



# Great Cellists

**George Kennaway**



## Great Cellists:

*The Great Cellists* Margaret Campbell, 1989 The instrument we know today developed from the bass violin and came into general use in the seventeenth century Through her research of performers and teachers from Boccherini and Romberg to Casals and Jacqueline du Pre author Margaret Campbell presents a rich picture of traditions handed down the generations and developed internationally and recreates the magic of the greatest cellists in history *Guilhermina Suggia: Cellist* Anita Mercier, 2017-07-05 Born in 1885 in Porto Portugal to a middle class musical family Guilhermina Suggia began playing cello at the age of five A child prodigy she was already a seasoned performer when she won a scholarship to study with Julius Klengel in Leipzig at the age of sixteen Suggia lived in Paris with fellow cellist Pablo Casals for several years before World War I in a professional and personal partnership that was as stormy as it was unconventional When they separated Suggia moved to London where she built a spectacularly successful solo career Suggia s virtuosity and musicianship along with the magnificent style and stage presence famously captured in Augustus John s portrait made her one of the most sought after concert artists of her day In 1927 she married Dr Jos asimiro Carteado Mena and settled down to a comfortable life divided between Portugal and England Throughout the 1930s Suggia remained one of the most respected musicians in Europe She partnered on stage with many famous instrumentalists and conductors and completed numerous BBC broadcasts The war years kept her at home in Portugal where she focused on teaching but she returned to England directly after the war and resumed performing When Suggia died in 1950 her will provided for the establishment of several scholarship funds for young cellists including England s prestigious Suggia Gift Mercier s study of Suggia s letters and other writings reveal an intelligent warm and generous character an artist who was enormously dedicated knowledgeable and self disciplined Suggia was one of the first women to make a career of playing the cello at a time when prejudice against women playing this traditionally masculine instrument was still strong A role model for many other musicians she was herself a fearless pioneer **Music & Letters** ,1919 **Playing the Cello, 1780-1930** George Kennaway, 2016-04-22 This innovative study of nineteenth century cellists and cello playing shows how simple concepts of posture technique and expression changed over time while acknowledging that many different practices co existed By placing an awareness of this diversity at the centre of an historical narrative George Kennaway has produced a unique cultural history of performance practices In addition to drawing upon an unusually wide range of source materials from instructional methods to poetry novels and film Kennaway acknowledges the instability and ambiguity of the data that supports historically informed performance By examining nineteenth century assumptions about the very nature of the cello itself he demonstrates new ways of thinking about historical performance today Kennaway s treatment of tone quality and projection and of posture bow strokes and fingering is informed by his practical insights as a professional cellist and teacher Vibrato and portamento are examined in the context of an increasing divergence between theory and practice as seen in printed sources and heard in early cello recordings Kennaway also

explores differing nineteenth century views of the cello's gendered identity and the relevance of these cultural tropes to contemporary performance. By accepting the diversity and ambiguity of nineteenth century sources and by resisting oversimplified solutions Kennaway has produced a nuanced performing history that will challenge and engage musicologists and performers alike.

**The Baroque Cello Revival** Paul R. Laird, 2004-09-20 This resource considers the Baroque cello's revival as part of the period instrument movement from the viewpoints of over forty cellists from three generations and four luthiers who have worked on period cellos. What emerges is a nuanced and detailed picture of the cello in the past and present and the varied instruments now played under the label Baroque cello. Period instruments played with appropriate techniques have become a major presence in classical music in recent decades. For the cello which changed substantially between the end of the sixteenth and early eighteenth centuries it is challenging to describe specific traits for certain time periods let alone how it was played in those periods. By chronicling the searches of over forty top cellists in England, Europe and North America the author goes far in revealing the great variety of forms that exist. This is the first study in which the revival of a single period instrument has been considered in such qualified detail and will be of great interest to musicologists, luthiers and anyone interested in string history.

**Musical Courier**, 1891 Vols for 1957-61 include an additional mid January no called Directory issue 1st-5th ed. The 6th ed was published as the Dec 1961 issue.

**The Adventures of a Cello** Carlos Prieto, 2018-04-01 A delightful biography of a celebrated Stradivarius cello and an inviting overview of cello music and its preeminent composers and performers by world famous concert cellist Carlos Prieto.

**Hilda Hurricane** Roberto Drummond, 2011-07-15 Eighteen year old Hilda known as the girl in the gold bikini when she swam at her country club in Belo Horizonte, Brazil abruptly leaves the gilded life to take up residence in room 304 of the Hotel Marvelous as a prostitute. There she becomes Hilda Hurricane, an erotic force of nature no man can resist. The exception is reporter/narrator Roberto Drummond who attempts to unravel the mystery of why the girl in the gold bikini would forego a comfortable life to join the world's oldest profession. While some in Belo Horizonte cheer Hilda's liberated lifestyle others seek to have her moved outside the city limits and a would-be saint cannot seem to finish the exorcism he began outside the Hotel Marvelous. Set against the social and political upheaval of the 1960s Hilda's story seduces even as Drummond becomes aware of more ominous forces approaching Belo Horizonte. Hilda Hurricane was both a critical and a commercial success in Brazil with more than 200,000 copies sold. The DVD of the television adaptation has sold more than a million copies. Admirers of Kurt Vonnegut will revel in Drummond's similarly sharp satire and playful digressions particularly about left wing politics which blur the boundary between fiction and autobiography. Yet the real genius of the author's interventions may be that they never slow the story long enough to lose sight of this mysterious beauty swept up in the turmoil of the times.

**Pacific Coast Musical Review**, 1913 *The Strad*, 1903 **Musical Courier and Review of Recorded Music**, 1913 *Cello Practice, Cello Performance* Miranda Wilson, 2015-05-27 What does it mean to perform expressively on the cello? In *Cello Practice* Cello

Performance professor Miranda Wilson teaches that effectiveness on the concert stage or in an audition reflects the intensity efficiency and organization of your practice Far from being a mysterious gift randomly bestowed on a lucky few successful cello performance is in fact a learnable skill that any player can master Most other instructional works for cellists address techniques for each hand individually as if their movements were independent In Cello Practice Cello Performance Wilson demonstrates that the movements of the hands are vitally interdependent supporting and empowering one another in any technical action Original exercises in the fundamentals of cello playing include cross lateral exercises mindful breathing and one of the most detailed discussions of intonation in the cello literature Wilson translates this practice room success to the concert hall through chapters on performance focused practice performance anxiety and common interpretive challenges of cello playing This book is a resource for all advanced cellists college bound high school students undergraduate and graduate students educators and professional performers and teaches them how to be their own best teachers

The Etude ,1911 A monthly journal for the musician the music student and all music lovers      *The Etude. E* ,1910 Includes music      *Musical Standard* ,1923      The Musician ,1913      **Junior Bulletin** National Federation of Music Clubs,1927      **The Musical Leader** ,1929      **The Monthly Musical Record** ,1917      **The New International Year Book** ,1928

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