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KEY=TO - GRETCHEN MADDEN

THE CAMBRIDGE COMPANION TO THE STRING QUARTET

Cambridge University Press [Table of contents](#)

THE BEETHOVEN QUARTET COMPANION

Univ of California Press "Reading The Beethoven Quartet Companion made me want to listen to the quartets again from a new sociological as well as musical perspective. It is an invaluable guide not only for professional and amateur musicians but also for anyone who is curious about culture and wants to find out more."--Yo-Yo Ma "These essays are the most readable, useful, and well-informed commentary available today on these masterworks. Michael Steinberg's 'program notes' to each quartet, directed at once to the musical beginner and to the expert, are as eloquent and persuasive as popular writing about music can get. . . . His essays are followed by equally expert and accessible contributions by other masters on The Master, providing literate music lovers with the context and equipment for a richer enjoyment and clearer understanding of these sixteen unique conversations among two violins, a viola, and a cello."--David Littlejohn, author of The Ultimate Art: Essays Around and About Opera "A fine collection of essays to assist the music lover in the seemingly endless quest to illuminate the Beethoven string quartets."--Arnold Steinhardt, The Guarneri String Quartet "This book delivers on the implied promise of its title--it provides a lively, readable, and wide-ranging introduction to the quartets. Readers at many levels of experience will find it profitable."--Lewis Lockwood, author of Beethoven: Studies in the Creative Process

THE CAMBRIDGE COMPANION TO BRAHMS

Cambridge University Press This Companion gives a comprehensive view of the German composer Johannes Brahms (1833-97). Twelve specially-commissioned chapters by leading scholars and musicians provide systematic coverage of the composer's life and works. Their essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out-of-date. The first part of the book contains three chapters on Brahms's early life in Hamburg and on the middle and later years in Vienna. The central section considers the musical works in all genres, while the last part of the book offers personal accounts and responses from a conductor (Roger Norrington), a composer (Hugh Wood), and an editor of Brahms's original manuscripts (Robert Pascall). The volume as a whole is an important addition to Brahms scholarship and provides indispensable information for all students and enthusiasts of Brahms's music.

THE CAMBRIDGE COMPANION TO SHOSTAKOVICH

Cambridge University Press As the Soviet Union's foremost composer, Shostakovich's status in the West has always been problematic. Regarded by some as a collaborator, and by others as a symbol of moral resistance, both he and his music met with approval and condemnation in equal measure. The demise of the Communist state has, if anything, been accompanied by a bolstering of his reputation, but critical engagement with his multi-faceted achievements has been patchy. This Companion offers a starting point and a guide for readers who seek a fuller understanding of Shostakovich's place in the history of music. Bringing together an international team of scholars, the book brings research to bear on the full range of Shostakovich's musical output, addressing scholars, students and all those interested in this complex, iconic figure.

THE CAMBRIDGE COMPANION TO MICHAEL TIPPETT

Cambridge University Press This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century. A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve.

THE CAMBRIDGE COMPANION TO THE VIOLIN

Cambridge University Press **Enth. S.1 - 29: The violin and bow - origins and development / John Dilworth**

THE CAMBRIDGE COMPANION TO THE CELLO

[Cambridge University Press](#) This is a compact, composite and authoritative survey of the history and development of the cello and its repertory since the origins of the instrument. The volume comprises thirteen essays, written by a team of nine distinguished scholars and performers, and is intended to develop the cello's historical perspective in breadth and from every relevant angle, offering as comprehensive a coverage as possible. It focuses in particular on four principal areas: the instrument's structure, development and fundamental acoustical principles; the careers of the most distinguished cellists since the baroque era; the cello repertory (including chapters devoted to the concerto, the sonata, other solo repertory, and ensemble music); and its technique, teaching methods and relevant aspects of historical and performance practice. It is the most comprehensive book ever to be published about the instrument and provides essential information for performers, students and teachers.

THE CAMBRIDGE COMPANION TO BARTÓK

[Cambridge University Press](#) This is a wide-ranging and accessible guide to Bartók and his music.

