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The Cambridge Companion to Mozart

Edited by Simon P. Keefe

THE QUEEN’S UNIVERSITY OF BELFAST

Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of Mozart. It provides comprehensive coverage of all of his important works, the reception of his music since his death, the contexts which inform his work and his significance as a performer. It paints a rounded yet focussed picture of one of the most revered artists of all time and it will enhance readers’ appreciation of his extraordinary output regardless of their musical aptitude or prior knowledge.

Contents:

2003 • 3 half-tones • 8 tables • 40 music examples

0 521 80734 4 • hardback • c. £47.50 0 521 00192 7 • paperback • c. £17.95

PUBLICATION MAY 2003
The Cambridge Companion to Bruckner

Edited by John Williamson

This Companion provides an overview of the composer Anton Bruckner (1824–1896). Sixteen essays by leading experts introduce the lay reader to issues that have concerned scholars over the past twenty years. They provide an introduction to Bruckner's life and works in all genres, covering such problematic areas as his relationship to Vienna, the numerous editions of his symphonies, performing styles, and his appropriation by the Nazis during the Third Reich. They also consider the extent to which his Catholicism shaped not just his religious music but also his symphonies.


2003 • 247 x 174 mm • 320pp • 3 tables • 36 music examples
0 521 80404 3 • hardback • c. £47.50 0 521 00878 6 • paperback • c. £17.95
publication July 2003
The Cambridge Companion to Verdi
Edited by Scott L. Balthazar
WEST CHESTER UNIVERSITY, PENNSYLVANIA
This Companion provides a biographical, theatrical, and social-cultural background for Verdi's music, examines in detail important general aspects of its style and method of composing, and synthesizes stylistic themes in discussions of representative works.


2003 • 247 x 174 mm • 350 pp • 12 tables • 49 music examples
0 521 63228 5 • HARDBACK • £47.50
0 521 63535 7 • PAPERBACK • £17.95
Publication July 2003

The Cambridge Companion to Rossini
Edited by Emanuele Senici
UNIVERSITY OF OXFORD
The Cambridge Companion to Rossini is a collection of specially commissioned essays on one of the most influential opera composers in the repertoire. Accessible chapters, by a team of specialists, chart the course of Rossini's life and career; reception; operatic texts; non-operatic works; and editing.


2003 • 247 x 174 mm • 330 pages • 10 halftones • 25 music examples
0 521 80736 0 • HARDBACK • £47.50
0 521 00195 1 • PAPERBACK • £17.95
Publication October 2003
The Cambridge Companion to Stravinsky

Edited by Jonathan Cross

Stravinsky’s work spanned the major part of the twentieth century and engaged with nearly all its principal compositional developments. This Companion reflects the breadth of Stravinsky’s achievement and influence in essays by leading international scholars on a wide range of topics. It is divided into three parts dealing with the contexts within which Stravinsky worked, with his key compositions and with the reception of his ideas.

Contents:

2003 • 247 x 174 mm • 300 pp • 2 figures • 45 music examples
0 521 66330 x • hardback • c. £47.50 0 521 66377 6 • paperback • c. £17.95
publication may 2003

The Cambridge Companion to John Cage

Edited by David Nicholls

John Cage (1912–1992) was without doubt one of the most important and influential figures in twentieth-century music. Pupil of Schoenberg, Henry Cowell, Marcel Duchamp, and Daisetz Teitaro Suzuki, among others, he spent much of his career in pursuit of an unusual goal: ‘giving up control so that sounds can be sounds’, as he put it. This book celebrates the richness and diversity of Cage’s achievements. Besides composing around 300 works, he was also a prolific performer, writer, poet, and visual artist.

Contents:

2002 • 247 x 174 mm • 300 pp • 6 half-tones • 3 tables • 37 music examples
0 521 78348 8 • hardback • £47.50 0 521 78968 0 • paperback • £17.95
The Cambridge Companion to Debussy

Edited by Simon Trezise

TRINITY COLLEGE DUBLIN

Often considered the father of twentieth-century music, Debussy was a visionary whose influence is still felt. 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.


