

SIR

GEORGE

SOLTI

A Memoir



Solti On Solti A Memoir

S Marginson



Solti On Solti A Memoir:

Memoirs Georg Solti, Harvey Sachs, 1997 One of the great music makers of our time has written a memoir as rich in event and adventure as it is in its reflections on and insights into music Sir Georg Solti in these pages relives an unparalleled musical life He tells the story of a musical education that began in his native Budapest when his mother recognized and helped foster his talent It continued with his studies at the rigorous Liszt Academy with Dohnanyi Kodaly Bartik and Weiner and a performance he heard of Beethoven s Fifth Symphony conducted by Erich Kleiber that forever set his destiny He recounts his prewar experience coaching opera in Budapest his exile in Zurich during World War II and his work as music director of the Bavarian State Opera and life in postwar Munich He then moves on to similar posts in Frankfurt and in London at Covent Garden We watch as he continues his journey through the top ranks of the musical world and becomes in 1969 director of the Chicago Symphony a post he holds with brilliance and renown for twenty two years We follow him from 1991 on as he pursues for the first time the challenges and joys of the freelance conductor working in Salzburg Paris Vienna Berlin New York and St Petersburg Solti expresses his feelings and thoughts about Richard Strauss Igor Stravinsky and other great composers He writes about conducting and about Wagner s Ring cycle as well as operas by Mozart and Verdi and symphonies by Mahler Beethoven and Bruckner We see him continuously developing as an artist constantly probing the composer s intentions He describes how he found new insights into Beethoven s Ninth Symphony upon returning to it after many years and how he approached new recordings of the Mozart operas and Wagner s Die Meistersinger This time I would come to it with my heart as well as my head His memoirs are filled with both hilarious and touching scenes of rehearsal and performance as well as with stories of musical controversies He speaks about the great musicians he has worked with among them Toscanini Walter Furtwangler Klemperer Nilsson Hotter Domingo and Rostropovich Throughout he reveals the pleasure of interpreting the composer s design and the satisfying act of making a score come to life Writing these memoirs Solti has created yet another splendid musical event Solti on Solti Georg Solti, **Sir Georg Solti** Harvey SACHS, 1997

The Life and Death of Classical Music Norman Lebrecht, 2008-12-18 In this compulsively readable fascinating and provocative guide to classical music Norman Lebrecht one of the world s most widely read cultural commentators tells the story of the rise of the classical recording industry from Caruso s first notes to the heyday of Bernstein Glenn Gould Callas and von Karajan Lebrecht compellingly demonstrates that classical recording has reached its end point but this is not simply an expos of decline and fall It is for the first time the full story of a minor art form analyzing the cultural revolution wrought by Schnabel Toscanini Callas Rattle the Three Tenors and Charlotte Church It is the story of how stars were made and broken by the record business how a war criminal conspired with a concentration camp victim to create a record empire and how advancing technology boardroom wars public credulity and unscrupulous exploitation shaped the musical backdrop to our modern lives The book ends with a suitable shrine to classical recording the author s critical selection of the 100 most

important recordings and the 20 most appalling. Filled with memorable incidents and unforgettable personalities from Goddard Lieberson, legendary head of CBS Masterworks who signed his letters as God, to Georg Solti who turned the Chicago Symphony into the loudest symphony on earth, this is at once the captivating story of the life and death of classical recording and an opinionated insider's guide to appreciating the genre now and for years to come. *Memoirs* Georg Solti, 1999-06-01

