellists.[72] Furthermore, the various

expressive resources suggested by early repertoire should not be confined to period instruments

or to works written hundreds of years ago. Instead, we should enrich an aesthetic debate by

trying to determine which, if any, of our habits are inherited and if we would like to perpetuate

them in later music.[73]

---

[72] This idea was inspired by the musicologist Nicholas Cook who has written on the relationship between musicology and ethnomusicology: "Practically all of us are at least to some degree musically multilingual, and to work across quite different cultural areas... has become almost the norm" ("We Are All (Ethno)musicologists Now," 63).

[73] Butt, 41.

APPENDIX A

Bibliographic List of Baroque (Mostly) Italian Cello Works (Solo and Accompanied)

A. Select Unaccompanied Solos (senza basso):
Colombi, Giuseppe (1635-1694). *Ciaccona à basso solo* and *Toccate a Violone solo*
    (1666-1674). Edited by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2005.
Dall'Abaco, Giuseppe Maria (1710-1805). *11 Capricci per violoncello solo.* Edited by Daniele
    Bogni. Albese con Cassano, Italy: Musedita, 2007.
Gabrielli, Domenico (1659-1690) and Marc Vanscheeuwijck. *Ricercari per violoncello solo,*
    Canone a due violoncelli, Sonate per violoncello e basso continuo. Bologna, Italy: Forni
    Editore, 1998.
Galli, Domenico (1649-1697). *Trattenimento musicale sopra il violoncello a solo.* (Parma, 1691)
    Transcribed and edited by Gioele Gusberti. Albese con Cassano, Italy: Musedita, 2005.
Ruvo, Giulio (fl.1703-1707). *5 compositions for solo cello.* Albese con Cassano, Italy: Musedita,
    2005.
Supriani (Scipriani), Francesco Paolo (1678-1753). *12 Toccate per violoncello solo.* Transcribed
    and edited by Marco Ceccato. Albese con Cassano, Italy: Musedita, 2008.
Vitali, Giovanni Battista (1632-1692). *Partite sopra diverse Sonate per il Violone.* Transcribed
    and edited by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2005.

B. Select Accompanied Solos
Alborea, Francesco (called Franciscello) (1691-1739). *2 Sonate per violoncello e basso continuo.*
    Transcribed by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2005.
Boccherini, Luigi (1743-1805). *19 Sonate a violoncello solo e basso.* Edited by Vito Paternoster.
    Milan, Italy: BMG Ricordi Music Publishing, 1988.
Bononcini, Antonio Maria (1677-1726), and Lowell Lindgren. *Complete sonatas for violoncello*
    and basso continuo. Recent Researches in the Music of the Baroque Era, v. 77. Madison,
    Wis: A-R Editions, 1996.
Bononcini, Giovanni (1670-1747). *Sonata in a minor for violoncello and basso continuo.* Edited
    by Hugo Ruf. New York: Schott Music, 1967.
Boni, Pietro G. G. *12 Sonate per camera a violoncello e cembalo* op.1 (1717). Florence: Studio
    per Ed. Scelte, 2005.
Caldara, Antonio (1670-1736). *Concerto in D minor.* Margdeburg, Germany: Edition Walhall,
    2005.
Caldara, Antonio (1670-1736), and Brian W. Pritchard. *Sechzehn Sonaten für Violoncello und*
    Basso continuo. Wien: Doblinger, 1996.
Caporale, Andrea. *Six sonatas for violoncello and basso continuo.* London: J. Johnson, 1746.
Cattaneo, Giacomo. *Sonata per violoncello e basso continuo.* Modena, 1700. Albese con
    Cassano, Italy: Musedita, 2008.
Cattaneo, Giacomo. *Sonata da Trattenimenti armonici da camera: Opera prima (Modena 1700),*
    per violoncello e basso continuo. Bologna: Ut Orpheus Edizioni, 2001.

Cirri, Giambattista (1724-1808). *6 sonate per violoncello e basso continuo, Op. 15* (London, s.a. 1775 ca.). Albese con Cassano, Italy: Musedita, 2009.

―――. *Eight Duets for two Violoncellos.* Bologna, Italy: Forni Editore, 1972.

Costanzi, Giovanni Battista. *Sinfonia à violoncello solo col basso.* 1750. Photocopy of facsimile.

Costanzi, Giovanni Battista (called "Giovannino del Violone"). *Sonata in A minor.* London: Yorke Edition, 1970.

Della Bella, Domenico (fl. 1700-1715). *Sonate: für Violoncello und Basso continuo.* Nagels Musik-Archiv, 83. Kassel: Nagels Verlag, 1960.

Fioré, Angelo Maria (1660-1723). *2 Sonate e 2 sinfonie.* Albese con Cassano, Italy: Musedita, 2005.

―――. *4 Trattenimenti (Sonate) per violoncello e basso continuo; 2 Canoni per 2 violoncelli.* Albese con Cassano, Italy: Musedita, 2011.

Fioré, Andrea Stefano (1686-1732). *Sinfonia per violoncello e basso continuo.* Albese con Cassano, Italy: Musedita, 2005.

Gabrielli, Domenico. *Le composizioni per violoncello. 11 ricercari per violoncello solo senza basso; 2 sonate per violoncello e b.c.; 1 canone per 2 violoncelli.* Albese con Cassano, Italy: Musedita, 2006.

Garavaglia, Gasparo. *Sonata per violoncello e basso continuo.* Albese con Cassano, Italy: Musedita, 2009.

Geminiani, Francesco. *Sonates pour le violoncelle et basse continue.* 1746. Courlay, France: Fuzeau, 2007.

Giannotti, Antonio. *Sonata per violoncello e basso continuo.* Edited and transcribed by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2006.

Graziani, Carlo. *Sonatas for Violoncello and Basso* (1776-87). Edited by Mara E. Parker. Madison, WI: A-R Editions, 1997.

Haym, Nicola, Lowell Lindgren, Quirino Colombani, and Giovanni Antonio Haym. *Complete Sonatas.* Middleton, WI: A-R Editions, 2002.

