

THE MAESTRO MYTH

THE MAESTRO MYTH: HOW COMPOSERS GOT THEIR ACT TOGETHER
BY DAVID J. KATZ



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The Maestro Myth Great Conductors In The Pursuit Of Power

Susan A. O'Neill



The Maestro Myth Great Conductors In The Pursuit Of Power:

The Maestro Myth Norman Lebrecht, 2001 Nearly ten years after its original publication *The Maestro Myth* continues to enthrall readers with its insightful look into the lives and careers of the world's most celebrated conductors. Now updated and including two new chapters, this volume portrays the politics and inflated economics surrounding the podiums of today's international classical music scene and the obstacles faced by blacks, women, and gays. From Richard Strauss to Herbert von Karajan to Leonard Bernstein to Simon Rattle, *The Maestro Myth* examines the world of classical music and the mounting crisis in a profession where genuine talent grows ever scarcer. It is a must-have resource for music aficionados as well as anyone interested in the behind-the-scenes lives of these music masters. Book jacket *Conductors in Britain, 1870-1914*

Fiona M. Palmer, 2017 Frontcover Contents List of Illustrations List of Tables Acknowledgements Editorial Note Abbreviations Introduction 1 The Context Conductors in the British Marketplace 1870-1914 2 Conducting the Philharmonic Societies of Liverpool and London 1867-1880s Julius Benedict and William Cusins 3 Conducting the Royal Choral Society and the Leeds Festival 1880s-1890s Joseph Barnby and Arthur Sullivan 4 Conducting the Philharmonic Society of London 1888-1900s Frederic Cowen and Alexander Mackenzie 5 Conducting in Bournemouth, London, and Birmingham 1890s-1914 Dan Godfrey Junior and Landon Ronald Conclusion Select Bibliography Index **Choral Conducting and the Construction of**

Meaning Liz Garnett, 2017-07-05 It is a truism in teaching choral conducting that the director should look like s/he wishes the choir to sound. The conductor's physical demeanour has a direct effect on how the choir sings at a level that is largely unconscious and involuntary. It is also a matter of simple observation that different choral traditions exhibit not only different styles of vocal production and delivery but also different gestural vocabularies which are shared not only between conductors within that tradition but also with the singers. It is as possible to distinguish a gospel choir from a barbershop chorus or a cathedral choir by visual cues alone as it is simply by listening. But how can these forms of physical communication be explained? Do they belong to a pre-cultural realm of primate social bonding or do they rely on the context and conventions of a particular choral culture? Is body language an inherent part of musical performance styles or does it come afterwards in response to music? At a practical level, to what extent can a practitioner from one tradition mandate an approach as good practice and to what extent can another refuse it on the grounds that we don't do it that way? This book explores these questions at both theoretical and practical levels. It examines textual and ethnographic sources and draws on theories from critical musicology and nonverbal communication studies to analyse them. By comparing a variety of choral traditions, it investigates the extent to which the connections between conductor demeanour and choral sound operate at a general level and in what ways they are constructed within a specific idiom. Its findings will be of interest both to those engaged in the study of music as a cultural practice and to practitioners involved in a choral conducting context that increasingly demands fluency in a variety of styles. **The Conductor's Legacy** Paula A. Crider, 2010 What would you ask the leading band