One of the great music makers of our time has written a memoir as rich in event and adventure as it is in its reflections on and insights into music. Sir Georg Solti in these pages relives an unparalleled musical life. He tells the story of a musical education that began in his native Budapest when his mother recognized and helped foster his talent. It continued with his studies at the rigorous Liszt Academy with Dohnanyi, Kodaly, Bartik and Weiner and a performance he heard of Beethoven's Fifth Symphony conducted by Erich Kleiber that forever set his destiny. He recounts his prewar experience coaching opera in Budapest, his exile in Zurich during World War II and his work as music director of the Bavarian State Opera and life in postwar Munich. He then moves on to similar posts in Frankfurt and in London at Covent Garden. We watch as he continues his journey through the top ranks of the musical world and becomes in 1969 director of the Chicago Symphony, a post he holds with brilliance and renown for twenty-two years. We follow him from 1991 on as he pursues for the first time the challenges and joys of the freelance conductor working in Salzburg, Paris, Vienna, Berlin, New York and St. Petersburg. Solti expresses his feelings and thoughts about Richard Strauss, Igor Stravinsky and other great composers. He writes about conducting and about Wagner's Ring cycle as well as operas by Mozart and Verdi and symphonies by Mahler, Beethoven and Bruckner. We see him continuously developing as an artist, constantly probing the composer's intentions. He describes how he found new insights into Beethoven's Ninth Symphony upon returning to it after many years and how he approached new recordings of the Mozart operas and Wagner's *Die Meistersinger*. This time I would come to it with my heart as well as my head. His memoirs are filled with both hilarious and touching scenes of rehearsal and performance as well as with stories of musical controversies. He speaks about the great musicians he has worked with among them Toscanini, Walter Furtwangler, Klemperer, Nilsson, Hotter, Domingo and Rostropovich. Throughout he reveals the pleasure of interpreting the composer's design and the satisfying act of making a score come to life. Writing these memoirs, Solti has created yet another splendid musical event. *Wagner's Theatre* Patrick Carnegy, 2024-04-25

In *Wagner's Theatre*, Patrick Carnegy presents the turbulent story of Wagner and his interpreters over the course of the twentieth century. Carnegy gives vivid accounts of Gustav Mahler's radical reinvention of the Wagnerian stage and of the post-war rehabilitation of Wagner and his work after Hitler's appropriation. He also offers sharply written reappraisals of those great Wagnerian conductors: Klemperer, Toscanini, Karajan and Solti. Carnegy provides revealing accounts of the inside workings of the Royal Opera House and of English National Opera at troubled points in their recent history. In a fascinating conversation with Sir Michael Tippett, the composer talks with unique authority about the problems facing would-be musical dramatists today. *Wagner's Theatre* is an essential insight

into how interpretations of Wagner have developed and how we can respond to them *The ^AOxford Handbook of the Operatic Canon* Cormac Newark, William Weber, 2020-08-20 The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence Richard Strauss Michael Kennedy, 2006-11-02 This book re evaluates a figure whom the author considers to be the greatest composer of the twentieth century Kennedy deals fully with Strauss s life as leading composer and national figure in the Third Reich during which he was both f ted and cold shouldered by the authorities In putting this period into perspective he draws heavily on hitherto ignored material including Strauss s own letters and diaries In addition he reveals much about Strauss s long happy but tempestuous marriage to the soprano Pauline de Ahna as well as tracing the important relationships to his librettists Hugo von Hofmannsthal Stefan Zweig Joseph Gregor and Clemens Krauss Kennedy reassesses the man and the music revealing a picture of a level headed practical and extremely versatile musician a great conductor as well as a great composer *Memoirs of Ardeshir Zahedi, Volume One* Ardeshir Zahedi, 2012-03-21 For three decades Ardeshir Zahedi played one of the most significant roles in the political history of modern Iran As a trusted adviser confidant son in law and friend he played an influential role in the life of the last Shah from 1953 until the king s death in Egypt in 1980 As a diplomat he twice served as ambassador to the United States ambassador to the Court of St James and for seven years as foreign minister of Iran He has known and worked with seven U S presidents In the early fifties he was witness and principal aide to his father in the tumultuous rise and fall of Mohammad Mossadegh and the appointment of his father as prime minister This volume reveals with honesty and detail the intimate life of Iranian political society and the imperial court It recounts in detail the background and events of the summer of 1953 that led to the fall of Mossadegh and the coming to power of Fazlollah Zahedi the author s father Also included in the book are previously unpublished documents that shine a new light on the events Ardeshir was born in 1928 He is a descendant of two families that have shaped the history of Iran His father Fazlollah Zahedi 1897-1963 served as prime minister and was an important political and military figure of the Pahlavi period His mother s father Hossein Pirnia Motamen ol Molk served as the first prime minister of Iran after the establishment of the constitution in the early twentieth century During World War II when Ardeshir was twelve his father who was the commander of the Isfahan military division was arrested by the British and imprisoned in Palestine After the war Ardeshir ventured abroad to study in Beirut and the United States He returned to Iran to play an important role in the political life of his country alongside his father and the Shah Mohammad Reza Pahlavi A few years later he and Princess Shahnaz the Shah s first child fell in love and were married The narrative of the courtship and marriage which sadly lasted only seven years is recounted in the next volume of his memoirs In 1968 as foreign minister on behalf of Iran he signed the Nuclear Non Proliferation Treaty In 1977 while ambassador to the United States he helped negotiate and free 149 hostages held by Hanafi Muslims at the B nai B rith headquarters He

