

The Compleat Conductor By Gunther Schuller 1998 1

The Compleat Conductor Gunther Schuller.1998-12-10 A world-renowned conductor and composer who has lead most of the major orchestras in North America and Europe, a talented musician who has played under the batons of such luminaries as Toscanini and Walter, and an esteemed arranger, scholar, author, and educator, Gunther Schuller is without doubt a major figure in the music world. Now, in *The Compleat Conductor*, Schuller has penned a highly provocative critique of modern conducting, one that is certain to stir controversy. Indeed, in these pages he castigates many of this century's most venerated conductors for using the podium to indulge their own interpretive idiosyncrasies rather than devote themselves to reproducing the composer's stated and often painstakingly detailed intentions. Contrary to the average concert-goer's notion (all too often shared by the musicians as well) that conducting is an easily learned skill, Schuller argues here that conducting is the most demanding, musically all embracing, and complex task in the field of music performance. Conducting demands profound musical sense, agonizing hours of study, and unbending integrity. Most important, a conductor's overriding concern must be to present a composer's work faithfully and accurately, scrupulously following the score including especially dynamics and tempo markings with utmost respect and care. Alas, Schuller finds, rare is the conductor who faithfully adheres to a composer's wishes. To document this, Schuller painstakingly compares hundreds of performances and recordings with the original scores of eight major compositions: Beethoven's fifth and seventh symphonies, Schumann's second (last movement only), Brahms's first and fourth, Tchaikovsky's sixth, Strauss's *Till Eulenspiegel* and Ravel's *Daphnis et Chloe*, *Second Suite*. Illustrating his points with numerous musical examples, Schuller reveals exactly where conductors have done well and where they have mangled the composer's work. As he does so, he also illuminates the interpretive styles of many of our most celebrated conductors, offering pithy observations that range from blistering criticism of Leonard Bernstein (one of the world's most histrionic and exhibitionist conductors) to effusive praise of Carlos Kleiber (who is so unique, so remarkable, so outstanding that one can only describe him as a phenomenon). Along the way, he debunks many of the music world's most enduring myths (such as the notion that most of Beethoven's metronome markings were wrong or unplayable, or that Schumann was a poor orchestrator) and takes on the cultish clan of period instrument performers, observing that many of their claims are totally spurious and chimeric. In his epilogue, Schuller sets forth clear guidelines for conductors that he believes will help steer them away from self indulgence towards the correct realization of great art. Courageous, eloquent, and brilliantly insightful, *The Compleat Conductor* throws down the gauntlet to conductors worldwide. It is a controversial book that the music world will be debating for many years to come.

Musings Gunther Schuller.1999-05-07 *Musings* gathers together the essays, speeches, liner notes, dictionary entries, and magazine articles of Gunther Schuller, one of the most important musical figures of the century. The writings in this collection cover such artists as Paul Whiteman, Duke Ellington, Cecil Taylor, Ornette Coleman, Sonny Rollins, Sarah Vaughan, Gil Evans. Schuller also writes about such topics as the Third Stream, the art of conducting, the future of opera, and the need for broadening the audience for quality music. A marvelous introduction to the man and his experience, taste and erudition, *Musings* is essential reading for anyone interested in twentieth-century music.

Entertainment Awards Don Franks.2014-12-03 What show won the Emmy for Outstanding Drama Series in 1984? Who won the Oscar as Best Director in 1929? What actor won the Best Actor Obie for his work in *Futz* in 1967? Who was named "Comedian of the Year" by the Country Music Association in 1967? Whose album was named "Record of the Year" by the American Music Awards in 1991? What did the National Broadway Theatre Awards name as the "Best Musical" in 2003? This thoroughly updated, revised and "highly recommended" (*Library Journal*) reference work lists over 15,000 winners of twenty major entertainment awards: the Oscar, Golden Globe, Grammy, Country Music Association, New York Film Critics, Pulitzer Prize for Theater, Tony, Obie, New York Drama Critic's Circle, Prime Time Emmy, Daytime Emmy, the American Music Awards, the Drama Desk Awards, the National Broadway Theatre Awards (touring Broadway plays), the National Association of Broadcasters Awards, the American Film Institute Awards and Peabody. Production personnel and special honors are also provided.