Jacchini, Guiseppe (1676-1727). *4 Sonate per violoncello e basso continuo.* Transcribed by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2008.

Jacchini, Giuseppe, and Marc Vanscheeuwijck. *Sonate a violino e violoncello, e a violoncello solo per camera.* Bibliotheca musica Bononiensis, n. 91. Bologna, Italy: Forni Editore, 2001.

Lanzetti, Salvatore (c.1710-1780). *12 sonate per violoncello e basso continuo.* Albese con Cassano, Italy: Musedita, 2010.

Laurenti, Lodovico Filippo. *Suonate da camera per violoncello e basso* (1721). Bologna, Italy: Forni Editore, 1980.

Leo, Leonardo (1694-1744). *Sinfonia concertata e 5 concerti per violoncello, 2 violini e basso continuo.* 1737-38. Albese con Cassano, Italy: Musedita, 2009.

Lulier, Giovanni Lorenzo (1662 ca. - 1700). *2 sonate per violone e basso continuo, 1 sonata per violino, violoncino, e b.c.* Albese con Cassano, Italy: Musedita, 2010.

Marcello, Benedetto (1686-1739). *6 Sonate per violoncello e basso continuo, Op. 2.* (London, 1732) Transcribed by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2007.

Perrone, Giuseppe Maria. *2 Sonate per violoncello e basso continuo*. Albese con Cassano, Italy: Musedita, 2007.

Picinetti, Felice Maria. *Sonate, für Violoncello und Basso continuo*. Nagels Musik-Archiv, 161. Kassel: Nagels Verlag, 1965.

Platti, Giovanni Benedetto (1700-1763). *Sonate a Violoncello Solo (et Basso continuo) (1725)*. Edited by Frohmut Dangel-Hofmann. Courlay, France: Fuzeau, 1995.

Porpora, Nicola (1686-1768). *Due Concerti e sinfonia per violoncello, archi e b.c.* Albese con Cassano, Italy: Musedita, 2010.

———. *Sonata in fa maggiore per violoncello e b.c.* Albese con Cassano, Musedita, 2010.

Scarlatti, Alessandro (1660-1725). *Three Sonatas For Two Violoncellos*. Edited by Christopher Hair. Edizione Gallese, 2009. http://homepage.ntlworld.com/christopher.hair/alessandro.html

Somis, Giovanni Battista. Twelve sonatas for two violoncellos (ca. 1725). Sonatas 1-6. Nutley, N.J.: Grancino, 1982.

Supriani (Scipriani), Francesco Paolo. *11 Sonate per 2 violoncelli e basso continuo; Sonata per violoncello e basso continuo*. Albese con Cassano, Italy: Musedita, 2010.

Taglietti, Luigi (c.1668-1715). *8 Capricci per violoncello e basso continuo, da Op.1* (Bologna, 1697). Transcribed by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2008.

Torelli, Giuseppe. *Sonata in G major*. New York: Barenreiter, 1974.

Valentini, Giuseppe, Edwin Koch, and Bernhard Weigart. *Sonata no. 10, E major for violoncello and basso continuo*. Mainz: Schott, 2000.

Vandini, Antonio (1690-1771). 2 *Sonatas for Violoncello*. New York: Schott Music International, 1958.

Vivaldi, Antonio (1678-1741). *IX Sonate a Violoncello e Basso, RV 39-47*. Introduction by Bettina Hoffmann. Florence, Italy: Studio Per Edizioni Scelte, 2003.

Zoccarini, Matteo. *6 Concertini for cello and b.c.* (c.1740). Albese con Cassano, Italy: Musedita, 2011.

C. Chamber Works, Method Books, and Works without Cello

Antonii, Giovanni Battista degli (1660-1696), and Marc Vanscheeuwijck. *Ricercate sopra il violoncello o clavicembalo e ricercate per il violino*. Bologna, Italy: Forni Editore, 2007.

Bononcini, Giovanni (1670-1747). *4 Arie per basso, violoncello concertante e basso continuo*. Albese con Cassacon, Italy: Musedita, 2007.

Colombi, Giuseppe. *19 composizioni (toccata, partite "alla tromba", barabano, passemezzo, allemande, correnti, sarabande, gighe) per violino solo (6 composizioni sono "in scordatura")*. Albese con Cassano, Italy: Musedita, 2007.

Corrette, Michel. *Méthode théorique et pratique pour appendre le violoncelle en peu de temps dans sa perfection*. Paris 1741. From Méthodes et Traités 2, Série I, France 1600-188. Edited by Philippe Lescag and Jean Saint-Arroman. Courlay, France: Fuzeau, 1998.

Corrette, Michel. *Le Phénix Concerto for 4 violoncellos, viols, or bassoons*. Edited by Klaus Hofmann. Stuttgart, Germany: Carus-Verlag, 1970.

Platti, Giovanni Benedetto (1697-1763). *Ricercati für Violine und Violoncello*. hrsg. von Fritz Zobeley. Kassell: Bärenreiter, 1968, [1951].

Tevo, Zaccaria. *Il Musico Testore*. Venice, 1706.

Rognoni, Francesco. *Seva de Varii Passaggi secondo l'uso moderno, per cantare, & suonare con ogni sorte de stromenti.* 1620. Bologna, Italy: Forni Editore, 2001.

Rognoni, Riccardo. *Passaggi per Potersi essercitare nel diminuire.* 1592. Translated and edited by Bruce Dickey. Bologna, Italy: Forni Editore, 2007.

Vitali, Giovanni Battista. *Varie partite sopra diverse sonata per il violino (toccata, bergamasca, ruggiero, 2 caprici, furlana, passemezzo, barabano per violino solo senza b.c.).* Albese con Cassano, Italy: Musedita, 2005.

APPENDIX B

Bibliographic List of Select Modern Italian Unaccompanied Cello Works

Abbado, Marcello. *Per violoncello solo.*

Abate, Rocco (b. 1950). *Ben disposti silenzi op. 017.*

Agostini, Antonio. *O-zone.*

Amanti, Lucio Franco. *Jazz Suite,* Schott.