presently lives in Montreux in Switzerland and is considered one of the most prominent personalities of the Iranian Diaspora. He has been condemned to death by the courts of the revolutionary government of Iran. **Begins with the Oboe** Richard S. Warren, Richard Warren, Andrew Davis, 2002-01-01. The result of this work is an insider's view of the orchestra in which the history of this great cultural institution comes alive. **BOOK JACKET** *Louder Than Bombs* Ed Vulliamy, 2020-04-08. Part memoir, part reportage. *Louder Than Bombs* is a story of music from the front lines. Ed Vulliamy, a decorated war correspondent and journalist, offers a testimony of his lifelong passion for music. Vulliamy's reporting has taken him around the world to cover the Bosnian war, the fall of the Berlin Wall, and the collapse of Communism, the Iraq wars of 1991 and 2003, onward narco violence in Mexico, and more places where he confronted stories of violence, suffering, and injustice. Through it all, Vulliamy has turned to music not only as a reprieve but also as a means to understand and express the complicated emotions that follow. Describing the artists, songs, and concerts that most influenced him, Vulliamy brings together the two largest threads of his life: music and war. *Louder Than Bombs* covers some of the most important musical milestones of the past fifty years, from Jimi Hendrix playing *Machine Gun* at the Isle of Wight Festival in 1970 to the Bataclan in Paris under siege in 2015. Vulliamy was present for many of these historic moments, and with him as our guide, we see them afresh along the way, meeting musicians like B.B. King, Graham Nash, Patti Smith, Daniel Barenboim, Gustavo Dudamel, and Bob Dylan. Vulliamy peppers the book with short vignettes which he dubs "7 singles," recounting some of his happiest memories from a lifetime with music. Whether he's working as an extra in the Vienna State Opera's production of *Aida*, buying blues records in Chicago, or drinking coffee with Joan Baez, music is never far from his mind. As Vulliamy discovers, when horror is unspeakable and words seem to fail us, we can turn to music for expression and comfort, or for rage and pain. Poignant and sensitively told, *Louder Than Bombs* is an unforgettable record of a life bursting with music. *Istvan Anhalt* Robin Elliott, Gordon Ernest Smith, 2001. Istvan Anhalt, born into a Jewish family in Budapest in 1919, studied with Zoltan Kodaly before being conscripted into a forced labour camp during World War II. In the late 1940s, he studied under Nadia Boulanger and Soulima Stravinsky before emigrating to Canada in 1949, where he has been an important figure in the Canadian music scene for the last 50 years. Based on a wealth of experience and first-hand knowledge, this text provides biographical information on Anhalt's life in Europe and Canada, as well as critical articles on his music and writings. Previously unpublished writings by Anhalt, as well as a commentary on his most recent opera, are also included. **Memoirs of a Russianist, Volume II** Gilbert Doctorow, 2021-02-12. My email to cousin Danny Gasman, professor of history in New York, 8 July 1999. I left IREX 15 months ago. Maybe I'm slow in these matters, but by the time I signed out there, I had come to the conclusion that my colleagues in the Washington headquarters were likely enjoying second incomes from The Agency. And so I moved back to the relatively cleaner business of strong drinks. As managing director of United Distillers in Russia, I am Mr. Smirnoff, Mr. Johnnie Walker, etc. Very congenial company. Also, very politicized business. During my lunchtime speech at the Davis Russian Research Center in

Harvard a month ago I was trying to make the point to the handful of economists who had not yet left for vacation that the alcoholic beverages industry is as valid a barometer of the Russian political scene as oil and gas. Fred Bergson, who must be well into his 80s and was once upon a time the dean of American economists specializing in the Soviet Union, seemed not to be buying into my message. However, he maintains a droll sense of humor and asked me at our introductory handshake whether I had learned anything during my stay at Harvard. 25 years ago I told him I had learned to tend bar at Harvard Student Agencies and that this serves me well in my new business functions. He seemed satisfied.