THE CAMBRIDGE COMPANION TO THE 'EROICA' SYMPHONY

[Cambridge University Press](#) A stimulating, up-to-date overview of the genesis, analysis, and reception of this landmark symphony.

THE CAMBRIDGE COMPANION TO BEETHOVEN

[Cambridge University Press](#) This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

THE CAMBRIDGE COMPANION TO BENJAMIN BRITTEN

[Cambridge University Press](#) The Cambridge Companion to Benjamin Britten is a comprehensive guide to the composer's work, aimed both at the non-specialist and music student. It sheds light on both the composer's stylistic and personal development, offering new interpretations of his operatic works and discussing his characteristic working methods. Topics treated here in detail for the first time include Britten's work in the cinema in the 1930s, his lifelong pacifism and his strong interest in the music of the Far East; other chapters include reassessments of his relationship with W. H. Auden and his attitude towards childhood, comprehensive analyses of major works and a concise history of the Aldeburgh Festival. A distinguished team of contributors include some who worked with the composer during his lifetime, as well as leading representatives of the younger generation of Britten scholars on both sides of the Atlantic.

THE CAMBRIDGE COMPANION TO MICHAEL TIPPETT

[Cambridge University Press](#) Sir Michael Tippett is widely considered to be one of the most individual composers of the twentieth century, whose music continues to be performed to critical acclaim throughout the world. Written by a team of international scholars, this Companion provides a wide ranging and accessible study of Tippett and his works. It discusses the contexts and concepts of modernism, tradition, politics, sexuality and creativity that shaped Tippett's music and ideas, engaging with archive materials, relevant literature and models of interpretation. Chapters explore the genres in which Tippett composed, including opera, symphony, string quartet, concerto and piano sonata, to shed new light on his major works and draw attention to those that have not yet received the attention they deserve. Directing knowledge and expertise towards a wide readership, this book will enrich the listening experience and broaden understanding of the music of this endlessly fascinating and challenging composer.

THE STRING QUARTETS OF BEETHOVEN

[University of Illinois Press](#) Henry Kisor lost his hearing at age three to meningitis and encephalitis but went on to excel in the most verbal of professions as a literary journalist. This new and expanded edition of Kisor's engrossing memoir recounts his life as a deaf person in a hearing world and addresses heartening changes over the last two decades due to the Americans with Disabilities Act of 1990 and advancements in cochlear implants and modes of communication. Kisor tells of his parents' drive to raise him as a member of the hearing and speaking world by teaching him effective lip-reading skills at a young age and encouraging him to communicate with his hearing peers. With humor and much candor, he narrates his time as the only deaf student at Trinity College in Connecticut and then as a graduate student at Northwestern University, as well as his successful career as the book review editor at the Chicago Sun-Times and the Chicago Daily News. Life without hearing, Kisor says, has been fine and fulfilling. Widely praised in popular media and academic journals when it was first published in 1990, *What's That Pig Outdoors?* opened new conversations about the deaf. Bringing those conversations into the twenty-first century, Kisor updates the continuing disagreements between those who advocate sign language and those who practice speech and lip-reading, discusses the increased acceptance of deaf people's abilities and idiosyncrasies, and considers technological advancements such as blogging,

instant messaging, and hand-held mobile devices that have enabled deaf people to communicate with the hearing world on its own terms.

THE CAMBRIDGE COMPANION TO MOZART

Cambridge University Press [Table of contents](#)

THE CAMBRIDGE COMPANION TO SCHOENBERG

Cambridge University Press **Arnold Schoenberg - composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century.**

THE CAMBRIDGE COMPANION TO RAVEL

Cambridge University Press **This Companion provides a comprehensive introduction to the life, music and compositional aesthetic of French composer Maurice Ravel (1875-1937). Leading international scholars offer a powerful reassessment of this most private and elusive musician, examining his work in detail within its cultural context. Supported by many music examples, the volume explores the full range of Ravel's work - piano repertory, chamber works, orchestral music, ballets, songs and operas - and makes illuminating comparisons with the music of Couperin, Gounod, Chabrier and Debussy. The essays present the latest research focusing on topics such as Ravel's exoticism and Spanishness and conclude by analysing the performance and reception of his music, including previously untranslated reviews. Marking the 125th anniversary of Ravel's birth, the Companion as a whole aims to secure a solid foundation for Ravel studies in the twenty-first century and will appeal to all enthusiasts and students of his music.**