Ambrosini, Claudio. *Suono e il suo doppio.*

Antignani, Luca (b. 1976). *Il canto della pietra* (2004, 8').

Anzaghi, Davide. *Ginius* (1991, 4'), Suvini-Zerboni.

Arcà, Paolo (b. 1953). *Wave* (1986, 7').

Arrigo, Girolamo. *Fantasia per violoncello.*

Ballarini, Carlo. *Cartwheels* (2003). *Siminore* (2007).

Barison, Cesare (1887-?). *Chanson Russe op. 9, n. 1*, Casa di Edizioni Musciali Giuliana & Schmild 5180. *Danse Espagnole op. 9, n. 2*, Casa di Edizioni Musciali Giuliana & Schmild 5181.

Belcastro, Luca (b. 1964). *Mari* (1999, 7:30).

Bellucci, Giacomo (b. 1928). *Fonologo per Sante Amadori*, Bèrben Edizioni Musicali 2846.

Berio, Luciano (1925-2003). *Les mots sont allés...: "recitativo" pour cello seul* (1979), Milano: Universal Edition 18399, 1999. *Sequenza XIV per violoncello* (2002), Milano: Universal Edition 32914, 2002.

Betta, Marco (b. 1964). *Zisa* (1994).

Bettinelli, Bruno (1913). *Studio da concerto* (1991, 7:30).

Biasutti, Michele. *Tavola I* (1999, 6').

Bo, Sonia (b. 1960). *Intermezzo* (2007, 2').

Bombardelli, Umberto. *Super flumina* (2007). *Trigon* (1986, 10'), Edipan.

Bortolotti, Mauro (b. 1926). *T.I.U.I.T.* (1979), Edipan.

Boselli, Guido. *Piccola overture* (1999), Ars Publica. *8 Miniature* (1997). *Bogà piccolo pezzo per violoncello op. 32* (2000, 6'), Ars Publica. *Sei Capricci per violoncello op. 39*, Ars Publica. *Tris, Aria di Langa.*

Botter, Massimo. *Appuntamento IV* (1998).

Bozzi, Paolo. *Romantika*, Pizzicato Edizioni Musicali 063.

Buffetti, Massimo. *'Oberto pensiero:* Musica di scena per "La cena di Oberto" su testo di Marco Vichi (2009, 4').

Bucchi, Valentino (1916-1976). *Ison*, Edizioni Nuova Carisch 21912.

Bussotti, Sylvano (b. 1931). *Deborah Parker* (1988, 9'). *Rara (eco sierologico)*, Edizioni Musicali Ricordi 131231. *Variazione.*

Calligaris, Sergio. *Suite Op. 28* (1991), Carisch.

Campogrande, Nicola. *Frammenti poliziani* (2006, 6').

Caprioli, Alberto (b. 1956). *À quinze ans,* Undici fogli da camera (for reclining cellist) (1991).

Cardi, Mauro (b. 1955). *Vocativo* (1995, 8'), Ricordi.

Castagnoli, Guido. *Quattro poemetti. Untergaenge. Tre sarabande.*

Castaldi, Paolo (b. 1930). *153* (1969, 4'). ***Rondò Neoclassico.***

Cavadini, Claudio. ***Ritratto***, Pizzicato Edizioni Musicali n210.

Cipollone, Elvio. ***Der Wind, Der Wind, Das Himmlische Kind,*** 6 pieces for solo cello (2004, 10').

Cisternino, Nicola. ***Fraseggio dai Tre Ideoframmenti*** (with distortion pedal).

Clementi, Aldo (1925-2011). ***Lento*** (1984), Milano: Edizioni Suvini Zerboni, 1986.

Colombo, Taccani Giorgio (b. 1961). ***Dedica con eco*** (1994/2000, 3:30) and ***Veglia*** (2000, 3') in *Due pezzi per violoncello*, Suvini-Zerboni, 10753.

Coral, Giampaolo. ***Echos*** (2000, 8'), Dauer.

Corghi, Azio (b. 1937). **Tang' Jok (him)** (2009), Ricordi, 140286.

Cori, Luca (b. 1964). ***Rondeaux V*** (1999).

Costantini, Andreina. ***Jion,*** in *5 studi per vlc solo.*

Da Ros, Stefano (b. 1961). ***Psalm***, Bèrben Edizioni Musicali 3675.

Dallapiccola, Luigi. ***Ciaccona, Intermezzo e Adagio*** (1945), Vienna: Universal Edition Nr. 11686, 1947.

Damiani, Giovanni. ***Cuntrastu*** (1988, 6').

Danieli, Irlando. ***Le mura di Damasco***, Rugginenti Editore 50441.

Dazzi, Gualtiero. ***Un pas dans la neige suffit à ébranler la montagne*** (1990, 7'), Chester Novello.

De Grandis, Renato. ***Serenata Seconda*** (1970, 10').

Dell'Agnese, Federico. ***Dances de Suite.***

Deraco, Girolamo. ***Ineluttabile***, ES 201.

Derungs, Gion Antoni. ***Variationen über ein altes rätoromanisches Weihnachtslieder op. 105***, Pizzicato Edizioni Musicali pvh133.

Donatoni, Franco (1927-2000). ***Lame: due pezzi per violoncello solo*** (1982, 12'), Ricordi.

Einaudi, Ludovico (b. 1955). ***Canto*** (1996, 6'), Ricordi 13770.

Fanticini, Fabrizio (b. 1955) ***Penthesilea*** (1984, 8:30), Ricordi 134092.

Fedele, Ivan. ***Corrente*** (2007). ***Arc-en-ciel*** from *Arcipelago Möbius* (2004).

Ferrari, Giorgio (b. 1925). ***Improvvisazione***, Edizioni Musicali G. Zanibon 5278.

Ferrante, Andrea. ***Ikebana***, Casa Musicale Edizioni Carrara 4035.

Festa, Fabrizio (b. 1960). ***Windows - Four Pieces for Cello*** (2007, 7'). ***Toccata in Mi*** (1993, 5').

Filidei, Francesco. ***Gagliarda*** (2006, 11'), RAI Trade.