directors of our time in a one on one conversation Paula A Crider a seasoned and distinguished band director in her own right shares the wealth of knowledge gleaned from her interviews of the extraordinary personalities who have changed the landscape of the wind band world in this remarkable book With insight and clarity of thought she asks the probing questions that prompt stories of talent work sacrifice ingenuity bravery and determination These pioneering and innovative conductors share their concept of band sound views on score marking advice to music majors and young band directors thoughts on how to advance the wind band genre the elements of their musical success and much more about the art and craft of conducting a band In calling forth these thoughts the author inspires these leaders of the wind band profession to remind us all not only of where we have come from but also provide a stirring handoff to us and to future generations **Leonard Bernstein** Paul Laird,2013-10-11 Beginning with an introductory essay on his achievements it continues with annotations on Bernstein s voluminous writings performances educational work and major secondary sources *On Becoming a Conductor* Frank L. Battisti,2007 Meredith Music Resource This incredible book by one of the world s foremost authorities on conducting contains no conducting patterns and no advice on how to conduct any piece Instead it focuses on the skills knowledge and experiences needed to become and function as a conductor teacher This text is a must have for all serious musicians It captures the legacy and wisdom of one of the most important conductors of our time This is what can happen when a focused and inquisitive mind meets up with a uniquely creative imagination Eugene Migliaro Corporon Director of Wind Studies College of Music University of North Texas a href httpyoutu be JM6g4KBA4Fk target _blank Click here for a YouTube video on On Becoming a Conductor a *Music Preferred* Lorraine Byrne Bodley,2018-05-28 The contributions to this Festschrift honouring the distinguished Irish musicologist Harry White on his sixtieth birthday have wide repercussions and span a broad timeframe But for all its variety this volume is built around two axes on the one hand attention is focussed on the history of music and literature in Ireland and the British Isles and on the other topics of the German and Austrian musical past In both cases it reflects the particular interest of a scholar whose playful sometimes unconventional way of approaching his subject is so refreshing and time and again leads to innovative surprising insights It also reflects a scholar who for all the broadening of his perspectives that has taken place over the years has always adhered to the strands of his scholarly preoccupations that have become dear to him the music of the Austro Italian Baroque and Irish musical culture first and foremost An international cast of authors announces the sustaining influence of Harry White s wide ranging research Professor Dr Thomas Hochradner Chair of the Department of Musicology University of Music and Dramatic Arts Mozarteum Salzburg **Theorising and Representing Maternal Realities** Julie Kelso,Marie Porter,2009-05-05 Maternal research is a rapidly expanding multi disciplinary form of scholarship Prior to second wave feminism most motherhood literature was written from a male perspective This literature focused on telling mothers how to practice mothering without acknowledging the expertise of the mothers themselves Research on motherhood as it is experienced in all its facets by mothers has only

emerged in recent decades This book is aimed at expanding academic knowledge of motherhood from a feminist perspective looking particularly at how maternal subjectivities can be represented and theorised When mothers themselves academic or not are responsible for theorisation and representation of maternal realities dominant theories and representations of motherhood are radically challenged In *Theorising and Representing Maternal Realities* the contributors argue that it is no longer acceptable to regard mothers as mere objects of knowledge and research They are primarily the subjects of knowledge and research

Berlioz and His World Francesca Brittan, Sarah Hibberd, 2024-08-05 A collection of essays and short object lessons on the composer Hector Berlioz published in collaboration with the Bard Music Festival Hector Berlioz 1803 1869 has long been a difficult figure to place and interpret Famously in Richard Wagner's estimation he hovered as a transient marvelous exception a composer woefully and willfully isolated In the assessment of German composer Ferdinand Hiller he was a fleeting comet who does not belong in our musical solar system the likes of whom would never be seen again For his contemporaries as for later critics Berlioz was simply too strange and too noisy too loud too German too literary too cavalier with genre and form and too difficult to analyze He was in many ways a composer without a world *Berlioz and His World* takes a deep dive into the composer's complex legacy tracing lines between his musical and literary output and the scientific sociological technological and political influences that shaped him Comprising nine essays covering key facets of Berlioz's contribution and six short object lessons meant as conversation starters the book reveals Berlioz as a richly intersectional figure His very difficulty his tendency to straddle the worlds of composer conductor and critic is revealed as a strength inviting new lines of cross disciplinary inquiry and a fresh look at his European and American reception

The Cambridge Companion to Conducting José Antonio Bowen, 2003-11-20 In this wide ranging inside view of the history and practice of conducting analysis and advice comes directly from working conductors including Sir Charles Mackerras on opera Bramwell Tovey on being an Artistic Director Martyn Brabbins on modern music Leon Botstein on programming and Vance George on choral conducting and from those who work closely with conductors a leading violinist describes working as a soloist with Stokowski Ormandy and Barbirolli while Solti and Abbado's studio producer explains orchestral recording and one of the world's most powerful managers tells all The book includes advice on how to conduct different types of groups choral opera symphony early music and provides a substantial history of conducting as a study of national traditions 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