ALL THINGS STRINGS

AN ILLUSTRATED DICTIONARY

Scarecrow Press **String players face a bewildering array of terms related to their instruments. Because string playing is a living art form, passed directly from master to student, the words used to convey complex concepts such as bow techniques and fingering systems have developed into an extensive vocabulary that can be complicated, vague, and even contradictory. Many of these terms are derived from French, Italian, or German, yet few appear in any standard music dictionary. Moreover, the gulf separating classical playing from fiddle, bluegrass, jazz, and other genres has generated style-specific terms rarely codified into any reference work. All Things Strings: An Illustrated Dictionary bridges this gap, serving as the only comprehensive resource for the terminology used by the modern string family of instruments. All of the terms pertaining to violin, viola, cello, and double bass, inclusive of all genres and playing styles, are defined, explained, and illustrated in a single text. Entries include techniques from shifting to fingerboard mapping to thumb position; the entire gamut of bowstrokes; terms found in orchestral parts; instrument structure and repair; accessories and equipment; ornaments (including those used in jazz and bluegrass); explanations of various bow holds; conventions of orchestral playing; and types of strings, as well as information on a select number of famous luthiers, influential pedagogues, and legendary performers. All Thing Strings is expertly illustrated with original drawings by T. M. Larsen and musical examples from the standard literature. Appendixes include an extensive bibliography of recommended reading for string players and a detailed chart of bowstrokes showing notation and explaining execution. As the single best source for understanding string instruments and referencing all necessary terminology, All Things Strings is an essential tool for performers, private teachers, college professors, and students at all levels. It is also an invaluable addition to the libraries of orchestra directors and composers wishing to better understand the complexities of string playing. With the inclusion of terms relevant to all four modern string instruments played in all genres—from jazz to bluegrass to historically informed performance—this resource serves the needs of every string musician.**

MICHAEL TIPPETT'S FIFTH STRING QUARTET

A STUDY IN VISION AND REVISION

Taylor & Francis **Thomas Schuttenhelm provides a detailed account of the events leading up to and throughout the compositional process associated with Michael Tippett's Fifth String Quartet and a comprehensive analysis of the entire quartet. The commentary discusses this work in the context of Tippett's creative development and places it within the historical context of the genre of the string quartet. The commentary includes interviews with the members of the Lindsay String Quartet, who premiered the work, as well as previously unpublished letters from the composer and interviews with Tippett in which he discusses the quartet in detail. Special attention is given to Tippett's preliminary attempts, which were only recently discovered (2011) and to the evidence that suggests he altered the**

original ending. Included are images from the composer's sketchbooks and manuscripts, as well as the original beginning and the altered ending.

THE CAMBRIDGE COMPANION TO THE SAXOPHONE

[Cambridge University Press](#) **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 STRING QUARTETS OF BÉLA BARTÓK

TRADITION AND LEGACY IN ANALYTICAL PERSPECTIVE

[Oxford University Press](#) **At the centre of Bartók's oeuvre** are his string quartets, which are generally acknowledged as some of the most significant pieces of 20th century chamber music. This book examines these remarkable works from a range of theoretical and methodological perspectives.

THE CAMBRIDGE HISTORY OF MUSICAL PERFORMANCE

[Cambridge University Press](#) **The intricacies and challenges of musical performance** have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and, importantly, features contributions from accomplished performers, whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice, from the earliest times to today.

STRING QUARTETS

A RESEARCH AND INFORMATION GUIDE

[Routledge](#) **This research guide** is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

INTIMATE VOICES: DEBUSSY TO VILLA-LOBOS. THE STRING QUARTETS OF DEBUSSY AND RAVEL

[University Rochester Press](#) **Leading authorities explore**, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

MOZART'S MUSIC OF FRIENDS

SOCIAL INTERPLAY IN THE CHAMBER WORKS

[Cambridge University Press](#) **This study analyzes chamber music from Mozart's time** within its highly social salon-performance context.