2003 • 247 x 174 mm • 354pp • 48 music examples
0 521 65243 X • HARDBACK • C. £47.50 0 521 65478 5 • PAPERBACK • C. £17.95
PUBLICATION APRIL 2003

The Cambridge Companion to Bartók

Edited by Amanda Bayley

UNIVERSITY OF WOLVERHAMPTON

This Companion is the first accessible guide to Bartók’s music and is an ideal introduction to the composer for students, performers and concert-goers. Part i of the book sets out the cultural, social and political background in Hungary at the beginning of the twentieth century, and considers Bartók’s interest in and research into folk music. Part ii surveys his compositional output in all genres, relating changes in style to broad aesthetic issues, his folk music studies, and his activities as a pianist, music editor and teacher. The final part reveals the wide variety of responses to Bartók’s music in Europe and the United States.

2001 • 247 x 174 mm • 288pp • 2 line diagrams • 2 half-tones • 1 map • 74 music examples
0 521 66958 8 • PAPERBACK • £17.95

The Cambridge Companion to Berlioz

Edited by Peter Bloom

SMITH COLLEGE, MASSACHUSETTS

This Companion contains essays by eminent scholars on Berlioz’s place in nineteenth-century French cultural life, on his principal compositions, on his major writings and on his direct and indirect encounters with other famous musicians (Gluck, Mozart, Beethoven, Wagner).

2000 • 247 x 174 mm • 326pp • 8 half-tones • 25 music examples
0 521 59638 6 • PAPERBACK • £17.95
The Cambridge Companion to Ravel
Edited by Deborah Mawer
UNIVERSITY OF LANCASTER
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.
2000 • 247 x 174 mm • 310pp • 84 music examples
0 521 64026 1 • HARDBACK • £47.50 0 521 64856 4 • PAPERBACK • £17.95

The Cambridge Companion to Beethoven
Edited by Glenn Stanley
UNIVERSITY OF CONNECTICUT
This Companion provides a comprehensive view of Beethoven and his work. 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.
‘Its main strength is the way that it manages to cover Beethoven’s output from such varied perspectives.’
EARLY MUSIC REVIEW
2000 • 247 x 174 mm • 387pp • 7 half-tones • 1 table • 91 music examples
0 521 58074 9 • HARDBACK • £55.00 0 521 58934 7 • PAPERBACK • £16.95

The Cambridge Companion to Benjamin Britten
Edited by Mervyn Cooke
UNIVERSITY OF NOTTINGHAM
‘… the serious student will be richly stimulated.’
BBC MUSIC MAGAZINE
1999 • 247 x 174 mm • 368pp • 20 half-tones • 35 music examples
0 521 57384 X • HARDBACK • £42.50 0 521 57476 5 • PAPERBACK • £16.95

The Cambridge Companion to Brahms
Edited by Michael Musgrave
GOLDSMITHS COLLEGE, UNIVERSITY OF LONDON
‘Musgrave’s contributors write engagingly, and balance fresh, sometimes provocative insights with routine but indispensable survey material.’
BBC MUSIC MAGAZINE
1999 • 247 x 174 mm • 348pp • 8 half-tones • 4 tables • 66 music examples
0 521 48129 5 • HARDBACK • £47.50 0 521 48581 9 • PAPERBACK • £16.95
Composers

The Cambridge Companion to Bach
Edited by John Butt
UNIVERSITY OF GLASGOW

‘This present collection of essays is far from being a rehash of what is already easily accessible in other sources, but sheds new light on known facts or, better still, unearths new ones … unreservedly recommended for serious music libraries.’

REFERENCE REVIEWS

1997 • 247 X 174 mm • 342pp • 8 half-tones • 12 tables • 1 figure • 27 music examples
0 521 58780 8 • PAPERBACK • £16.95

The Cambridge Companion to Berg
Edited by Anthony Pople
UNIVERSITY OF NOTTINGHAM

‘… offers an ideal introduction for the general musical reader to the music itself.’

THE TIMES LITERARY SUPPLEMENT

1997 • 247 X 174 mm • 320pp • 2 half-tones • 80 music examples
0 521 56374 7 • HARDBACK • £47.50 0 521 56489 1 • PAPERBACK • £17.95

The Cambridge Companion to Handel
Edited by Donald Burrows
OPEN UNIVERSITY, MILTON KEYNES

‘… condenses the current state of knowledge on various topics and the fruits of very recent research, some of it original and some of it now made available for the first time in English.’

