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The 'cello' in the Low Countries : the instrument and its practical use in the 17th and 18th centuries

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in the 17th and 18th centuries

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Berzina Elisabeth Tinbergen

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Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie.

Het docARTES programma wordt georganiseerd door het Orpheus Instituut te Gent, in samenwerking met de Universiteit Leiden, de Hogeschool der Kunsten Den Haag, het Conservatorium van Amsterdam, de Katholieke Universiteit Leuven en het Lemmensinstituut.

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*Aan mijn moeder,
en aan mijn vader in liefdevolle herinnering.*

*Aan allen die mij de genen voor de muziek hebben doorgegeven!
waaronder:
mijn overgrootvader Marinus Koole
en mijn opa en oma Oosterbeek:
Simon van Woerden en Berzina van Woerden-Koole.*

This dissertation consists of the following parts

Part 1: Text

Part 2a: Images Noordelijke Nederlanden

Part 2b: Images Zuidelijke Nederlanden & Applied Arts

Part 3: Research corpus images & databases

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Abbreviations

a.o.	among others; among other things
bc	basso continuo
BnF	Bibliothèque national de France, Paris
ca.	circa
ed.	editor
e.g.	exempli gratia = for example
ET	Elske Tinbergen
fig.	figure
figs.	figures
fl.	flourished
GM	Gemeente Museum, The Hague
i.e.	id est = that is
inv. no.	inventory number
KB	Koninklijke Bibliotheek, The Hague
KWN	kunst werk nummer (art work number), as used by the RKD
MIM	Muziek Instrumenten Museum, Brussels
n.d.	no date
NGV	Nederlandse Groep van Viool- en Strijkstokkenmakers
NMI	Nederlands Muziek Instituut, The Hague
NN	Noordelijke Nederlanden (also used as adjective)
no.	number
p.	page
pp.	pages
RKD	Rijksburo voor Kunsthistorische Documentatie, The Hague
SFSF	slow-fast-slow-fast (for movements in music)
vc	violoncello
ZN	Zuidelijke Nederlanden (also used as adjective)

Glossary

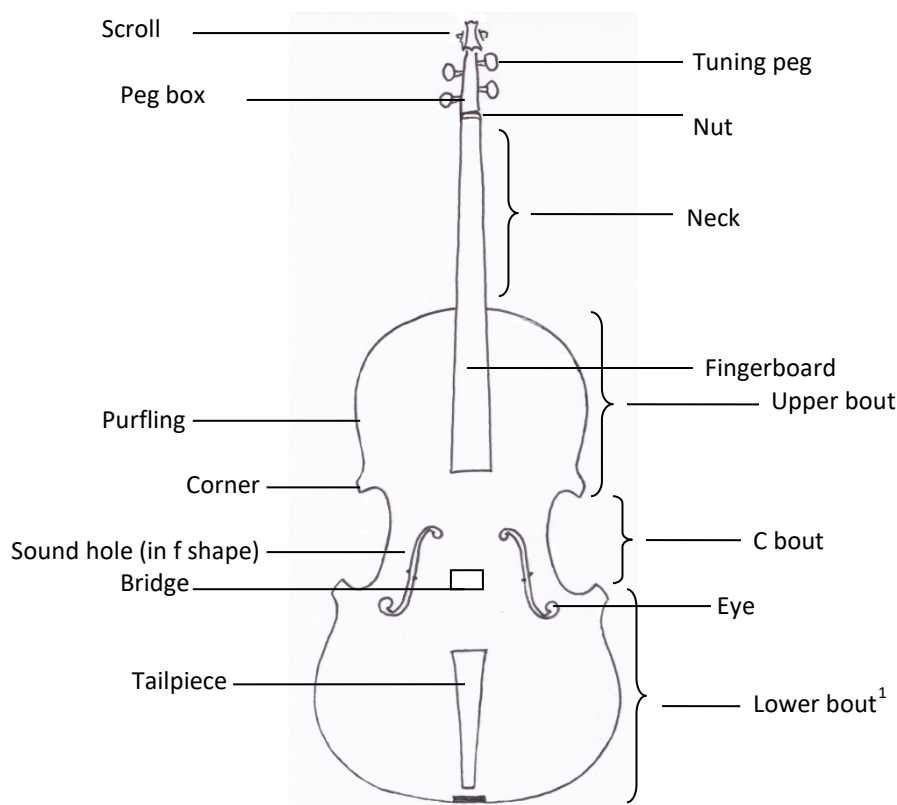
1: Chapter

1.1: Sub chapter

1.1.1: Section

1.1.1.1: Sub section

B $\flat$ Fgd, CGda, CGdad', CGdae: tuning of the strings



Inside the instrument the soundpost (between front and back, below the right foot of the bridge) and the bass bar are found.