Forlivesi, Carlo. ***Codex Futurus*** (2010, 10') (Commissioned by "SOLO Possibility," Sept. 24, 2010, Shibuya Concert Hall, Tokyo, Fumie Kato). ***Più mesto.***

Franceschini, Matteo. ***Parabola*** (2006, 10'). Ricordi 12893.

Francesconi, Luca. ***Petits Charmes*** (2007). ***Doppia Immagine*** (2008).

Frontero, Gisella. ***Armenia Colorata*** (1988).

Galante, Carlo (b. 1959). ***Cinque sketches per Orlando il Paladino***, Sonzogno 3034.

Gamberini, Leopoldo (b. 1922). ***Tre ricercari***, Bèrben Edizioni Musicali 3806.

Gardella, Federico. ***Echi d'archi.***

Gentile, Ada (b. 1947). ***Pervioloncellosolo*** (1996, 8). Ricordi.

Gentilucci, Armando (1939-1989). ***Dove non sono confini*** (1985, 9'), Ricordi 133889.

Gervasoni, Stefano (b. 1962). ***Vigilia*** (1988), Ricordi 136695.

Ghisi, D. *Myricae IV.*

Giavina, Riccardo (b. 1937). *Cinque dialoghi*, Bèrben Edizioni Musicali 2963.

Grillo, Fernando (b. 1945). *Der Seele Erdengang* (1980). *Etolie* (1974, 15'). *Klingen* (1976).
　　　L'angelo musicante (1981). *Lideison*, Edizioni Suvini Zerboni 8563.

Guaccero, Giovanni (b. 1966). *Viagem* (2008, 7'). Edizioni Musicali Pontevecchio.

Hoch, Francesco (b. Lugano). *Frammento d'epitaffio.* (1992, 3:10), Suvini-Zerboni.

Iafigliola, Antonio. *I suoni del tempo* (1999, 5').

Incardona, Federico. *Cello Einsatz* (1989). *Nell'ardente corsa della sua giovinezza* (2001).

Laganà, Ruggero. *Sette Studi* (1982).

Landini, Carlo Alessandro. *Konzertstück* (1979).

Lanza, Sergio (b. 1961). *Op. 31 La morte del Principe*, from *Gattopardo* (2008).

Lolini, Ruggero. *Sequenza 2* (1976), Edipan.

Lombardi, Luca (1945) *Essay 3 ("Steiner")* (2003) RAI Trade. *Gruss* (1994) Ricordi.

Lombardi, Daniele. *Grafemi/2* (1979) (graphic score, for violin or viola or cello).

Magnanesi, Giorgio (b. 1960). *Al bianco cielo* (1990, 2'). *Alia* (1990, 07').

Mainardi, Enrico (1897-1976). 4022 *Sei Studi Trascendentali. Sonata breve* (1942, 9'). Schott
　　　ED3783. *Sette Studi brevi* (1961, 14'). *Sonata* (1959, 18'). *Ballata della Lontonanza*
　　　(1968, 8'). *Sette Preludi* (1964, 13').

Malipiero, Riccardo. *Fantasia* (1970/1, 12') 8203. *Konzertstück* (1974, 13').

Mancusco, Giovanni (b. 1970). *All'aura* (1991). *Farsa Italia n. 3* (2003).

Mandanici, Marcella. *The last day in.... Double.*

Mariani, Berardo. *"Strip 2". L' immagine.*

Marinoni, Marco (b. 1974). *Stigma* (1999, 6').

Mencherini, Fernando (1949-1997) *Cellophone* (1983, 16'), Edipan. *Eleven.*

Moja, Leonardo (1811-1888). *Dodicicapricci Melodici* in forma di studio per violoncello, op. 22,
　　　edited by G.Crepax. *Dodici Esercizi* per violoncello, op. 2, edited by G.Francesconi. *Sei
　　　Studi* per violoncello, op. 24, edited by F. Buranello.

Messieri, Massimiliano. *La Jealousie.*

Molinelli, Roberto. *Crystalligence.*

Molteni, Marco (b. 1962). *Mareamara* (1993). *Three Pills 1. Dance 2. Memory walk 3. Broken
　　　Aelia* (2006) (also with Live electronics). *"Upset,"* Ars Pubblica 00301M.

Montalbetti, Mauro. *Metaphora.*

Morricone, Ennio (b. 1928). *Riflessi* (1989, 10'). Suvini-Zerboni, 10151. *Come un'onda...*
　　　(2005, 5'), Suvini-Zerboni, 12584

Mortari, Virgillio (1902-1993). *Introduzione, due esercizi e arioso con alcune fantasie* (1977),
　　　Ricordi, 136940. *Ballatetta* (1984), Ricordi 136931.

Natalini, Giovanna (b. 1964). *Il legno storto* (1994).

Nicolau, Dimitri (1946-2008). *Aria II op. 22*, Edipan.

Oppo, Franco (b. 1935). *Retrògas C* (1999).

Palumbo, Vito (b. 1972). *Studio* (2003, 7'), RAI Trade.

Pavan, Francesco (b. 1975). *Divertimenti* (1997).

Perezzani, Paolo (b. 1955). *3 Studi (*1997, 10'). Ricordi, 137972.

Pessina, Paolo. *Capriccio* (1998, 1'30"). *Suite "La dama delle camelle"* (2001, 10').

Piacentini, Riccardo (b. 1958). *Con fuoco* (1995, 7'), http://www.rivegaucheconcerti.org/partiture/con%20fuoco.pdf.

Pierami, Filiberto. *Elegia op. 59* ES.

Pistono, Piera. *Per violoncello solo*, (7'), Ricordi CLA 9181.

Pini, Joanne Maria. *Akshara.*

Platini, Giacomo (b. 1967). *Assoluto.*

Polito, P. Alessandro (b. 1971). *L'esercizio della solitudine* (2001).

Porena, Boris. *Appendice. Qunidici Finzioni*, ESZ 7345.

Porro, Mauro (b. 1956). *E (da un inquieto mormorìo) Cantò* (1990).

Priori, Massimo. *Improvviso nr. 2.*

Procaccini, Teresa. *Sonatina* (1958).