THE HANDEL INSTITUTE NEWSLETTER

1997 • 247 X 174 mm • 365pp • 12 half-tones • 45 music examples
0 521 45613 4 • PAPERBACK • £17.95

The Cambridge Companion to Chopin
Edited by Jim Samson
ROYAL HOLLOWAY, UNIVERSITY OF LONDON

1994 • 247 X 174 mm • 353pp • 120 music examples
0 521 47752 2 • PAPERBACK • £17.95

The Cambridge Companion to Schubert
Edited by Christopher H. Gibbs
STATE UNIVERSITY OF NEW YORK, BUFFALO

1997 • 247 X 174 mm • 354pp • 1 half-tone • 3 tables • 47 music examples
0 521 48424 3 • PAPERBACK • £16.95
The Cambridge Companion to the Guitar

Edited by Victor Anand Coelho

UNIVERSITY OF CALGARY

From the first mention in courtly poetry of the thirteenth century to enormous global popularity in the twentieth, the guitar and its development comprises multiple histories, each characterised by distinct styles, playing techniques, repertories and socio-cultural roles. These histories simultaneously span popular and classical styles, contemporary and historical practices, written and unwritten traditions and western and non-western cultures. This is the first book to encompass the breadth and depth of guitar performance, featuring thirteen essays covering different traditions, styles, and instruments, written by some of the most influential players, teachers, and guitar historians in the world. The coverage of the book allows the player to understand both the analogies and differences between guitar traditions, and all styles, from baroque, classical, country, blues, and rock to flamenco, African, Celtic, and instrument making will share the same platform. As musical training is increasingly broadened this comprehensive book will become an indispensable resource.

Contents:


2003 • 247 x 174 mm • 275pp • 20 half-tones • 10 figures • 30 music examples
0 521 80192 3 • hardback • c. £45.00
0 521 00040 8 • paperback • c. £15.95

Publication may 2003
The Cambridge Companion to Singing
Edited by John Potter
UNIVERSITY OF YORK
Ranging from medieval music to Madonna and beyond, this is the only book to cover in detail so many aspects of the voice. The volume is divided into four broad areas. Popular Traditions begins with an overview of singing traditions in world music and continues with aspects of rock, rap and jazz. The Voice in the Theatre includes both opera singing from the beginnings to the present day and twentieth-century stage and screen entertainers. Choral Music and Song features a history of the art song, essential hints on singing in a larger choir, the English cathedral tradition and a history of the choral movement in the United States. The final substantial section on performance practices ranges from the voice in the Middle Ages and the interpretation of early singing treatises to contemporary vocal techniques, ensemble singing, the teaching of singing, children’s choirs, and a comprehensive exposition of vocal acoustics.

2000 • 247 x 174 mm • 296pp • 3 line diagrams • 9 half-tones • 13 graphs • 16 music examples
0 521 62225 5 • HARBAND • £45.00 0 521 62709 5 • PAPERBACK • £16.95

The Cambridge Companion to the Cello
Edited by Robin Stowell
UNIVERSITY OF WALES, COLLEGE OF CARDIFF
This is a compact, composite and authoritative survey of the history and development of the cello and its repertory from the origins of the instrument to the present day.

1999 • 247 x 174 mm • 286pp • 12 line diagrams • 36 half-tones • 1 figure • 30 music examples
0 521 62928 4 • PAPERBACK • £16.95

The Cambridge Companion to the Organ
Edited by Nicholas Thistlethwaite
GUILDFORD CATHEDRAL
and Geoffrey Webber
UNIVERSITY OF CAMBRIDGE
‘...an extremely valuable book that should be on every musician’s bookshelf’
The Musical Times

1999 • 247 x 174 mm • 354pp • 31 half-tones • 8 tables • 8 figures • 70 music examples
0 521 57584 2 • PAPERBACK • £17.95
The Cambridge Companion to the Piano
Edited by David Rowland
OPEN UNIVERSITY, MILTON KEYNES

This collection of specially commissioned essays offers an accessible introduction to the history of the piano, performance styles, and its vast repertoire.

1998 • 247 x 174 mm • 262pp • 39 half-tones • 37 music examples
0 521 47470 1 • hardback • £40.00 0 521 47986 X • paperback • £16.95

The Cambridge Companion to the Saxophone
Edited by Richard Ingham
LEEDS COLLEGE OF MUSIC

‘Sax’s principal legacy is well served in this Companion, whose authorship represents a glittering cross-section of the international saxophone community’

TIMES LITERARY SUPPLEMENT

1999 • 247 x 174 mm • 242pp • 28 line diagrams • 26 half-tones • 8 music examples
0 521 59348 4 • hardback • £40.00 0 521 59666 1 • paperback • £16.95

The Cambridge Companion to Brass Instruments
Edited by Trevor Herbert
OPEN UNIVERSITY, MILTON KEYNES
and John Wallace
ROYAL SCOTTISH ACADEMY OF MUSIC AND DRAMA

‘Surely a book that will quickly find its way onto the bookshelves not only of the serious brass student, for whom it will become essential reading, but also of those readers with a more casual interest.’