All English translations are made by the author (ET), unless stated otherwise.

The captions (in the body text) for images from the research corpus were kept as short as possible. In principle the following was added: NN or ZN: name of artist, title of image and (production date). For more extensive information see Appendix 2.

In case an image was used which is not in the research corpus images, all the necessary information was added in a footnote.

¹ Drawing kindly made for me by violin maker Marietta Schwarz, Arnhem.

List of persons referred to in this thesis

Stijn Alsteens is a Belgian art historian. He has worked at the Institut Néerlandais in Paris and the Metropolitan Museum in New York. Since 2016, November 1 he is the International Head of the Old Master Drawings at Christie's in Paris.

Pieter Andriessen (1943-2005) was a Flemish musicologist. He was one of the founding fathers of the Belgian orchestra La Petite Bande. The books he wrote include a biography of Carolus Hacquart.

Dirk Jacobus Balfort (1886-1964) was a Dutch violinist, violin pedagogue and curator. After having played in several European orchestras, he came back to Holland and was appointed (assistant) curator for the Scheurleer Collection of musical instruments. He managed to save the collection after which it was incorporated into the collection of the Gemeentemuseum in The Hague.

Johan Daniel Berlin (1717-1787) was a German composer, organist, writer and inventor of musical instruments. He was city musician in Trondheim and organist of the Trondheim Cathedral. In 1744 he published the first musical textbook in the Norwegian language *Musikaliske Elementer*.

Anna Bianco is an Italian art historian. Since 2010 she is curator for the Ton Koopman Collection of Musical Old Prints. She also works at the Antiquariaat Arine van der Steur in Haarlem and at the RKD in The Hague.

Wolfgang Boettcher is a German cellist. He was solo cellist of the Berliner Philharmoniker and a cello teacher at the Hochschule der Künste in Berlin. He is co-author of *Das Violoncello* (1996).

Stephen Bonta (1927-2017) was an American musicologist. Bonta studied at Harvard University and received a PhD in 1964. As a scholar, Bonta's areas of expertise included the Italian composers Monteverdi and Legrenzi, and the origins of the modern-day cello. He has published several articles on the history of the violoncello.

Johann Sebastian Brandts Buijs (1905-1959), better known as **Hans Brandts Buijs**, was a Dutch conductor, harpsichordist, music author, composer and prominent expert on the work and life of Johann Sebastian Bach. Brandts Buijs published unknown Dutch early music, among which are compositions by Pieter Hellendaal.

Frans Albert van den Bremt (1919-??) was a Belgian musicologist. He wrote the first bibliography of the Dutch composer Willem de Fesch, based on research performed by the musicologist Stephan de Jonghe and extended by Van den Bremt.

Charles Burney (1726-1814) was an English musician, composer and music historian. He has written several books on music among which *A general history of music* (1776), *The Present State of Music in France and Italy* (1771) and *The Present State of Music in Germany, the Netherlands, and the United Provinces* (1773).

Egbert Buys (ca. 1725-1769) was 'Hofraad' of the King of Prussia. In the middle of the 18th century Buys lived in Amsterdam. He published several dictionaries on art, both in Dutch and in English.

Margaret Campbell (1917-2015) was a British music writer and editor, who published a biography of Arnold Dolmetsch, *The great violinists* and *The great cellists*.

Michel Corrette (1707-1795) was a French organist, teacher, composer-arranger and author of methods on performing practice. These methods were intended for many different instruments:

violin, cello, traverso, pardessus de viole, harpsichord, singing, guitar, mandolin, double bass, harp, viola, fiddle and recorder.

Elizabeth Cowling (1910-1997) was an American cellist and musicologist. Her dissertation *Italian Sonata Literature of the Violoncello in the Baroque Era* was expanded and published as *The cello* in 1975. The latter work is still considered standard reading for cellists.