Email from Danny Gasman
14 July 1999

I meant to tell you that I laughed a lot when you told me about your lecture at Harvard. They deserve even heavier doses of the truth. You should keep a diary and publish it. It could be a new edition of Radischev's *Journey Music after Hitler, 1945-1955*. Toby Thacker, 2017-07-05

The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication. However, music in Germany after 1945 has not received anything like the same treatment. Rather, there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems. There is a widely accepted view of music in West Germany as free and in the East subject to party control. Toby Thacker challenges these assumptions, asking how and why music was controlled in Germany under Allied Occupation from 1945/1949 and in the early years of semi-sovereignty between 1949 and 1955. The re-education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time. While emphasizing political, economic and broader social structures that influenced the production and reception of different musical forms, the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post-war Germany. The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur, live and recorded, which appeared to be the most highly charged politically to contemporaries. Particular attention is given to denazification and to the introduction of international music. Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society. The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West. Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support. The book will therefore be of interest not only

Growing with Canada Paul Helmer, 2009-11-01

Based on years of detailed and extensive interviews and supplemented by a wide range of archival material, *Growing with Canada* showcases the men and women who came to Canada and the roles they played in developing the country's musical culture. Paul Helmer shows that migrants were at the centre of the new musical milieu and uses the lively testimony of those involved to weave together the larger story of post-war Canadian music performance, production and education. By introducing the sounds and techniques of their homelands, migrant artists were able to overcome the dominating British presence in post-

secondary music education vastly expanding the role music played in universities while pioneering the performance and production of opera in Canada From British Columbia to Newfoundland they served as educators teachers and administrators as well as outstanding performers conductors composers music historians radio and television producers and benefactors

The Palgrave Dictionary of Anglo-Jewish History W. Rubinstein, Michael A. Jolles, 2011-01-27 This authoritative and comprehensive guide to key people and events in Anglo Jewish history stretches from Cromwell's re-admittance of the Jews in 1656 to the present day and contains nearly 3000 entries the vast majority of which are not featured in any other sources

My Travels with Wagner Chris McQuaid, 2020-10-20 Want a true balm for the soul My Travels with Wagner tells the story of how author Chris McQuaid's journey took him from young Irish soldier suffering from PTSD to the finest opera houses in Europe and a passion for the music of Richard Wagner The 19th century composer produced dramatic operas and musical works that greatly influenced the course of Western music I was a lover of Wagner's music long before I came to Ireland and listened for hours on the floor of my brother's flat in Putney in the early 1950s Soon afterwards I went to Bayreuth and went on going When I came to Ireland I joined the Wagner Society and met Ireland's supreme Wagnerian Chris McQuaid I left the society when he did in deep sympathy and sharing his unparalleled love and knowledge It is reflected over again in this book rich in passionate concern for Richard Wagner and his unique place in Music Bruce Arnold author and journalist

Great Wagner Conductors Jonathan Brown, 2014-01-30 This is the Ebook version of the award winning Great Wagner Conductors published in 2012 now scarce in print It contains corrections to the hardback edition and remedies some omissions to the discographies It also contains all 723 illustrations in the book brilliantly illuminated many showing the conductors at work Some of these are rare some are in colour These are not displayed in the free sample Great Wagner Conductors is the first in depth study to bring the great historical Wagner conductors to life through anecdote their own views on Wagner's music reports of their performances throughout the world and their recordings There is a substantial introductory chapter on Wagner what he was like as a conductor of his own works and what he wanted of his conductors then follow chapters on Hans von Bülow Hans Richter Anton Seidl Hermann Levi Felix Mottl Karl Muck Artur Nikisch Albert Coates Gustav Mahler Felix Weingartner Bruno Walter Arturo Toscanini Artur Bodanzky Wilhelm Furtwängler Fritz Busch Erich Kleiber Hans Knappertsbusch Clemens Krauss Karl Böhm Richard Strauss Otto Klemperer and Fritz Reiner Thousands of reviews of performances from many countries have been distilled to bring us as close as we can to knowing what the conductors were really like There are comprehensive discographies setting out what the conductors recorded Rare recordings are documented There is comment on or excerpts from reviews of all the major recordings and on many of the more obscure A section on timings of actual and recorded performances from Wagner onwards reveals how widely practice has varied There is a Select Bibliography and an Index The level of detail achieved is quite breathtaking wrote David Patmore in Classical Recordings Quarterly reviewing the hardback It extends to a vast arsenal of footnotes as a resource they will be