Puccianti, R. *Ruhe*; *Flamme.*

Renosto, Paolo. *Presenza 1* (1975, 7') Ricordi 132730.

Rimoldi, Paolo. *Querstand.*

Saldicco, Cesare. *Kaddish*, ES 238.

Sanvido, N. *Arché.*

Scannavini, Claudio. *Da una visione del "Ramo d'oro."*

Scelsi, Giacinto. *Triphon*: Giovinezza-Energia-Dramma (1956, 13:30). *Dithome:* Maturità-Energia-Pensiero (1956, 13 '). *Igghur*: Vecchiaia-Ricordi-Catarsi-Liberazione (1965, 14'). *Il allait seul* (5'). *Ko-Tha* (1967, 9'), Salabert. *Tre danze di Shiva. Le fleuve magique* (1974, 3'). *Trilogia:* I tre stadi dell'uomo (1965), Salabert. *Voyages* (1974), Salabert.

Sciarrino, Salvatore (b. 1947). *2 Studi* (1974, 10'), Ricordi. *Al limite della notte* (1979, 5') (transcription from the original for viola), Ricordi.

Scodanibbio, Stefano (b. 1956). *Delle più alte torri* (1984, 15').

Scogna, Flavio Emilio (b. 1956). *Capriccio* (1990, 6:41), BMG Ariola/Ricordi CLA 9107.

Solbiati, Alessandro (b. 1956). *D'ombra* (1982, 9'), Suvini-Zerboni. *Degli Incanti* (2007, 3'). *Suite*: Quattro pezzi per violoncello solo (2002, 10').

Sollima, Giovanni (b. 1962) *La luna* (1986, 7'). *Ripido* (1986, 4'). *6 capricci* (1987, 18'). *Segno (in memoria delle vittime della strage di Capaci)* (1992, 6'), Unpublished. *Anno uno (in memoria delle vittime della strage di via D'Amelio)* (1993, 8'), Unpublished. *The Songlines* (1993, 19') (commission and premiere: GOG, Genova, Teatro Carlo Felice 1993). *Lamentatio* (1998, 5'). *Alone* (1999, 7') (commission and premiere: Stradivarius International Cello Competition, Milano 1999). *Vram* for cello and CD (text by Alessandro Baricco from "City", Commission and premiere: RomaEuropa Festival, Rome 2002) (2002, 12'). *Pasolini fragments* (Premiere: BAM Café, Brooklyn 1999) (1998, 5'). *A view from the bottom* (text: Mumia Abu Jamal) (1998). *J. Beuys Song* (2001) http://www.sonzogno.it/it/compositore?id=1751&lang=it&epoca=1&opera=1788.

Stroppa, Marco. *Ay, This's the Rub* (2001). Milan: Ricordi 138831.

Taglietti, Stefano (b. 1965). *Sonata per violoncello solo* "La stanza del Poeta" di B.Bassiri (2002, 18'). *Sono stata fotografata a morte...* (1991, 5').

Tanzi, Pierluigi (b. 1961) *LOK* (1993). *Sfizio n. 1* (2006), Agenda Edizioni Musicali.

Turazzi, Emiliano. *Movimento-sguardo-orizzonte.*

Vacchi, Fabio (b. 1949). *In alba mia dir ...* (*Prima esecuzione*: Milano, Concorso Internazionale di Violoncello) (1995, 6'), Ricordi 137292.

Valle, A. *Etudes I e II.*

Venturini, Daniele (b. 1971). *Pianto* (2006).

Verrando, Giovanni. *"Dieci".*

APPENDIX C

Récital-lecture doctorat / Doctoral Lecture-Recital

5 mars 2012 / March 5, 2012
20h00 / 8 pm
Salle Tanna Schulich/ Tanna Schulich Hall

Elinor Frey
violoncelle / cello et / and violoncelle baroque / Baroque cello
Classe de / Class of Matt Haimovitz et / and Susie Napper

Capriccio primo (c. 1740s)	Giuseppe Maria Dall'Abaco (1710-1805)
Lento (1984)	Aldo Clementi (1925-2011)
Capriccio sesto	Dall'Abaco
Ricercar primo (1689)	Domenico Gabrielli (1651-1690)
Lame (Blades) (1982)	Franco Donatoni (1927-2000)
Ricercar sesto	Gabrielli
Toccata quinta, solo and ornamented (c. 1753)	Francesco Paolo Supriani (1678-1753)
Terra e Aria from J. Beuys Song	Giovanni Sollima (b. 1962)

avec / with Amanda Keesmaat et / and Jivko Georgiev, violoncelle baroque / Baroque cello

BIBLIOGRAPHY

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated
    and edited by William J. Mitchell. New York: W.W. Norton, 1949.

Barbieri, Patrizio, and Sandra Mangsen. "Violin Intonation: A Historical Survey." *Early Music*
    19, no. 1 (February 1991): 69-88. http://www.jstor.org/stable/3127954.

Barnett, Gregory. *Bolognese Instrumental Music, 1660-1710: Spiritual Comfort, Courtly Delight,*
    and Commercial Triumph. Burlington, VT: Ashgate, 2008.

————. "Giovanni Maria Bononcini and the Uses of the Modes." *The Journal of Musicology* 25,
    no. 3 (2008): 230-286.

————. "Tonal Organization in Seventeenth-Century Music Theory." In *The Cambridge History*
    of Music Theory, edited by Thomas Christensen, 407-455. New York: Cambridge
    University Press, 2002.

————. "The Violoncello da Spalla: Shouldering the Cello in the Baroque Era." *Journal of the*
    American Musical Instrument Society 24 (1998): 81-106.

Barolsky, Daniel G. "The Performer as Analyst." *Music Theory Online* 13, no. 1, March 2007.
    http://www.mtosmt.org/issues/mto.07.13.1/mto.07.13.1.barolsky.html.

Berio, Luciano. *Remembering the Future*. Cambridge, MA: Harvard University Press, 2006.

Bonta, Steven. "Catline Strings Revisited." *Journal of the American Musical Instrument Society*
    14 (1998): 38-60.