Robert Crome published *The Compleat Tutor for the Violoncello* around 1765. Nothing is known about him.

Jean-Baptiste Cupis le jeune (1741-??) was a French cellist, composer and teacher. He studied the cello with Martin Berteau and in 1772 he published his *Méthode nouvelle et raisonnée pour apprendre à jouer du violoncelle*.

Gerhart Darmstadt is a German cellist, player of the arpeggione and conductor. Darmstadt is a teacher at the Hochschule für Musik und Theater in Hamburg. He has edited sonatas by several baroque composers, including sonatas composed by the Dutchman Jacob Klein.

Taco Dibbits is a Dutch art historian and since 2016, July 15 he is the director of the Rijksmuseum in Amsterdam. Dibbits has published dozens of articles on art-historical subjects.

Pieter Dirksen is a Dutch harpsichordist, organist and musicologist. He has specialised in the keyboard music of Sweelinck, the North German school and Johann Sebastian Bach. He has published several books on music. His 1996 dissertation on the keyboard music of Sweelinck was awarded the Dutch *Praemium Erasmianum*.

Henk O'Douwes is the author of the article *De cellocomposities van Willem de Fesch* published in the Dutch music magazine *Mens en melodie* in 1959.

Jean Louis Duport (1749-1819) was a French cellist and composer. Duport studied cello with his older brother Jean-Pierre Duport (1741-1818). Around 1806 he published the famous standard work *Essai sur le doigté du violoncelle et sur la conduite de l'archet*.

François-Joseph Fétis (1784-1871) was a Belgian composer, music pedagogue, musicologist, violinist, harpsichordist, music critic and early music concert entrepreneur (in Brussels and Paris). Fétis was director of the Conservatoire in Brussels, and he is well-known for his *Biographie Universelle des Musiciens et bibliographie générale de la musique* (1881-1889).

Michael Feves is an American cellist. He was a cellist in the Dutch Radio Filharmonisch Orkest for 25 years. Together with Henk Lambooy he has done research for over 30 years, which has resulted in the publication of *A Cellist's Companion*.

Ian Finlay is the author of the article *Musical Instruments in 17th-Century Dutch Paintings*.

Luigi Forino (1868-1936) was an Italian cellist and music pedagogue. Forino published Boccherini sonatas, wrote a 5 part cello method and also a history of the violoncello: *Il violoncello: il violoncellista ed i violoncellisti* (1905).

Guust François (1956) is a Dutch violin maker who has his own atelier in Amsterdam. He builds both modern and baroque violins, violas and cellos.

Ernst Ludwig Gerber (1746-1819) was a German lawyer, music scholar, organist, cellist, composer and collector. He is best known for his dictionary of musicians.

Lev Ginsburg (1907-1981) was a cellist and a musicologist from Belarus. He was a teacher at the Moscow Conservatory and the author of more than 20 books and hundreds of articles, including the *History of the violoncello*.

Johan Giskes is the author of many articles about the musical life in Holland in the 17th and 18th centuries. After having to quit the Concertgebouw Orchestra (he was a viola player) due to an allergy for rosin, he worked at the Stadsarchief Amsterdam for many years as a music historian. In the archives he found many interesting data for his articles.

Louis Peter Grijp (1954-2016) was a musicologist and lute player. At Utrecht University he was special professor for 'Dutch song culture: past and present'; at the Meertens Instituut he was senior researcher and he was artistic leader and lute player of Camerata Trajectina.

John Gunn (ca. 1765 - ca. 1824) was a Scottish cellist, flautist and scholar. He published treatises on four different instruments, including *Theory and Practice of Fingering on the Violoncello* in 1789.

Leendert Haasnoot (1917-??) was a Dutch musicologist who wrote the first biography of Pieter Hellendaal (1983), upon which he also graduated at Amsterdam University.

Bettina Hoffmann is a German cellist, gamba player and musicologist living in Italy. She is professor of viola da gamba, baroque cello, performing practice and baroque chamber music at the Conservatorio Arrigo Pedrollo in Vicenza and the Scuola di Musica in Fiesole. Hoffmann has published several musicological articles on the cello and the viol. She has also published modern editions of Italian solo sonatas for cello and for viol.

