



The Cambridge
Companion to the

Saxophone

Edited by Richard Ingham

The Cambridge Companion To The Saxophone Cambridge Companions To Music

John Potter



The Cambridge Companion To The Saxophone Cambridge Companions To Music:

The Cambridge Companion to the Saxophone Richard Ingham, 1999-02-13 The Cambridge Companion to the Saxophone first published in 1999 tells the story of the saxophone its history and technical development from Adolphe Sax who invented it c 1840 to the end of the twentieth century It includes extensive accounts of the instrument s history in jazz rock and classical music as well as providing practical performance guides Discussion of the repertoire and soloists from 1850 to the present day includes accessible descriptions of contemporary techniques and trends and moves into the electronic age with midi wind instruments There is a discussion of the function of the saxophone in the orchestra in light music and in rock and pop studios as well as of the saxophone quartet as an important chamber music medium The contributors to this volume are some of the finest performers and experts on the saxophone *The Cambridge Companion to the Saxophone* Richard Ingham, 1998 The Cambridge Companion to the Saxophone first published in 1999 tells the story of the saxophone its history and technical development from Adolphe Sax who invented it c 1840 to the end of the twentieth century It includes extensive accounts of the instrument s history in jazz rock and classical music as well as providing practical performance guides Discussion of the repertoire and soloists from 1850 to the present day includes accessible descriptions of contemporary techniques and trends and moves into the electronic age with midi wind instruments There is a discussion of the function of the saxophone in the orchestra in light music and in rock and pop studios as well as of the saxophone quartet as an important chamber music medium The contributors to this volume are some of the finest performers and experts on the saxophone **The Cambridge Companion to Bruckner** John Williamson, 2004-07-15 This Companion provides an overview of the composer Anton Bruckner 1824 1896 Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century The first section deals with Bruckner s Austrian background investigating the historical circumstances in which he worked his upbringing in Upper Austria and his career in Vienna A number of misunderstandings are dealt with in the light of recent research The remainder of the book covers Bruckner s career as church musician and symphonist with a chapter on the neglected secular vocal music Religious aesthetic formal harmonic and instrumental aspects are considered while one chapter confronts the problem of the editions of the symphonies Two concluding chapters discuss the symphonies in performance and the history of Bruckner reception with particular reference to German Nationalism the Third Reich and the appropriation of Bruckner by the Nazis [The Cambridge Companion to the Organ](#) Nicholas Thistlethwaite, Geoffrey Webber, 1999-03-04 This Companion is an essential guide to all aspects of the organ and its music It examines in turn the instrument the player and the repertoire The early chapters tell of the instrument s history and construction identify the scientific basis of its sounds and the development of its pitch and tuning examine the history of the organ case and consider the current trends and conflicts within the world of organ building Central chapters investigate the practical art of learning

and playing the organ introduce the complex area of performance practice and outline the relationship between organ playing and the liturgy of the church The final section explores the vast repertoire of organ music focusing on a selection of the most important traditions

The Cambridge Companion to Mendelssohn Peter Mercer-Taylor, 2004-10-21 The Companion to Mendelssohn is written by leading scholars in the field In fourteen chapters they explore the life work and reception of a composer performer once thought uniquely untroubled in life and art alike but who is now broadly understood as one of the nineteenth century's most deeply problematic musical figures The first section of the volume considers issues of biography with chapters dedicated to Mendelssohn's role in the emergence of Europe's modern musical institutions to the persistent tensions of his German Jewish identity and to his close but enigmatic relationship with his gifted older sister Fanny The following nine essays survey Mendelssohn's expansive and multi faceted musical output marked as it was by successes in almost every contemporary musical genre outside of opera The volume's two closing essays confront in turn the turbulent course of Mendelssohn's posthumous reception and some of the challenges his music continues to pose for modern performers

The Cambridge Companion to the Musical Nicholas Everett, 2002-12-09 The Cambridge Companion to the Musical provides an accessible introduction to one of the liveliest and most popular forms of musical performance Written by a team of specialists in the field of musical theatre especially for students and theatregoers it offers a guide to the history and development of the musical in England and America including coverage of New York's Broadway and London's West End traditions Starting with the early history of the musical the volume comes right up to date and examines the latest works and innovations and includes information on the singers audience and critical reception and traditions There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries the British musical theatre in the middle of the twentieth century and the rock musical The Companion contains an extensive bibliography and photos from key productions

The Cambridge Companion to the Piano David Rowland, 1998-11-19 A Companion to the piano one of the world's most popular instruments

The Cambridge Companion to Debussy Simon Trezise, 2003-06-19 Often considered the father of twentieth century music Debussy was a visionary whose influence is still felt This book offers a wide ranging series of essays on Debussy the man the musician and composer It contains insights into his character his relationship to his Parisian environment and his musical works across all genres with challenging views on the roles of nature and eroticism in his life and music His music is considered through the characteristic themes of sonority rhythm tonality and form with closing chapters considering the performance and reception of his music in the first years of the new century and our view of Debussy today as a major force in Western culture This comprehensive view of Debussy is written by a team of specialists for students and informed music lovers

The Cambridge Companion to Jazz Mervyn Cooke, David Horn, 2002 The vibrant world of jazz may be viewed from many perspectives from social and cultural history to music analysis from economics to ethnography It is challenging and exciting territory This volume of nineteen specially commissioned essays provides informed

and accessible guidance to the challenge offering the reader a range of expert views on the character history and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different takes on jazz ways in which jazz has been valued and represented.

The Cambridge Companion to Singing John Potter, 2000-04-13 Ranging from medieval music to Madonna and beyond, this book covers in detail the many aspects of the voice.

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