————. "From Violone to Violoncello: a Question of Strings?" *Journal of the American Musical*
    Instrument Society 3 (1977): 64-99.

————. "Terminology for the Bass Violin in Seventeenth-Century Italy." *Journal of the*
    American Musical Instrument Society 4 (1979): 5-42.

Borgir, Tharald. *The Performance of the Basso Continuo in Italian Baroque Music*. Rochester:
    University of Rochester Press, 1987.

Burney, Charles. *The Present State of Music in France and Italy*. Facsimile of the London 1773
    edition. New York: Broude, 1969.

Burrows, David L. *Time and the Warm Body: A Musical Perspective on the Construction of*
    Time. Boston: Brill, 2007.

Butt, John. *Playing With History: The Historical Approach to Musical Performance*. New York:
    Cambridge University Press, 2002.

Chaffin, Roger. "Learning 'Clair De Lune': Retrieval Practice and Expert Memorization." *Music*
    Perception 24, no. 4 (2007): 377-93.

Chaffin, Roger et al. "Preparing for Memorized Cello Performance: The Role of Performance
    Cues." *Psychology of Music* 38, no. 1 (2009): 3–30. http://pom.sagepub.com.

Chambers, Mark. "The 'Mistuned' Cello: Precursors to J. S. Bach's *Suite V in C Minor for*
    Unaccompanied Violoncello." D.Mus. diss., Florida State University, 1996. ProQuest
    (AAT 9700208).

Clarke, Eric. "Creativity in Performance." *Musicae Scientiae* 9, no. 1 (Spring 2005), 157-182.

Clarke, Eric, and Nicholas Cook, editors. *Empirical Musicology: Aims, Methods, Prospects*. New
    York: Oxford University Press, 2004.

Clarke, Eric, Nicholas Cook, Bryn Harrison, and Philip Thomas. "Interpretation and Performance in Bryn Harrison's *être-temps*." *Musicae Scientiae* 9, no. 1 (Spring 2005): 31-74.

Clementi, Aldo. "Commentary On My Music." *Contemporary Music Review* 28, no. 6 (December 2009): 507-511.

Cook, Nicholas. "Between Process and Product: Music and/as Performance." *Music Theory Online* 7, no. 2 (2001).

————. "Prompting Performance: Text, Script, and Analysis in Bryn Harrison's *être-temps*." *Music Theory Online* 11, no. 1 (March 1, 2005).

————. "We Are All (Ethno)musicologists Now." In *The New (Ethno)musicologies*, 48-70, edited by Henry Stobart. Lanham, MD: Scarecrow Press, 2008.

Davis, Stacey. "Stream Segregation and Perceived Syncopation: Analyzing the Rhythmic Effects of Implied Polyphony in Bach's Unaccompanied String Works." *Music Theory Online* 17, no. 1, (March 2011).

Decker, Bradley David. "Preserving the Fragment: Techniques and Traits of Franco Donatoni's Joyous Period (1977 to 2000)." D.M.A. diss., University of Illinois at Urbana-Champaign, 2006.

Dickey, Bruce. "Ornamentation in Early-Seventeenth-Century Italian Music." In *A Performer's Guide to Seventeenth Century Music*, edited by Stewart Carter. New York, NY: Schirmer, 1997.

Dickson, Ian. "Orality and Rhetoric in Scelsi's Music." *Twentieth-Century Music* 6, no. 1 (2009): 23.

Dogantan-Dack, Mine. "In the Beginning Was Gesture: Piano Touch and the Phenomenology of the Performing Body." In *New Perspectives on Music and Gesture*, edited by Anthony Gritten and Elaine King. Burlington, VT: Ashgate, 2011.

————. "The Body Behind Music: Precedents and Prospects." *Psychology of Music* 34, no. 4 (October 2006): 449-464.

Douglass, David. "The Violin Family: Part 1: Technique and Style." In *A Performer's Guide to Seventeenth Century Music*, edited by Stewart Carter. New York, NY: Schirmer, 1997.

Fast, Susan. "Bakhtin And The Discourse Of Late Medieval Music Theory." *Plainsong And Medieval Music* 5, no. 2 (1996): 175-191.

Frith, Simon. "Music and Identity." In *Questions of Cultural Identity*, edited by Stuart Hall and Paul du Gay. London: Sage Publications, 2008.

Garrett, David B. "The Genesis of the Solo Cello: The *Ricercate sopra il violoncello o clavicembalo* by Giovanni Battista Degli Antonii." D.M.A. diss., University of Houston, 1999. ProQuest (AAT 9932822).

Geminiani, Francesco. *The Art of Playing on the Violin.* Facsimile of the London 1751 edition. New York: Performers' Facsimiles, 2001.

Ginsborg, Jane. "Beating time: The Role of Kinaesthetic Learning in the Development of Mental Representations for Music." In *Art in Motion,* A. Mornell, ed. Vienna: Peter Lang, 2009.

Gjerdingen, Robert O. Introduction to *Music in the Galant Style,* 3-24. New York: Oxford University Press, 2007.

————. "An Experimental Music Theory?" In *Rethinking Music,* 161-170, edited by Nicholas Cook and Mark Everist. New York: Oxford University Press, 1999.

Harrán, Don. "Domenico Galli e gli eroici esordi della musica per violoncello solo non accompagnato." *Rivista Italiana di Musicologia* 34, no. 2 (1999): 231-307.

————."Toward a Rhetorical Code of Early Music Performance." *Journal of Musicology* 15 (1997): 19–42.

Haynes, Bruce. *A History of Performing Pitch: The Story of "A".* London: Scarecrow Press, 2002. See esp. "Introduction" and Chapter 4, "The General Adoption of A-1, 1700-1730."

Iser, Ulrich. "In vita famoso, oggi dimenticato? Giuseppe Clemente Dall'Abaco (1710-1805)." In *Coelorum imitatur concentum: studi in ricordo di Enrico Paganuzzi,* 47-77. Verona: Accademia filarmonica di Verona, 2002.

Ingarden, Roman. *The Work of Music and the Problem of Its Identity.* Translated by Adam Czerniawski. Edited by Jean G. Harrell. Berkeley: University of California Press, 1986.