Viola de Hoog is a (baroque) cellist from Amsterdam. She studied with Anner Bijlsma and is a cellist in Ensemble Schönbrunn and the Narratio Quartet. De Hoog teaches baroque cello at the Hogeschool voor de Kunsten, Utrecht, the Conservatorium van Amsterdam and the Hochschule für Künste, Bremen.

Willem Jan Hoogsteder is an art historian from The Hague and the owner-director of Hoogsteder & Hoogsteder traders in Old Master paintings. He is Old Master paintings expert on the *Tussen Kunst en Kitsch* show on Dutch television.

Eddy de Jongh is emeritus professor of art history at Utrecht University. He concentrated on visual arts of the 17th century. He is the author of *Muziek aan de muur*, a book published on the occasion of the exhibition *Muziek – gespeeld en verbeeld* in the Noordbrabants Museum in 2008.

Jean Baptiste Anne Geneviève Gagniare, Baron de Joursanvault (1748-1792) was a historian, musician (cellist), engraver, patron and collector from Beaune in France. He intended to write and publish a cello method for which he ordered a set of drawings showing cello technique.

George Kennaway is a cellist, conductor, teacher and musicologist. He is currently Visiting Research Fellow at the University of Huddersfield's Centre for Performance Research, and Visiting Research Fellow at the University of Leeds. In 2014 he published *Playing The Cello 1780-1930*.

Heinrich Christoph Koch (1749-1816) was a German music theoretician and lexicographer. Among other publications he wrote the *Musikalisches Lexikon* published in 1802.

Dingeman Jan Korf (1906-1981) was a Dutch painter and a visual and graphic artist. Korf was very well known for his articles and books on tiles and ceramics.

Magda Kyrova studied Art History at Leiden University and is a retired curator of the Iconographical Collections at the Music Department of the Gemeentemuseum, The Hague.

Henk Lambooi is a Dutch cellist and musicologist. For 28 years he was principal cellist of the Dutch Radio Filharmonisch Orkest. Together with Michael Feves he has done research for over 30 years, which has resulted in the publication of *A Cellist's Companion*.

Fred Lindeman (1932-2017) was an important violin maker and restorer from Amsterdam, the Netherlands. He published two books: *The rebirth of the baroque violin* and *Tussen grond- en boventonen*. On the website of his publisher Gopher he is described as a “specialist in the converting of modernised stringed instruments to their supposed original state.”

Jacob Wilhelm Lustig (pseudonym: **Conrad Wohlgemuth**, 1706-1796) was a Dutch theorist, organist and composer of German descent. He was organist at the Martinikerk in Groningen. His publications include a translation of Johann Joachim Quantz's *Flötenschule* and he translated and commented on Charles Burney's *The Present State...* .

Willibald Leo Freiherr von Lütgendorff-Leinburg (1856-1937) was a German history and genre painter, art educator and art historian. He is well known for his publication *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart*. He founded a collection of historical musical instruments, now in the St. Annen-Museum in Lübeck.

Pieter Marin (ca. 1667-1718) was the author of some dictionaries French-Dutch.

Dimitry Markevitch (1923-2002) was an Ukrainian cellist, researcher, teacher, and musicologist. Markevitch rediscovered Westphal's and Kellner's transcriptions of the Bach Suites. He is the author of *Cello Story*.

Max Merseburger (1853-1935) was a German publisher.

Ernst Hermann Ludimar Meyer (1905-1988) was a German composer and musicologist. Meyer was head of the German Society of Composers and Musicologists, professor of musicology at Berlin's Humboldt University, chairman of the German Händel Society, and founder of the annual Händel Festival.

Willem A. Mirandolle (1901-??) was a Dutch cellist, gamba player and cello pedagogue, who has also published two books on the cello.

Karel Moens is a Belgian musicologist, who has concentrated on the study of early string instruments. Moens has written over 100 publications, mainly on early European string instruments and their iconography. From 1978 to 1999 he worked at the MIM in Brussels and from 1999 to 2016 he was curator at the Museum Vleeshuis in Antwerp.

Guillaume Max Möller (also known as: **Max junior**, 1915-1985) was a famous Dutch violin maker. He was the second generation out of three working in Amsterdam. He has written several publications on violin making.

Leopold Mozart (1719-1787) was a composer, violinist and theorist. He travelled Europe with his children Wolfgang Amadeus and Nannerl. In 1756 he published the *Versuch einer gründlichen Violinschule*.

