In Search of the Eighteenth-Century “Violoncello”: Antonio Vandini and the Concertos for Viola by Tartini

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Abstract

In this rarely-quoted excerpt, Johann Philipp Eisel obviously paraphrases Johann Mattheson’s definition of the violoncello in Das Neu-eröffnete Orchestre. It is yet another description that does not conform precisely to our early twenty-first century historical construct of the “baroque” cello. In the past not much attention has been given to such descriptions, considered to be too deviant from the general understanding of what a cello was supposed to be: five or six strings were not considered to represent the “normal” cello, and the viola da spalla was considered a different instrument altogether. However, recent research has finally taken such descriptions seriously, particularly in light of what iconographic sources are offering. In the past two decades, scholars have begun not only to entirely revise our understanding of what the violone might have been, but also to re-evaluate our notions about violoncello in the seventeenth and eighteenth centuries...

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The Violoncello’s Orchestral Role, From Mozart To Beethoven, Carey Campbell. Performance Practice Review. The relationship between soloist and orchestra is central to the way many listeners, scholars, and performers understand the concerto. In particular, the juxtaposition of solo and tutti sections often guides our perceptions of form, dialogue, and meaning for the genre. Some regard the soloist and orchestra as conceptually separate entities, and this is reflected onstage in most modern performances by the physical separation of soloist and orchestra, whose interactions are media Performance Practice Review. In Search of the Eighteenth-Century “Violoncello”: Antonio Vandini and the Concertos for Viola by Tartini. In Search of the Eighteenth-Century “Violoncello”: Antonio Vandini and the Concertos for Viola by Tartini. 1"About the violoncello, bassa viola and viola da spalla. We will throw all three of them in the same broth, since all three are small bass violins on which one can do all sorts of fast things, passages, and variations, etc. with much less effort than on the big violone." Johann Philipp Eisel, Musica Autodidactius (Augsburg, 1738), 44.