La Via, Stefano. "'Violone' e 'Violoncello' a Roma al tempo di Corelli." In *Studi corelliani 4: atti del quarto congresso internazionale (Fusignano, 4-7 settembre 1986),* 165-191, edited by Pierluigi Petrobelli and Gloria Staffieri,. Florence, Italy: L.S. Olschki, 1990.

————. "Un'aria di Händel con violoncello obbligato e la tradizione romana." In *Händel e gli Scarlatti a Roma: atti del convegno internazionale di studi (Roma, 12-14 giugno 1985),* 49-71, edited by Nino Pirrotta and Agostino Zino. Florence, Italy: L.S. Olschki, 1987.

Ledbetter, David. *Unaccompanied Bach: Performing the Solo Works.* New Haven: Yale University Press, 2009.

Le Guin, Elisabeth. *Boccherini's Body: An Essay in Carnal Musicology.* Berkeley: University of California Press, 2006.

Lindgren, Lowell. "Italian Violoncellists and Some Violoncello Solos Published in Eighteenth-Century Britain." In *Music in Eighteenth-Century Britain,* 121-157, edited by David Wyn Jones. Burlington, VT: Ashgate, 2000.

Lowe, Bethany. "On the Relationship between Analysis and Performance: The Mediatory Role of the Interpretation." *Indiana Theory Review* 24 (Spring-Fall 2003): 47-94.

Mattheson, Johann, 1681-1764. *Johann Mattheson's Der vollkommene Capellmeister.* A revised translation with critical commentary by Ernest C. Harriss. Ann Arbor, Mich.: UMI Research Press, 1981.

Monsman, Nancy Weaver. "Cello Music in an Eighteenth Century Manuscript: The "Opus 1' Sonatas of Giuseppe Dall'Abaco (1710-1805)." D.M.A. diss., University of Arizona, 1991. ProQuest (AAT 9125449).

Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing.* Translated by Editha Knocker. London: Oxford University Press, 1951.

Muffat, Georg. *Georg Muffat on Performance Practice: The Texts from "Florilegium Primum", "Florilegium Secundum", and "Auserlesene Instrumentalmusik": A New Translation with Commentary.* Edited and translated by David K Wilson. Bloomington: Indiana University Press, 2001.

Nono, Luigi. "Presenza storica nella musica d'oggi." *La Rassegna Musicale* 30, no. 1 (1960): 1-8.

Olivieri, Guido. "Cello Teaching and Playing in Naples in the Early Eighteenth Century:
     Francesco Paolo Supriani's *Principij da imparare a suonare il violoncello*." In
     Performance Practice: Issues and Approaches, edited by Timothy D. Watkins. Ann Arbor:
     Steglein, 2009.

———. "The 'Fiery Genius': The Contribution of Neapolitan Virtuosi to the Spread of the String
     Sonata (1684-1736)." Ph.D. diss, UC Santa Barbara, 2005. ProQuest.

Osmond-Smith, David. *Berio.* New York: Oxford University Press, 1991.

Packer, Steven. *Emergence of the Cello as a Solo Instrument in Late Seventeenth-Century
     Bologna.* M.M. Thesis, Bowling Green State University, 1978.

Quantz, Johann Joachim. *On Playing the Flute*. Translated and edited by Edward R. Reilly. New
     York: Schirmer Books, 1985.

Schnoebelen, Anne. "Performance Practices at S. Petronio in the Baroque." *Acta musicologia* 41
     (1969): 37-55.

Schubert, Peter. "Recombinant Melody: Ten Things to Love About Willaert's Music." *Current
     Musicology* (Spring 2003): 91-113.

Seletsky, Robert E. "New Light on the Old Bow—1." *Early Music* 32, no. 2 (May 2004):
     286-301.

———. "New Light on the Old Bow—2." *Early Music* 32, no. 3 (August 2004): 415-426. http/
     muse.jhu.edu/journals/early_music/v032/32.3seletsky.html.

Selfridge-Field, Eleanor. "Instrumentation and Genre in Italian Music, 1600-1670." *Early Music*
     19, no. 1 (February 1991): 61-67. http://www.jstor.org/stable/3127953.

Smith, Mark. "The Cello Bow Held the Viol-Way: Once Common, But Now Almost Forgotten."
     Chelys: The Journal of the Viola da Gamba Society 24 (1995): 47-61.

Stayer, Jayme. "Bringing Bakhtin to Beethoven: The Ninth Symphony and the Limits of
     Formalism." *The Beethoven Journal* 10, no. 2 (Fall 1995): 5.

Stowell, Robin. "Violin Bowing in Transition: A Survey of Technique as Related in Instruction
     Books c1760- c1830." *Early Music* 12, no. 3 (August 1984): 316-327. http://www.jstor.org/
     stable/3137768.

Tarling, Judy. *The Weapons of Rhetoric: A Guide for Musicians and Audiences.* St. Albans, UK:
     Corda Music, 2004.

Tartini, Giuseppe. *A Letter From the Late Signor Tartini to Signora Maddalena Lombardini,
     (now Signora Sirmen.) Published as an Important Lesson to Performers on the Violin.*
     Translated by Dr. Burney. Facsimile of the London 1771 edition. http://imslp.org/wiki/
     Tutorial_Letter_to_Maddalena_Lombardini_%28Signora_Sirmen%29_
     %28Tartini,_Giuseppe%29.

Tosi, Pier Francesco. *Observations on the Florid Song*. Translated by J. Ernest Galliard in 1743.
     Edited by Gregory Blankenbehler. N.p.: Perfect Pitch, 2009.

Vanscheeuwijck, Marc. "The Baroque Cello and Its Performance." *Performance Practice Review*
     9, no. 1 (Spring 1996): 78-96.

———. *The Cappella Musicale of San Petronio in Bologna Under Giovanni Paolo Colonna
     (1674-95).* Rome: Belgian Historical Institute of Rome, 2003.