Why Are You Here and Not Somewhere Else Harry L. Davis.2013-11-04 Harry L. Davis joined the faculty of the University of Chicago Booth School of Business in 1963, and he has since become one of the most influential figures in business education in the United States and abroad. He helped develop the first core leadership program of any top-rated MBA institution in the country and the Management Lab. Davis also helped Booth pioneer its first international campus in Barcelona in 1983, where he served as deputy dean for a decade. On the occasion of the fiftieth anniversary of Davis's arrival at the Booth School, *Why Are You Here and Not Somewhere Else* offers seven essays by Davis that offer new perspectives and contribute to a more well-rounded understanding of business education. Adapted from convocation addresses given by Davis at different points during his five-decade career, the essays encapsulate the spirit of business education at the Booth School, while at the same time providing encouraging, invaluable wisdom for those about to embark on business careers or take on leadership positions. Topics addressed range from the role of the university in the business world to the crucial role of intangible values in shaping one's career. Davis has been a formative influence on more executives and leaders than perhaps any other business educator living today, and *Why Are You Here and Not Somewhere Else* provides a unique and valuable perspective on how leaders in business and elsewhere can shape and define their careers in new ways.

Instrumental Music Education Evan Feldman,Ari Contzius.2020-07-26 *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*, Third Edition, is intended for college instrumental music education majors studying to be band and orchestra directors at the elementary, middle school, and high school levels. This textbook presents a research-based look at the topics vital to running a successful instrumental music program, while balancing musical, theoretical, and practical approaches. A central theme is the compelling parallel between language and music, including sound-to-symbol pedagogies. Understanding this connection improves the teaching of melody, rhythm, composition, and improvisation. The companion website contains over 120 pedagogy videos for wind, string, and percussion instruments performed by professional players and teachers, over 50 rehearsal videos, rhythm flashcards, and two additional chapters: *The Rehearsal Toolkit* and *Job Search and Interview*. It also includes over 50 tracks of acoustically pure drones and demonstration exercises for use in rehearsals, sectionals, and lessons. New to This Edition: A new chapter on teaching beginning band using sound-to-symbol pedagogies Expanded coverage for strings and orchestra, including a new chapter on teaching beginning strings A new chapter on conducting technique Expanded material on teaching students with disabilities Concert etiquette and the concert experience Expanded coverage on the science of learning, including the Dunning-Kruger effect and the effective use of repetition in rehearsal Techniques for improving students' practice habits

Dreaming Souls Owen Flanagan.2001-05-17 What, if anything, do dreams tell us about ourselves? What is the relationship between types of sleep and types of dreams? Does dreaming serve any purpose? Or are dreams simply meaningless mental noise--unmusical fingers wandering over the piano keys? With expertise in philosophy, psychology, and neuroscience, Owen Flanagan is uniquely qualified to answer these questions. And in *Dreaming Souls* he provides both an accessible survey of the latest research on sleep and dreams and a compelling new theory about the nature and function of dreaming. Flanagan argues that while sleep has a clear biological function and adaptive value, dreams are merely side effects, free riders, irrelevant from an evolutionary point of view. But dreams are hardly unimportant. Indeed, Flanagan argues that dreams are self-expressive, the result of our need to find or to create meaning, even when we're sleeping. Rejecting Freud's theory of manifest and latent content--of repressed wishes appearing in disguised form--Flanagan shows how brainstem activity during sleep generates a jumbled profusion of memories, images, thoughts, emotions, and desires, which the cerebral cortex then attempts to shape into a more or less coherent story. Such dream-

narratives range from the relatively mundane worries of non REM sleep to the fantastic confabulations of deep REM that resemble psychotic episodes in their strangeness. But however bizarre these narratives may be, they can shed light on our mental life, our well being, and our sense of self. Written with clarity, lively wit, and remarkable insight, *Dreaming Souls* offers a fascinating new way of apprehending one of the oldest mysteries of mental life.