Georg Muffat (1653-1704) was a German composer and organist of French birth. He was a prominent composer of instrumental music and he was particularly important for the part he played in introducing the French and Italian styles into Germany.

Christoph Gottlieb von Murr (1733-1811) was a German lawyer, customs officer, bibliographer and universal scholar. Between 1756 and 1761 he travelled through Holland, Austria, England and Italy. He was the publisher of the *Journals zur Kunstgeschichte und zur allgemeinen Litteratur* (1775–1789) and the *Neuen Journals zur Litteratur und Kunstgeschichte* (1798–1799).

Willem Noske (1918-1995) was a Dutch violinist and music historian. Noske was a great collector of music. Two of his collections: *Musica Neerlandica* and a large collection of violin music are now held at the NMI in The Hague.

Winfried Pape (1936-2017) was a German cellist and musicologist (Dissertation (1962): *Die Entwicklung des Violoncellspiels im 19. Jahrhundert*). He is co-author of *Das Violoncello*.

Mimmo Peruffo is an Italian researcher and string maker. He owns the company Aquila Corde Armoniche, which produces historical gut strings. He has published an article on the loaded gut bass strings on lutes.

Johann Samuel Petri (1738-1808) was a German Kantor, teacher and writer on music. In 1767 he published the first edition of the *Anleitung zur practischen Musik, vor neuangehende Snger und Instrumentspieler*.

Pierre Paul Prud'hon (1758-1823) was a French painter and drawer. He made a set of drawings for Baron de Joursanvault to be published in a cello method.

Nona Pyron is an American cellist and music historian. She has done extensive research on the history of the cello. Pyron is founder, director and editor-in-chief of Grancino Editions, a publisher specializing in cello music. Pyron wrote the chapter on the history of the violoncello in William Pleeth's book *Cello* (1982).

Johann Joachim Quantz (1697-1773) was a German oboist, flautist, composer, writer on music and flute maker. He is well-known for his treatise on the flute, published in 1752, in which he also added chapters on other instruments, including the cello. From 1741 onwards Quantz served Frederick, King of Prussia in Berlin.

Rudolf Rasch is an associate professor Musicology (emeritus) at Utrecht University. He has specialised in the musical history of the Low Countries.

Alberto Rasi is an Italian viol and double bass player. He has done research on the way the bow should be held: overhand or underhand.

Wim Raymaeckers is a Belgian art historian and violin maker from Leuven.

Estienne (1665 or 1666-1722) & **Jeanne** (1701-1722) **Roger** and **Michel-Charles Le Cène** (1684-1743) were music engravers and publishers in Amsterdam. Estienne Roger started the company in 1696. After his death his daughter Jeanne took over but she died within 5 months. The company was finally continued by Roger's son in law Michel-Charles Le Cène (husband of Roger's daughter Françoise). Roger published over more than 500 works of music, which were well received in Europe.

Bernhard Romberg (1767-1841) was a German cellist and composer. As a child he travelled through Europe to give concerts. During this tour he also visited Holland and performed in Amsterdam in 1778. Romberg has composed many pieces for cello. He is the author of *Violoncell Schule* (1739).

Jurriaan van Roon is a Dutch violin maker and owner of Contrada Musica in Amersfoort, the Netherlands. He was trained at the West Dean College in England and the Edward Withers firm in London. He is treasurer of the NGV.

C.C. van Rossem was a Dutch journalist and also an amateur cellist. He has written the entertaining book *het onbespeelbare instrument* (1963).

Julie Anne Sadie is an American musicologist, violist and cellist. She has contributed to many articles in the *New Grove Dictionary of Music and Musicians* and is the editor of *The Consort* and *Companion to Baroque Music*.

Marietta Schwarz is a Dutch-Swiss violin maker in Arnhem, the Netherlands. She was trained at the Geigenbauschule in Brienz, Switzerland. She is a member of the NGV and the Schweizer Verband der Geigenbauer und Bogenmacher.

Christopher Simpson (1602-1669) was an English theorist, composer and viol player. He composed many pieces for viol and wrote *The Division-Violist, or An Introduction to the Playing upon a Ground* (1652).

Godelieve Spiessens is a Belgian musicologist and art historian. She has concentrated on the history of lute music in the Low Countries and the musical life in Antwerp during the Ancien Régime (ca. 1450-ca.1800). She has published many articles.