BRASS BAND WORLD

1997 • 247 x 174 mm • 362pp • 42 half-tones • 6 tables • 23 music examples
0 521 56522 7 • paperback • £17.95

The Cambridge Companion to the Clarinet
Edited by Colin Lawson
THAMES VALLEY UNIVERSITY

1995 • 247 x 174 mm • 256pp • 18 line diagrams • 17 half-tones • 28 music examples
0 521 47066 8 • hardback • £47.50 0 521 47668 2 • paperback • £16.95

The Cambridge Companion to the Recorder
Edited by John Mansfield Thomson and Anthony Rowland-Jones

1995 • 247 x 174 mm • 62pp • 51 half-tones
0 521 35816 7 • paperback • £14.95

‘Insight brought to the byways of 19th century drawing-room life is one of the pleasures of dipping into this guide …’
TIMES LITERARY SUPPLEMENT

‘… absolutely essential reading for players of all ages.’
CLARINETWISE
The Cambridge Companion to Grand Opera

Edited by David Charlton

ROYAL HOLLOWAY, UNIVERSITY OF LONDON

This Companion is a fascinating and accessible exploration of the world of grand opera. Through this volume a team of scholars and writers on opera examine important Romantic operas and trace the origins and development of a style created during an increasingly technical age. The volume analyses the grand operas by Rossini, Auber, Meyerbeer and Halévy, discusses grand opera in Russia and Germany, and also in the Czech lands, Italy, Britain and the Americas. The volume also includes an essay by the renowned opera director David Pountney.


2003 • 247 x 174 mm • 490pp • 29 half-tones • 20 tables • 46 music examples
0 521 64118 7 • HARDBACK • C. £50.00 0 521 64683 9 • PAPERBACK • C. £19.95
Publication April 2003
The Cambridge Companion to Conducting

Edited by José Antonio Bowen

Written by many working conductors, this book considers all facets of musical conducting. It includes practical advice on how to conduct different groups (choral, opera, symphony, early music) and a history of conducting presented as a study of national traditions. It is designed both for the lay reader who wants an inside look at the world of conducting and for potential students. It is an unusually honest book about a secretive industry and managers, artistic directors, soloists, players and conductors openly discuss their different perspectives for the first time.

Contents:

Part I. Practice:
1. The technique of conducting Raymond Holden;
2. Conductors in rehearsal Charles Barber;
3. Studio conduction Michael Haas;
4. The conductor and the soloist Joseph Silverstein;
5. Choral conducting Vance George;
6. Opera conducting Sir Charles Mackerras;
7. The orchestra speaks Robert L. Ripley;

Part II. History:
8. The rise of conductors José Antonio Bowen;
9. The central European tradition José Antonio Bowen and Raymond Holden;
10. The French tradition David Cairns;
11. The Italian tradition Michael Rose;
12. The American tradition José Antonio Bowen and David Mermelstein;
13. The English tradition Stephen Johnson;
14. The Russian tradition David Nice;

Part III. Issues:
15. The conductor as Artistic Director Bramwell Tovey;
16. Women on the podium Michelle Edwards;
17. Conducting early music Bernard Sherman;
18. Training conductors Harold Faberman;
19. The composer/conductor and modern music Martyn Brabbins;
20. Managers and the business of conduction Stephen Wright;
The Cambridge Companion to the Orchestra

Edited by Colin Lawson
THAMES VALLEY UNIVERSITY

This guide to the orchestra and orchestral life is unique in the breadth of its coverage. It combines orchestral history and orchestral repertory with a practical bias offering critical thought about the past, present and future of the orchestra as a sociological and as an artistic phenomenon. This approach reflects many of the current global discussions about the orchestra’s continued role in a changing society. Other topics discussed include the art of orchestration, scorereading, conductors and conducting, international orchestras, recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener. Written by experts in the field, the book will be of academic and practical interest to a wide-ranging readership of music historians and professional or amateur musicians as well as an invaluable resource for all those contemplating a career in the performing arts.