THE CAMBRIDGE COMPANION TO THE ORGAN

[Cambridge University Press](#) **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.

STRING QUARTETS IN BEETHOVEN'S EUROPE

[Academic Studies Press](#) **String Quartets in Beethoven's Europe** is the first detailed study of string quartets in late-eighteenth- and early-nineteenth-century Europe. It brings together the work of nine scholars who explore little-

studied aspects of this multi-faceted genre. Together, this book's chapters deal with compositional responses to Beethoven's string quartets and the prestige of the genre; varied compositional practices in string quartet writing, with a particular emphasis on texture and performance elements; and the reception of Beethoven's string quartets ca. 1800. They include discussions of quartets composed for the amateur and connoisseur markets in Beethoven's Europe; virtuosity, the French Violin School, and the quatuor brillant; the relationship between quartet composers and their audiences during Beethoven's era; and the cross-pollination of quartet styles in Europe's musical centers such as Vienna, Paris, and St. Petersburg.

MOZART: THE 'HAYDN' QUARTETS

Cambridge University Press **A guide to Mozart's most famous string quartets, dedicated to his friend, Joseph Haydn.**

BEETHOVEN'S THEATRICAL QUARTETS

OPP. 59, 74 AND 95

Cambridge University Press **Beethoven's middle-period quartets, Opp. 59, 74 and 95, are pieces that engage deeply with the aesthetic ideas of their time. In the first full contextual study of these works, Nancy November celebrates their uniqueness, exploring their reception history and early performance. In detailed analyses, she explores ways in which the quartets have both reflected and shaped the very idea of chamber music and offers a new historical understanding of the works' physical, visual, social and ideological aspects. In the process, November provides a fresh critique of three key paradigms in current Beethoven studies: the focus on his late period; the emphasis on 'heroic' style in discussions of the middle period; and the idea of string quartets as 'pure', 'autonomous' artworks, cut off from social moorings. Importantly, this study shows that the quartets encompass a new lyric and theatrical impetus, which is an essential part of their unique, explorative character.**

CELLO SECRETS

OVER 100 PERFORMANCE STRATEGIES FOR THE ADVANCED CELLIST

Rowman & Littlefield **With each technique carefully explained and illustrated, this book serves as an accessible resource for all cello players, from talented teenagers to college students, to conservatory professionals. It guides advanced students through technical maintenance and performance preparation, helping them beyond what is often covered in lessons.**

CARSON MCCULLERS IN THE TWENTY-FIRST CENTURY

Springer **The contributors to this volume use diverse critical techniques to identify how Carson McCullers' writing engages with and critiques modern social structures and how her work resonates with a twenty-first century audience. The collection includes chapters about McCullers' fiction, autobiographical writing, and dramatic works, and is groundbreaking because it includes the first detailed scholarly examination of new archival material donated to Columbus State University after the 2013 death of Dr. Mary Mercer, McCullers' psychiatrist and friend, including transcripts of the psychiatric sessions that took place between McCullers and Mercer in 1958. Further, the collection covers the scope of McCullers' canon of work, such as *The Heart Is a Lonely Hunter* (1940), *The Member of the Wedding* (1946), and *Ballad of the Sad Café* (1943), through lenses that are of growing interest in contemporary literary studies, including comparative transatlantic readings, queer theory, disability studies, and critical animal theory, among others.**

INTIMATE VOICES: SHOSTAKOVICH TO THE AVANT-GARDE. DMITRI SHOSTAKOVICH : THE STRING QUARTETS

University Rochester Press **Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.**

