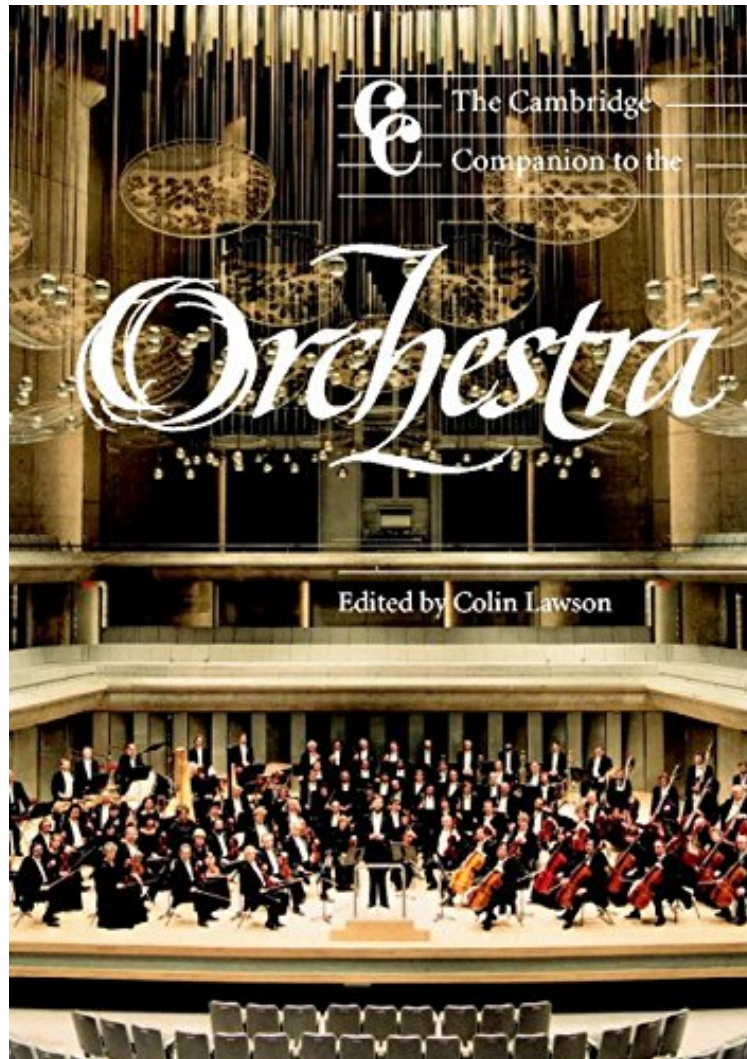


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The Cambridge Companion to the Orchestra (Cambridge Companions to Music)

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#2178636 in Books 2003-06-16 Original language: English PDF # 1 9.72 x .71 x 6.851, 1.24 #File Name: 0521001323312 pages | File size: 74.Mb

From Cambridge University Press : The Cambridge Companion to the Orchestra (Cambridge Companions to Music) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cambridge Companion to the Orchestra (Cambridge Companions to Music):

2 of 2 people found the following review helpful. The orchestra as instrument and organization By Philippe Vandebroek This book brings together a collection of essays that illuminates the symphonic orchestra from two vantage points: the orchestra as a sophisticated instrument, and the orchestra as a peculiar organisational entity. The former focus dominates, however, with contributions, amongst others, on the art of orchestration, the orchestral

repertory, the use of period instruments, early recordings, training orchestral musicians, etc. The institutional dimension is less well served. There are chapters on orchestra's educational programmes, on the life of an orchestral musician, and the history of conducting. There is also an essay that focuses on the history of four prominent orchestras (Berlin, Leningrad, New York, London Symphony). The concluding chapter on the future of the orchestra, a burning issue given dwindling public resources devoted to the arts, is unfortunately rather shallow (and given that it has been written over ten years ago in need of an update). The most surprising inclusion is an essay on the art of score reading. Quite well written and particularly suitable for laypeople, but why it had to be part of this collection is rather unclear. However, on the whole this is a quite instructive book that provided me with numerous fresh insights. 0 of 7 people found the following review helpful. Three Stars By Andrew H. Swinnerton Interesting.

This guide to the orchestra and orchestral life combines orchestral repertory history with critical thought. It includes topics such as the art of orchestration, score reading, conducting, international orchestras, recording, and becoming an orchestral musician, educator or informed listener.

"Knowledgeable readers will find much that is familiar and much they had not realized. Recommended." Choice About the Author Colin Lawson is Pro Vice-Chancellor of Thames Valley University, having previously been Professor of Music at Goldsmiths' College, University of London. He has an international profile as a solo clarinettist and plays with the Hanover Band, the English Consort and the King's Consort. His publications for Cambridge University Press include *The Cambridge Companion to the Clarinet* (1995), *Mozart: Clarinet Concerto* (1996), *Brahms: Clarinet Quintet* (1998), *The Historical Performance of Music* (with Robin Stowell) (1999), *The Early Clarinet* (2000).