

THE MAESTRO MYTH

THE MAESTRO MYTH: HOW COMPOSERS GOT THEIR ACT TOGETHER
AND WHY THEY DON'T ANY MORE



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The Maestro Myth Great Conductors In Pursuit Of Power

Henry Mintzberg



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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 [The Maestro Myth](#) Norman

Lebrecht, 1992-01 This book debunks today's largely uncritical view of the conductor's role, taking to task the overpaid, overpraised, and self-inflated men and women who have mounted the conductor's podium since the turn of the century. Few top conductors escape unscathed. Lebrecht is tireless in his exposure of Machiavellian shenanigans, professional rivalry, personal intrigue, and the increasing marketing pressures exacerbated by the vast sums now offered for top recording and performing contracts.

The Maestro Myth Norman Lebrecht, 1993-01-01 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

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. **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. **Musicking** Christopher Small, 2012-01-01 Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by

asserting that music is not a thing but rather an activity In this new book Small outlines a theory of what he terms musicking a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower Using Gregory Bateson s philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds

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

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 **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 **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 **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.

Musical Women in England, 1870-1914 NA 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.

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 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.

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. [Mozart in the Jungle](#) Blair Tindall, 2019-04-24. The memoir that inspired the two-time Golden Globe Award-winning comedy series *Funny*, 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. **Conducting for a New Era** Edwin Roxburgh, 2014. A guide to the art of conducting in the twenty-first century by the founder of the RCM's Twentieth Century Ensemble. *Conducting for a New Era* fills in a lacuna by offering guidance and practical advice for conducting twentieth-century and contemporary repertoire. The book begins with a look at the development of the art of conducting during the first half of the twentieth century. Distinctions are made between conductors who pursued populist careers and those who established the foundations for the new art form of the twenty-first century. The book goes on to discuss the technical resources required to negotiate the rhythmic complexity of so much music composed since 1950. Beginning with the rhythmic revolution created by Stravinsky in *Le Sacre du Printemps* in which conducting unequal units within single bars was introduced, ten different categories of music are featured in an analysis of the technical and aesthetic characteristics involved. The substance of interviews with distinguished soloists, orchestral musicians, conductors and composers is examined in assessing the changing role of the conductor in the twenty-first century. In a final section, the technique and artistry of the progressive repertoire is discussed through detailed analysis of specific scores. *Conducting for a New Era* will be of interest

not only to advanced students of conducting in particular conducting of contemporary music but also to the music enthusiast who might wish to know how it is done The book includes a DVD with conducting examples EDWIN ROXBURGH is a composer conductor and oboist and visiting tutor and researcher at the BCU Birmingham Conservatoire Recordings of his music are on NMC Naxos Warehouse Oboe Classics and Metier labels and his music is published by United Music Publishing Ricordi and Maecenas As a conductor he has premiered a vast number of works originally with the Twentieth Century Ensemble of London which he founded and later with several of the principle orchestras of the UK *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 **Loving Music Till It Hurts** William Cheng, 2019-10-01 *Loving Music Till It Hurts* explores how people's intense love and protectiveness of music can lead to interpersonal conflicts societal injustices and violence But how might we love music even embrace it as vital to human thriving without weaponizing this love What can we do when loving music and loving people seem at odds **Enterprise as a Carrier of Culture** Hirochika Nakamaki, Koichiro Hioki, Noriya Sumihara, Izumi Mitsui, 2019-05-08 This book expands anthropological studies of business enterprise to include comparative and interdisciplinary perspectives A number of books on business anthropology have been published but most of them are written by anthropologists alone By contrast this book engages interdisciplinary studies e.g. not only by anthropologists but also management scholars and other social scientists It is the second volume of studies forwarding anthropological approaches to business administration Keiei Jinruigaku This volume focusses on the cultural dimensions of enterprise Here enterprise is viewed as a medium carrying culture rather than solely an entity of production and management as is typical in mainstream studies The approach is based on Tadao Umesao's definition of culture as a projection of instruments devices and institutions into the mental spiritual dimensions of life Therefore in our view production and management are among the projections of the cultural aspects of enterprise This perspective we believe constitutes a new frontier in the study of business administration This book consists of three parts the first being religiosity and spirituality the second exhibitions performance and inducement and the third history and story In Part I Quaker Codes ex votos and spiritual leadership are discussed in relation to management and behavior and miracles and pilgrimage Part II describes exhibitions justifying nuclear power industry within power plants in both Japan and England the exhibition by English families of their porcelain collections and the performance skills of orchestral maestros All of these examples indicate

that through the use of narratives and myths exhibits and performances overtly and covertly induce visitors or audiences to certain viewpoints and emotions Part III offers examples of histories and stories of enterprise articulated through the branding and consumption of industrial products and their display in enterprise museums where the essence of culture and heritage is cherished and emphasized by and for the wider community and the enterprise itself Conjoined as an interdisciplinary team of Western and Japanese researchers we apply an anthropological approach to the cultural history of enterprise in both Britain and Japan

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