amazingly useful in a vast range of different contexts For anyone interested in conducting from the mid nineteenth century onwards and in particular the performance of Wagner this book will be an essential acquisition Its strength lies in the collection of so many different and varied contemporary reports of Wagner in performance from approximately 1850 to 1960 If this is where your interest lies it will provide much fascinating reading Winter 2012 Great Wagner Conductors is a major contribution to the literature on this subject wrote Gary Galo in the ARSC Journal and belongs in the library of every serious Wagner enthusiast May 2013 The book was awarded an Association for Recorded Sound Collections ARSC Award for Excellence in Historical Recorded Sound Research in 2013 Othmar Schoeck Chris Walton, 2009 Places the Swiss composer Schoeck master of a late Romantic style both sensuous and stringent in context and gives insight into his increasingly popular musical works The work of the late Romantic Swiss composer Othmar Schoeck 1886 1957 has in recent years enjoyed a surge of interest His 300 songs with piano accompaniment are now all on CD as are his orchestral song cycles and five of his eight stage works Yet despite an impressive discography featuring names such as Dietrich Fischer Dieskau Lucia Popp and Ian Bostridge no biographical study of Schoeck has ever been available in English Chris Walton author of Richard Wagner in Zurich The Muse of Place charts the turbulent course of Schoeck s life and career with care and candor from a rampant youth to midlife monogamy and an old age ravaged by fears of neglect He traces Schoeck s relationships to musicians such as Max Reger Ferruccio Busoni Wilhelm Furtwängler Paul Hindemith and Igor Stravinsky and to writers Thomas Mann Hermann Hesse and James Joyce New light is also shed on Schoeck s uneasy relationship with Nazi Germany and its culmination for him in public humiliation and private catastrophe As an accompanist Schoeck was an arch Romantic master of rubato as a conductor he was a fervent champion of the new and in his compositions he moved from late Romanticism through a modernist vortex to emerge in full mastery of an individual musical language both sensuous and stringent In this thorough new biography Walton places Schoeck the man and the artist squarely in the context of his time Chris Walton is Extraordinary Professor at the University of Stellenbosch in South Africa and Managing Director of the Orchestre Symphonique Bienne in Switzerland He is the recipient of the 2010 Max Geilinger Prize honoring exemplary contributions to the literary and cultural relationship between Switzerland and the English speaking world Serving Genius Thomas D Saler, 2024-03-18 Serving Genius tells the life story of Carlo Maria Giulini one of the most renowned and beloved conductors of the twentieth century Detailing Giulini s extraordinary professional career Thomas D Saler also chronicles Giulini s personal life including his musical awakening while growing up amid the spectacular beauty of the Dolomite mountains his years as a student in Rome s Academy of St Cecilia his conscription into the Italian army during World War II his nine months in hiding for his anti fascist and pacifist beliefs and his selfless devotion to his wife Marcella A humble master who shunned the limelight Giulini took a deeply emotional and subjective approach to making music Saler provides uniquely detailed analysis of Giulini s nuanced musicianship and the way he conveyed that musicianship to the

orchestra through physical gestures Meditating on the very art of conducting at which Giulini excelled Saler discusses each of the conductor s major musical appointments including stints with the Chicago Symphony Orchestra Philharmonia Orchestra Vienna Symphony and Los Angeles Philharmonic The book also addresses his repertoire of choice leadership style and moral framework Drawing on extensive interviews with Giulini s family music critics arts administrators orchestra members and collaborating soloists Serving Genius draws out the personal amid the professional life of this giant among twentieth century conductors

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