

**THE CAMBRIDGE COMPANION TO THE SYMPHONY
(CAMBRIDGE COMPANIONS TO MUSIC)**

Leeanne Knitter

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Of the instruments traditionally used for these purposes only the high-pitched clarino seems not to have been cultivated by the nuns, who instead played the tromba marina. Haffner, in turn, dealt regularly in the latest works published in Holland, Paris and London. A linking chromatic scale, the formula so strangely overplayed in the retransitions of K. Recordings It is important for a young conductor to listen to recordings when If we think nothing of using baton conductors for works which predate Spohr, why do we balk at conductors taking their craft into the studio where the music can be viewed from a myriad of angles? Holden has investigated the performing activities of Richard Strauss. Simon P. Jonathan D.