Serge Stam is a (second generation) violin maker in Utrecht, the Netherlands. Stam is a member of the NGV and the Entente Internationale des Luthiers et Archetiers d'art.

Robin Stowell is a violinist and emeritus Professor of Music at Cardiff University.

Edmond van der Straeten (1826-1895) was a Belgian lawyer, collectionneur and musicologist. He was secretary to F.-J. Fétis. Together they inventoried and studied important collections in the Royal Library and the library of the Conservatory in Brussels. Van der Straeten wrote several publications including the 8 part *La musique aux Pays-Bas*.

Edmund Sebastian Joseph van der Straeten (1855-1934) was a German cellist, writer on music and composer. Van der Straeten studied at the Musikhochschule Köln and at the Guildhall School of Music in London. In 1878, he joined the Musikgesellschaft in Cologne. He is the author of several books on cello and violin playing, including the *History of the Violoncello* (1914).

Jan Strick is a violin maker in Brussels, Belgium. Strick is an expert on Italian and French violin making of the 17th, 18th and 19th centuries.

Mark Mervyn Smith is an Australian musicologist and baroque cellist. He published an article on underhand cello playing and a dissertation on Bach's cello suites and depictions of cellos/cellists.

Robert Tusler (1920-2015) was an American-Dutch musicologist. For Donemus he has edited and published all works by Willem de Fesch, and he was the author of *Willem de Fesch: 'an excellent musician and a worthy man'*.

Mark Vanscheeuwijck is a Belgian baroque cellist and an associate professor of musicology at the University of Oregon. Vanscheeuwijck has published several critical facsimiles and editions, including the facsimiles of Domenico Gabrielli's complete works for cello solo and with basso continuo (1998), Giuseppe Jacchini's Opus 1 (2001), and Giovanni Battista degli Antonii's Opus 1 (2006).

Joos Verschuere Reynvaan (1739-1809) was a Dutch solicitor in Middelburg and Vlissingen, a composer and city carrillonneur and organist in Vlissingen. He is the author of the first Dutch lexicon on music, the *Muzijkaal konst-woordenboek*.

J. Verbeek is a former curator of precious metals of the Rijksmuseum in Amsterdam.

Geerten Verberkmoes is a Dutch violin and guitar builder in Bergen op Zoom, The Netherlands. Verberkmoes studied chemistry, jazz guitar and violin making. In 2013 he published an article on the ZN violin maker Benoit Joseph Boussu.

Christiaan C. Vlam (1916-1999) was a Dutch mathematician and physicist and also an amateur musicologist. His important collection of 18th and 19th-century Dutch 'speelmansboeken' is held at the NMI.

Frank Wakelkamp is a Dutch baroque cellist and gamba player. He has done research on the composer Jacob Klein and recorded two cd's with his music. In his own publishing firm *editionwakelkamp*, Wakelkamp publishes music for cello solo, mainly by Luigi Boccherini.

Valerie Walden is principal cellist with the Tulare County Symphony and is an instructor for the South San Joaquin Valley branch of Chapman University and the College of the Sequoias (USA). She is the author of *One Hundred Years of Violoncello - A History of Technique and Performance Practice, 1740-1840*.

Johann Gottfried Walther (1684-1748) was a German composer, music theoretician and organist. Walther is well-known for his *Musicalisches Lexicon* published in 1732, the first German music encyclopedia.

Wilhelm Joseph von Wasielewski (1822-1896) was a German violinist, conductor and musicologist. Wasielewski was close friends with Robert and Clara Schumann and with Franz Liszt. The first biography of Schumann was written by Wasielewski. He also wrote *Das Violoncell und seine Geschichte* (1889).

Bruno Weigl (1881-1938) was a Moravian author on music and a composer. He wrote the *Handbuch der Violoncell-Literatur*.

Mariët Westermann is a historian of Nederlandish art. She is the executive vice president of the Andrew W. Mellon Foundation (USA). She has published several books on Dutch visual art.

Gerhard Fredrik Witvogel (1669-1746) was a German music publisher, composer and organist. From 1726 until his death Witvogel was organist at the Nieuwe Lutherse Kerk in Amsterdam. As a publisher he produced at least 93 publications. The authenticity and reliability of his (pirated and revised) editions must be considered with the greatest caution.