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The Violoncello Concerto from 1700-1975

There are several cello concertos that are commonly performed and studied by performers throughout the world. However, there are still many cello concertos that lack recognition, due mainly to a lack of publication and knowledge regarding them. This bibliography covers research done on both famous cello concertos and less-known works. In addition, this bibliography searches documents that refer to technical aspects of performing the specific pieces and technique in general, when referencing specific musical examples from cello concertos.

Most sources compiled in this bibliography fall under three broad methodologies: historical, aesthetic, and bibliography. Most of the reference sources were bibliographies, whether they were bio-bibliographies, thematic catalogs, or bibliographies on specific genres, namely the concerto or music of a certain era. There were a few sources that dealt with aesthetic inquiries, specifically with regards to harmonic or formal analysis. In addition, the majority of the sources used historical research methodologies. These sources consisted of biographies, translations, source studies, performance practices, and periodization.

Some reference tools were more useful than others in finding a good variety of sources for this bibliography. Many of the periodical indexes produced several sources, but it was often hard to filter through all of the reviews and unrelated sources, even with the use of an “exclude reviews” button. It was hard to find keywords that would produce a reasonable amount of relevant sources. When I found a particularly good source, I found that its bibliography was one of the most useful tools in researching the topic, as specific searching on the topic had already been

laid out. In addition, if I found a good source that was in the Harold B. Lee Library, it was common for other relevant sources to be located nearby on the stacks. This proved to be a helpful way in finding quality sources, even more so than searching through an online catalog. In addition, the bibliographies and thematic catalogues in the reference areas were particularly helpful. However, many of the sources cited in those sources tended to be the actual music scores and not research done regarding them.

The dissertation by Hans Weber proved to be a very useful highlight study. This source listed each composer from the 18th and early 19th Centuries in Western Europe that wrote a cello concerto, and discussed each work briefly. It provided valuable information on pieces that were difficult to find additional sources or research. Other reference tools that discussed concertos, and particularly violoncello concertos, were also extremely useful.

The area that is most in need of research regarding this topic is specific analysis and historical background on almost all of the violoncello concertos. There were a few concertos (namely those by Haydn, Beethoven, and Dvorak) that did have a variety of studies already completed. Most of the other concertos have had little, if any, research done on them, proving to be a good area for further research.

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