Debussy Simon Trezise, 1994 *La mer* stands at the centre of Debussy's achievement described by the composer as a seascape without figures it is arguably the greatest and most original French symphony In this study *La mer* is considered in the context of Debussy's personal and musical development and in the French musical renaissance in general looking back to César Franck and forward to the orchestral *Images* and *Jeux* The author uses new biographical information and a wide range of sources to reveal the period of *La mer*'s composition as one of intense

emotional turbulence Detailed discussion of performance styles draws on current recordings and two analytical chapters trace the growth of ideas through the work Studies of rhythm motif and tonality show how Debussy generates narratives across the three movements which give La mer a structural integrity unparalleled in French music at the turn of the century

Double Lives: Film Composers in the Concert Hall James Wierzbicki, 2019-02-08 *Double Lives Film Composers in the Concert Hall* is a collection of fifteen essays dealing with iconic film composers who perhaps to the surprise of many fans of film music nevertheless maintained lifelong careers as composers for the concert hall Featured composers include Erich Wolfgang Korngold Franz Waxman Mikl s R zsa Bernard Herrmann Nino Rota Leonard Rosenman and Ennio Morricone Progressing in chronological order the chapters offer accounts of the various composers concert hall careers and descriptions of their concert hall styles Each chapter compares the composer s music for films with his or her music for the concert hall and speculates as to how music in one arena might have affected music in the other For each composer discussed in the book complete filmographies and complete works lists are included as appendices *Double Lives Film Composers in the Concert Hall* is accessible for scholars researchers and general readers with an interest in film music and concert music

Sourcebook for Wind Band and Instrumental Music Russ Girsberger, Frank L. Battisti, William Berz, 2014-11-01 *Meredith Music Resource* This sourcebook was created to aid directors and teachers in finding the information they need and expand their general knowledge The resources were selected from hundreds of published and on line sources found in journals magazines music company catalogs and publications numerous websites doctoral dissertations graduate theses encyclopedias various databases and a great many books Information was also solicited from outstanding college university school wind band directors and instrumental teachers The information is arranged in four sections Section 1 General Resources About Music Section 2 Specific Resources Section 3 Use of Literature Section 4 Library Staffing and Management

Aesthetics and Experience in Music Performance Denis Collins, Klisala Harrison, Samantha Owens, 2008-12-11 Drawing upon a wide range of scholarly enquiry into early music queer musicology ethnomusicology performance practice music education and technology *Aesthetics and Experience in Music Performance* provides a lively forum for the articulation of varied perspectives on the role of music its interpretation and function in contexts supported by those who practice or experience it The formal and shorter discussion papers included in this scholarly collection were presented at the National Workshop of the Musicological Society of Australia held at the University of Queensland Brisbane in October 2003 The themes of aesthetics and experience are central to this publication and each paper engages in a scholarly dialogue on the technical expressive and embodied aspects of performance The papers included in this publication bring together the research of a wide community of scholars e g musicologists anthropologists ethnomusicologists and linguists working in the field of performance studies and collectively reflect the musicological issues being debated in Australia today

Personhood and Music Learning Susan A. O'Neill, 2012-11-01 *Personhood and Music Learning* edited by