———. "Giovanni Paolo Colonna and Petronio Franceschini: Building Acoustics and
     Compositional Style in Late Seventeenth-Century Bologna." In *Towards Tonality: Aspects*

of Baroque Music Theory, edited by Thomas Street Christensen and Peter Dejans. Leuven: Leuven University Press, 2007.

———. "In Search of the Eighteenth-Century 'Violoncello': Antonio Vandini and the Concertos for Viola by Tartini." *Performance Practice Review* 13 (2008): 1-20.

———. "Recent Re-Evaluations of the Baroque Cello and What They Might Mean for Performing the Music of J. S. Bach." *Early Music* 38, no. 2 (May 2010): 181-192.

Veilhan, Jean Claude. *The Rules of Musical Interpretation in the Baroque Era (17th-18th Centuries) Common to All Instruments: According to Bach...,Brossard, Couperin, Hotteterre, Montéclair, Quantz, Rameau-d'Alembert, Rousseau, etc.* Translated by John Lambert. Paris: Leduc, 1979.

Vial, Stephanie D. *The Art of Musical Phrasing. Punctuating the Classical "Period."* Rochester, NY: University of Rochester Press, 2008.

Walden, Valerie. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840.* Cambridge: Cambridge University Press, 1998.

———. "Technique, Style and Performing Practice to c. 1900." In *Cambridge Companion to the Cello*, edited by Robin Stowell. Cambridge: Cambridge University Press, 1999.

Windsor, Luke W. "Gestures in Music-making: Action, Information and Perception." In *New Perspectives on Music and Gesture*, 45-66, edited by Anthony Gritten & Elaine King. Ashgate: Farnham, 2011.

Wissick, Brent. "The Cello Music of Antonio Bononcini: Violone, Violoncello da Spalla, and the Cello 'Schools' of Bologna and Rome." *Journal of Seventeenth-Century Music* 12, no. 1 (2006). http://sscm-jscm.press.uiuc.edu/v12/no1/wissick.html.

Wood Uribe, Patrick. "'On that Single Instrument a Full Consort': Thomas Baltzar's Works for Solo Violin and 'The Grand Metamorfosis of Musick,'" *The Journal of Seventeenth-Century Music* (forthcoming).

Zaslaw, Neal. "Ornaments for Corelli's Violin Sonatas, Op. 5." *Early Music* 24, no. 1 (February 1996): 95-116. http://www.jstor.org/stable/3128452.

Italian Cello Works
1. Select Cello Works From the Seventeenth and Eighteenth Centuries
A. Unaccompanied Solos (senza basso)

Colombi, Giuseppe (1635-1694). *Ciaccona à basso solo* and *Toccate a Violone solo* (1666-1674), manuscript at Biblioteca Estense, Modena, Italy. Edited by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2005.

Dall'Abaco, Giuseppe Maria (1710-1805). *11 Capricci per violoncello solo.* Edited by D. Bogni. Albese con Cassano, Italy: Musedita, 2007.

Gabrielli, Domenico (1659-1690) and Marc Vanscheeuwijck. *Ricercari per violoncello solo, Canone a due violoncelli, Sonate per violoncello e basso continuo.* Bologna, Italy: Forni Editore, 1998.

Galli, Domenico (1649-1697). *Trattenimento musicale sopra il violoncello a solo.* (Parma, 1691) Transcribed and edited by Gioele Gusberti. Albese con Cassano, Italy: Musedita, 2005

Ruvo, Giulio. (fl.1703-1707). *5 composizioni per violoncello senza basso.* Albese con Cassano, Italy: Musedita, 2005.

Supriani, Francesco Paolo. (1678-1753). *12 Toccate per violoncello solo* (in appendix: *Principij da imperare à suonare il Violoncello*). Transcribed and edited by Marco Ceccato. Albese con Cassano, Italy: Musedita, 2008.

Vitali, Giovanni Battista. (1632-1729). *Partite sopra diverse Sonate per il Violone.* Transcribed and edited by Alessandro Bares. Albese con Cassano, Italy: Musedita, 2005.

B. Accompanied Solos

Antonii, Giovanni Battista degli (1660-1696), and Marc Vanscheeuwijck. *Ricercate sopra il violoncello o clavicembalo e ricercate per il violino.* Bologna, Italy: Forni Editore, 2007.

Gabrielli, Domenico. (1659-1690) *Le composizioni per violoncello. 11 ricercari per violoncello solo senza basso; 2 sonate per violoncello e b.c.; 1 canone per 2 violoncelli.* Albese con Cassano, Italy: Musedita, 2006.

Jacchini, Giuseppe, and Marc Vanscheeuwijck. *Sonate a violino e violoncello, e a violoncello solo per camera.* Bibliotheca musica Bononiensis, n. 91. Bologna, Italy: Forni Editore, 2001.

Supriani, Francesco Paolo (1678-1753). *11 Toccate per violoncello e basso continuo con una parte diminuita.* Albese con Cassano, Italy: Musedita, 2010.

2. Select Twentieth and Twenty-First Century Italian Works
A. Unaccompanied Cello

Clementi, Aldo (1925-2011) *Lento* (1984). Milan: Edizioni Suvini Zerboni, 1986.

Dallapiccola, Luigi. *Ciaccona, Intermezzo e Adagio* (1945). Vienna: Universal Edition, 1947.

Donatoni, Franco (1927-2000) *Lame: due pezzi per violoncello solo.* Milan: Ricordi, 1982.

Sollima, Giovanni. *Lamentatio* (1998). Milan: Sonzogno, 2000.

————. *J. Beuys Song.* Milan: Sonzogno, 2001. http://www.sonzogno.it/it/compositore? id=1751&lang=it&epoca=1&opera=1788.

————. *La Folia.* Milan: Sonzogno, 2007.

————. *The Songlines* (1993) unpublished.

B. Multiple cellos and cello with other instruments

Donatoni, Franco. *Lame II per 8 violoncelli.* Milan: Ricordi, 1996.

Donatoni, Franco. *Alamari: per violoncello, contrabasso e pianoforte.* Milan: Ricordi, 1983.

Sollima, Giovanni. *Terra Aria,* version for 6 cellos. Milan: Sonzogno, 2001.