

**[Review] Cello Music Since 1960: A Bibliography of Solo, Chamber, & Orchestral Works for the Solo Cellist. By Donald Homuth. (Fallen Leaf Reference Books in Music, 26) Berkeley, CA: Fallen Leaf Press, 1994**

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**Article:**

**Cello Music Since 1960: A Bibliography of Solo, Chamber, & Orchestral Works for the Solo Cellist.** By Donald Homuth. (Fallen Leaf Reference Books in Music, 26) Berkeley, CA: Fallen Leaf Press, 1994. [x, 451 p. ISBN -914913-27-1. \$69.50 US]

Donald Homuth, cellist and Professor Emeritus of Music at San Jose University, began work on his bibliography of twentieth-century cello music during a sabbatical leave in 1974. Now, twenty years later, his work has come to fruition. The duration of the project is matched by the extent of the materials covered; the volume lists more than 5,200 works by 3,100 different composers. To organize this mass of information, Homuth has devised eighteen categories based on instrumentation, ranging from the 2,119-item "cello and piano" section to the 10-item list for cello and accordion. Other categories include cello and harpsichord; organ; harp; guitar or related instrument; percussion; tape or electronics; orchestra; chamber orchestra; string orchestra; wind orchestra; ten to nineteen instrument chamber works; two to nine instrument chamber works; nonwestern instruments; non-instrumental accompaniments (i.e. dancer, narrators, chorus, etc.); and miscellaneous. This arrangement should make it easy for a cellist to find a piece for even the most challenging of instrumental combinations.

Within each category, collections are listed first followed by individual works organized alphabetically by composer. Each entry is assigned a letter-number access point (e.g. A 1, A 2, A 3, etc.), the sequence of numbers beginning anew with each of the eighteen categories. The system of letter combinations used as subdivisions is somewhat arbitrary. The letter "A," for example, designates unaccompanied works. "B" is used for the scoring cello and keyboard instrument and is further subdivided into "Ba" for cello and piano, "Bb" for cello and harpsichord, and "Bc" for cello and organ. Similarly, the "C" section includes listings for cello and various plucked instruments, "D" for cello and percussion, etc. Though not necessarily graceful, the system serves its purposes adequately.

Full description in individual entries include composer, title, Opus number, publisher, date of publication, and data on first performance (performer, date, location, and dedicatee or commissioner). Homuth also provides recording information (performer, label, number, and format—mostly long-playing vinyl recordings) if known. Annotations add commentary on the level of difficulty, scoring, use of newer performance techniques, number of movements, and approximate duration.

Two indexes provide access to personal names. One lists composers, the other cellists. To aid in the acquisition of scores and recordings, Homuth includes an address list for publishers and distributors of the printed music as well as for record, disc, and tape labels. This list could have been enhanced with the inclusion of telephone and

fax numbers, and electronic mail addresses when available. The Introduction also includes a listing of information sources useful in determining availability, such as *Music in Print* or the *Bielefelder Katalog*. Appropriately given the recent nature of the repertoire, there is a list of publications which may help cellists decipher modern notation or aid them with new performance technique.

Volume 12 of the fine Fallen Leaf Reference Books in Music, *The Solo Cello: A Bibliography of the Unaccompanied Violoncello Literature* by Dimitry Markevitch (Berkeley, CA, 1989), is the most recent work on unaccompanied cello literature, covering the Baroque to 1989. It is interesting to note that the entire contents of the Markevitch bibliography (approximately 1,500 works) do not equal the number of unaccompanied works in Homuth (1,541), indicating veritable boom in composing for the cello since 1960. Besides this, the most recent update to cello bibliography is Wayne Wilkins's *The Index of Cello Music: Including the Index of Baroque Trio Sonatas* (Magnolia, AK: Music Register, 1979). Although more current than the two venerable bibles of cello literature, *Handbuch der Violoncell-Literature* (third edition, Vienna: Universal-Edition, 1929) by Bruno Weigl and *La Littérature du Violoncelle* (Delagrave: Paris, 1925) by Edouard Nogué, the Wilkins index is less than thorough. In short, Homuth has filled a great void with his publication.

Homuth's work is well-researched, accurate, seemingly exhaustive, and easy to use. Its value in building the cello collections in libraries will be extraordinary. In his Preface the author hopes that "this bibliography will be enlightening and helpful to both the cellist and composer, as well as to musicians and the music public in general" (p. vii). Let's add librarians to that list.

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