Susan O'Neill is a scholarly but accessible exploration of personal action and experience across diverse music learning contexts. It offers interesting and challenging insights into persons making meaning and connections with music critical for understanding choices and decisions that impact people's lives. Perspectives and narratives by 25 authors from around the world focus on musicians, composers and conductors, music teaching and learning with children and adolescents, music education research and professional practice. This book aims to recast theories of personhood in relation to music learning, reassert the person into multiple narratives and restore the centrality of personhood to music education theory, research and practice. Students and researchers internationally as well as music educators in all areas of professional practice will find in these pages thought-provoking ideas with profound implications for envisioning the future of music education. **Mozart in the Jungle** Blair Tindall, 2019-04-24 The memoir that inspired the two-time Golden Globe Award-winning comedy series *Funny* is heartbreaking and utterly absorbing. Lee Smith, New York Times bestselling author of *Guests on Earth*, Oboist Blair Tindall recounts her decades-long professional career as a classical musician from the recitals and Broadway orchestra performances to the secret life of musicians who survive hand-to-mouth in the backbiting New York classical music scene where musicians trade sexual favors for plum jobs and assignments in orchestras across the city. Tindall and her fellow journeymen musicians often play drunk, high or hopelessly hungover, live in decrepit apartments and perform in hazardous conditions. Working-class musicians who schlep across the city between low-paying gigs without health care benefits or retirement plans, a stark contrast to the rarefied experiences of overpaid classical musician superstars. An incisive, no-holds-barred account. *Mozart in the Jungle* is the first true behind-the-scenes look at what goes on backstage and in the orchestra pit. The book that inspired the Amazon Original series starring Gael García Bernal and Lola Kirke, this is a fresh, highly readable and caustic perspective on an overglamorized world. Publishers Weekly **Musical Women in England, 1870-1914** NA, 2000-07-07 *Musical Women in England, 1870-1914* delineates the roles women played in the flourishing music world of late Victorian and early twentieth-century England and shows how contemporary challenges to restrictive gender roles inspired women to move into new areas of musical expression, both in composition and performance. The most famous women musicians were the internationally renowned stars of opera, greatly admired despite their violations of the prescribed Victorian linkage of female music-making with domesticity; the divas were often compared to the sirens of antiquity, their irresistible voices a source of moral danger to their male admirers. Their ambiguous social reception notwithstanding the extraordinary ability and striking self-confidence of these women and of pioneering female soloists on the violin, long an instrument permitted only to men, inspired fiction writers to feature musician heroines and motivated unprecedented numbers of girls and women to pursue advanced musical study. Finding professional orchestras almost fully closed to them, many female graduates of English conservatories performed in small ensembles and in all-female and amateur orchestras and sought to earn their living in the overcrowded world of music teaching. The Oxford Handbook of Singing

Graham Welch, David Howard, John Nix, 2019-04-04 Singing has been a characteristic behaviour of humanity across several millennia Chorus America 2009 estimated that 42.6 million adults and children regularly sing in one of 270 000 choruses in the US representing more than 1.5 households Similarly recent European based data suggest that more than 37 million adults take part in group singing The Oxford Handbook of Singing is a landmark text on this topic It is a comprehensive resource for anyone who wishes to know more about the pluralistic nature of singing In part the narrative adopts a lifespan approach pre cradle to senescence to illustrate that singing is a commonplace behaviour which is an essential characteristic of our humanity In the overall design of the Handbook the chapter contents have been clustered into eight main sections embracing fifty three chapters by seventy two authors drawn from across the world with each chapter illustrating and illuminating a particular aspect of singing Offering a multi disciplinary perspective embracing the arts and humanities physical social and clinical sciences the book will be valuable for a broad audience within those fields *Women Performing Music* Beth Abelson Macleod, 2000-12-15 This book explores the experiences of women from the late nineteenth and early twentieth centuries who pursued careers as public performers charting a new course in an era when women's musical activities were generally consigned to the parlor Certain instruments had historically evolved as appropriate for women and the flamboyant personalities and extroverted emotionalism of Romantic virtuosos and conductors were the antithesis of those qualities traditionally admired in women However this work presents an unusual group of young women who nonetheless became noted virtuosos studying abroad as teenagers and touring North America upon their return Detailed profiles are given of three remarkable musicians from among that unusual group Fannie Bloomfield Zeisler 1863-1927 virtuoso pianist wife and mother Ethel Leginska 1886-1970 pianist conductor and 1920s new woman and Antonia Brico 1902-1989 conductor and transitional figure to the late twentieth century A concluding chapter contrasts the experiences of women classical musicians in the late nineteenth and the late twentieth centuries Included are a number of photographs and drawings which impart the perceptions of audiences and critics of the stage presence of these performers *Partnerships and Coalitions* Samuel Mitchell, 2013-09-24 The highly individualistic people of North America have always had common experiences that united them From the Boston Commons to Banff National Park the people in these accounts sought support and renewal in these shared places and events Ceremonies support partnerships today as they have in the past The music partnership where the orchestra plays the 1812 Overture and the cannon on the hill in Kingston Ontario is fired is discussed in Chapter 6 The musical celebrations represent the achievements of a dedicated group maintaining a partnership of musicians and teachers Other partnerships reach across boundaries to achieve what would never have been expected before founding the new partnerships

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