Contents:

2003 • 247 x 174 mm • 300pp • 9 half-tones • 30 music examples
0 521 80658 5 • HARDBACK • £45.00 0 521 00132 3 • PAPERBACK • £15.95
PUBLICATION APRIL 2003
The Cambridge Companion to the String Quartet

Edited by Robin Stowell

UNIVERSITY OF WALES, COLLEGE OF CARDIFF

This Companion offers a concise and authoritative survey of the string quartet by ten chamber music specialists. Its fourteen carefully structured chapters provide coverage of a stimulating range of perspectives previously unavailable in one volume. Its focuses on four main areas: the social and musical background to the quartet’s development; the most celebrated ensembles; string quartet playing, including aspects of contemporary and historical performing practice; and the mainstream repertory, including significant ‘mixed ensemble’ compositions involving string quartet. Various musical and pictorial illustrations and informative appendixes, including a chronology of the most significant works, complete this indispensable guide. Written for all string quartet enthusiasts, this Companion will enrich readers’ understanding of the history of the genre, the context and significance of quartets as cultural phenomena, and the musical, technical and interpretative problems of chamber music performance. It will also enhance their experience of listening to quartets in performance or on recordings.

Contents:
1. The string quartet and society Christina Bashford;
2. Developments in instruments, bows and accessories Robin Stowell;
3. From chamber to concert hall Tully Potter;
4. The concert explosion and the age of recording Tully Potter;
5. The art of string quartet playing David Waterman;
6. Historical awareness in quartet performance Simon Standage;
7. The frontiers of technique Robin Stowell;
8. The origins and early developments of the string quartet David Wyn Jones;
9. The classical style: Haydn, Mozart and their contemporaries W. Dean Sutcliffe;
10. Beyond classicism: Beethoven David Wyn Jones;
11. The String quartet in the Romantic era 1 Stephen Heffling;
12. The String quartet in the Romantic era 2 Stephen Heffling;
13. The string quartet in the twentieth century Kenneth Gloag;
14. The string quartet as the foundation for larger ensembles Colin Lawson.

2003 • 247 x 174 mm • 300pp • 25 half-tones • 30 music examples
0 521 80194 X • HARDBACK • C. £40.00 0 521 00042 4 • PAPERBACK • C. £14.95
PUBLICATION OCTOBER 2003
The Cambridge Companion to the Lied

Edited by James Parsons

Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows it becomes one of the primary modes of music-making. By the time German song comes to its presumed conclusion with Richard Strauss’s 1948 *Vier letzte Lieder*, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is the first introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context – at once musical, literary, and cultural – with chapters devoted to focal composers as well as important issues, such as the way in which the Lied influenced other musical genres, its use as a musical commodity, and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography.

Contents: Acknowledgements; Chronology; Frequently cited composers, poets, and critics; List of illustrations; List of contributors; Introduction: Bearings and beginnings


2004 • 247 x 174 mm • 330 pages

0 521 80027 7 • HARDBACK • C. £47.50 0 521 80471 X • PAPERBACK • C. £17.95

Publication January 2004
The Cambridge Companion to the Musical

Edited by William A. Everett

UNIVERSITY OF MISSOURI, KANSAS CITY
and Paul R. Laird

UNIVERSITY OF KANSAS

An introduction to one of the liveliest and most popular forms of musical performance. It offers a guide to the history and development of the musical in England and America.

Contents:
The Cambridge Companion to Jazz
Edited by Mervyn Cooke
UNIVERSITY OF NOTTINGHAM
and David Horn
INSTITUTE OF POPULAR MUSIC, UNIVERSITY OF LIVERPOOL
This volume of nineteen specially commissioned essays offers 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.


2002 • 247 x 174 mm • 412pp • 9 half-tones • 3 figures • 15 music examples
0 521 66320 2 • hardback • £47.50 0 521 66388 1 • paperback • £16.95

The Cambridge Companion to Pop and Rock
Edited by Simon Frith
UNIVERSITY OF STIRLING
Will Straw
MCGILL UNIVERSITY, MONTRÉAL
and John Street
UNIVERSITY OF EAST ANGLIA

2001 • 247 x 174 mm • 322pp • 15 half-tones
0 521 55660 0 • paperback • £15.95