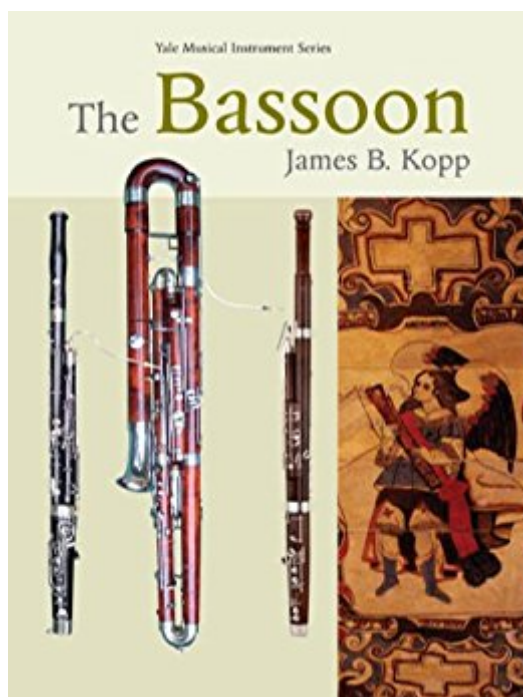


The book was found

The Bassoon (Yale Musical Instrument Series)



Synopsis

This welcome volume encompasses the entire history of the bassoon, from its origins five centuries ago to its place in twenty-first-century music. James Kopp draws on new archival research and many years of experience playing the instrument to provide an up-to-date and lively portrait of today's bassoon and its intriguing predecessors. He discusses the bassoon's makers, its players, its repertory, and its audiences, all in unprecedented detail. The bassoon was invented in Italy in response to the need for a bass-register double-reed woodwind suitable for marching. The author examines the acoustical consequences of various design changes to the instrument through later centuries. He also offers new coverage of the bassoon's social history, including its roles in the military and the church and its global use during the European Colonial period. Separate historical chapters devoted to contrabassoons and smaller bassoons complete the volume.

Book Information

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Customer Reviews

A bible. Well researched history of the bassoon. A concise, yet comprehensive compilation which includes the early names, precursors. Beautifully illustrated with music examples and much more.

297 pages.

The definitive history of the bassoon is finally here! (Any confusion about the product should be cleared up now that Jim Kopp's book is available.) This book is painstakingly researched, thorough, and detailed, and is a welcome addition to this fine Yale University Press series. It belongs on the shelf of every music library and in the collection of anyone interested in the bassoon.

This is a scholarly work, covering the earliest things that relate to the bassoon and its players, through its development up to the modern time. Many works for the instrument are mentioned, and most of its outstanding practitioners. The smaller relatives are covered, as well as the contra. There is a great deal of detail present in this book.

This supercedes Waterhouse's and Langwill's books on the instruments. This reviewer was with Waterhouse during part of the time he unsuccessfully tried to write the Yale book. Kopp took over and generously gives Waterhouse credit for his groundbreaking work. His book is reasonably encyclopaedic and covers all members of the bassoon family. It's not completely free of errors but still is most unlikely to be surpassed in the foreseeable future, given the exotic nature of the subject. Personally I would have liked to see more discussion of what makes a bassoon sound the way it does but there is still a reasonable coverage of most aspects of the instrument and its relations. Anyone who plays the bassoon and those relatively few who actually make it, should possess a copy- you will get to know why you make the peculiar noises that it does !

I'm a musician myself and married to a bassoonist, so we were both looking forward to reading this book. It should have been fascinating, but neither of us were able to finish it. The writing is very pendantic and about as dry and uninteresting as it gets. It's too bad, because the topic itself is very interesting. I also found his frequent references to visuals that were not supplied in the book very annoying; this book would have benefited greatly from a lot more illustrations and photos. Can't recommend this book unfortunately.

Why does show this dust jacket, which does not match that of the published book? Why does show, on some screens, William Waterhouse as the author? Buyers will receive a very nice book, but it will not match the product advertised on 18 July 2012.

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