THE JEWISH EXPERIENCE IN CLASSICAL MUSIC

SHOSTAKOVICH AND ASIA

Cambridge Scholars Publishing **Shostakovich and Asia - this unique combination of two highly dissimilar composers allows us to explore the breadth of influence of traditional Jewish culture on Western classical music in the 20th century and beyond. These two composers speak in different musical languages and have very different personalities. Shostakovich, a 20th century Russian composer living under totalitarian Soviet rule, and Asia, a contemporary Jewish-American composer, are nevertheless connected through time by the common thread of Jewish music. The first part of this book deals with Shostakovich and his incorporation of traditional Jewish elements in his music. In recent times there has been a great deal of controversy concerning Shostakovich's "dissident" outlook and his critical attitude towards the Soviet regime. The contributors to this volume, however, have chosen to focus on the more humane qualities of Shostakovich's personality, his honesty and courage, which enabled him in difficult times to express through his works Jewish torment and suffering under both the Soviet and Nazi regimes. The second part of this book is dedicated to the music of Daniel Asia and to his philosophical and religious identification with Judaism. Of particular importance is the composer's opening article, a valuable testament to the religious and aesthetic beliefs that inspired him to create his most significant symphonic work, the Fifth Symphony, Of Songs and Psalms.**

MUSIC, LIBRARIES, AND THE ACADEMY

ESSAYS IN HONOR OF LENORE CORAL

A-R Editions, Inc. This collection of articles dedicated to the memory of Lenore Coral divides into three sections that focus on her scholarly interests: music of the eighteenth century, music libraries and collections, and new approaches to the musical canon. Many of the seventeen contributions included in the volume are the result of the individual author's connection with Lenore, or were projects that she had been directly involved with, either as dissertation advisor, committee member, or interested observer. The senior scholars and music librarians represented here are testament to the impact of her intellect and influence.

THE BEETHOVEN QUARTET COMPANION

Univ of California Press This collection offers Beethoven lovers detailed notes on the listening experience of each quartet and a range of more general perspectives.

THE CAMBRIDGE COMPANION TO VAUGHAN WILLIAMS

Cambridge University Press An icon of British national identity and one of the most widely performed twentieth-century composers, Ralph Vaughan Williams has been as much misunderstood as revered; his international impact and enduring influence on areas as diverse as church music, film scores and popular music has been insufficiently appreciated. This volume brings together a team of leading scholars, examining all areas of the composer's output from new perspectives, and re-evaluating the cultural politics of his lifelong advocacy for the music-making of ordinary people. Surveys of major genres are complemented by chapters exploring such topics as the composer's relationship with the BBC and his studies with Ravel; uniquely, the book also includes specially commissioned interviews with major living composers Peter Maxwell Davies, Piers Hellawell, Nicola Lefanu and Anthony Payne. The Companion is a vital resource for all those interested in this pivotal figure of modern music.

STRING QUARTETS, OPP. 29 AND 45

A-R Editions, Inc. Louis Spohr's string quartets span his career as a composer and engage with the main trends in quartet writing of the time. There are virtuoso quartets, which are intended to showcase the first violinist; concertante quartets, which are suitable for performance in the home by amateurs; and connoisseur quartets, which show compositional skill and challenge the listener. Spohr's quartets not only span all three categories but also frequently blend these types of quartet in ways that contemporary performers and listeners found artful and appealing. This is especially true of the quartets that Spohr composed in the middle of his career. This volume includes two such sets, each of three quartets: op. 29, composed 1813-15 (first published ca.1815); and op. 45, from 1818 (first published 1819).

THE STRING QUARTET

New York : Thames and Hudson This book follows the quartet from its origins in the middle of the 18th century up to the present day. A large percentage of the book concerns the classic period of the quartets and with the works of Haydn, probable inventor of the genre, of Mozart, of Schubert, of Beethoven; on the Romantic period -- Mendelssohn, Brahms, Dvorak and Debussy -- finishing with the post-1914 era, Schoenberg, Bartok, Stravinsky and Shostakovich. among others.

THE CAMBRIDGE COMPANION TO SCHUBERT

Cambridge University Press Critically examines the career, music and reception of one of the most misunderstood composers.

STRING QUARTETS

A RESEARCH AND INFORMATION GUIDE

Psychology Press First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

THE CAMBRIDGE COMPANION TO GRAND OPERA

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