PracticeMind Hans Jørgen Jensen, Oleksander Mycyk. 2022-05-11 PracticeMind is a four-part pedagogical method book that will transform the way you practice and perform. With a primary focus on stringed instruments, PracticeMind guides you on your path toward string instrument mastery through the Complete Practice Model. Co-authors Hans Jørgen Jensen and Oleksander Mycyk have authored this book for all advanced string players and have filled it with research-backed practice techniques and methods that will dramatically improve your performance results. Each chapter contains either musical examples from the repertory or mental and instrumental exercises to incorporate into your own personalized planning and practice routine. The first section of the book, The Practice Mind, delves into topics related to the mental, motivational, and psychological aspects of learning. The metacognitive learning cycle is presented in The Plan, the second section of the book, and the chapters within are focused on topics such as goal setting and practice planning. The chapters in the Implement part explore the active part of practicing and the successful techniques that are applied in the practice sessions. The final section of the book, Evaluate, consists of chapters that are focused on evaluating all aspects of practice- and performance-related issues. This new release from Ovation Press is the definitive guide to developing your practice mind. Through the many music examples, practice exercises and beautiful full color illustrations PracticeMind will inspire and motivate your journey to superior technical mastery and greater freedom of artistic expression in the practice room, the stage and beyond.

The Instrumentalist .2003

Book Review Index .2003 Vols. 8-10 of the 1965-1984 master cumulation constitute a title index.

Johannes Brahms Heather Platt. 2004-03 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

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=http://youtu.be/JM6g4KBA4Fk target=_blank)Click here for a YouTube video on On Becoming a Conductor(/a)

Roots in the Air Michael Krausz. 2018-11-12 By way of dialogues, Michael Krausz offers philosophical reflections about his life as a philosopher, artist, and musician. After providing biographical accounts of his years of experience in these areas, he rehearses his views about relativism, interpretation, creativity, and self-realization.

Casals and the Art of Interpretation David Blum. 2015-05-15 This is an immensely valuable book and one which is clearly designed to appeal to all musicians—not just string players...Mr. Blum has captured in great detail the little things that so often make a great teacher. I would strongly recommend this book to anyone with an interest in the Art of Interpretation.—Music Teacher The volume belongs to an exceptional class of literature: it is to be welcomed as a significant contribution. In his Forward, Antony Hopkins in a most eloquent way makes us fully aware of our possible great loss had the subject material forming this book not been preserved for posterity...throughout the book one remains not only an absorbed reader, but very much an active participant.—Violoncello Society Newsletter Now we have an authoritative guide to this great artist's approach to interpretation...a book which should be compulsory reading for every player, conductor and teacher.—Music Journal of the Incorporated Society of Musicians Blum has elegantly combined precise music terminology with meticulous music examples to present lucid and revealing details of interpretation that can be quickly and easily grasped. Only superlatives apply to this book, and all serious musicians would find immense pleasure and musical profit from reading this work. Highly recommended at all levels.—Choice

The American Organist .1999

Bibliographic Guide to Music New York Public Library. Music Division. 2004

The Pathetick Musician Bruce Haynes, Geoffrey Burgess (Oboist). 2016 Baroque oboists Bruce Haynes and Geoffrey Burgess established reputations as authorities on the history of their instrument with their co-authored book *The Oboe*, voted an outstanding achievement by the American Music Instrument Society. Haynes' writings, notably *The End of Early Music*, are known for pioneering new approaches in historical performance practice and inspiring healthy debate among scholars and performers of early music. Burgess, an instructor at the Eastman School of Music, recently published *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World*, which combines the biography of a leading manufacturer of historic instruments with a history of the emerging early music scene in America. Bruce Haynes passed away in May, 2011.

Gunther Schuller Norbert Carnovale. 1987-05-15 Product information not available.

Listen to This Alex Ross. 2010-09-28 One of The Telegraph's Best Music Books 2011 Alex Ross's award-winning international bestseller, *The Rest Is Noise: Listening to the Twentieth Century*, has become a contemporary classic, establishing Ross as one of our most popular and acclaimed cultural historians. *Listen to This*, which takes its title from a beloved 2004 essay in which Ross describes his late-blooming discovery of pop music, showcases the best of his writing from more than a decade at The New Yorker. These pieces, dedicated to classical and popular artists alike, are at once erudite and lively. In a previously unpublished essay, Ross brilliantly retells hundreds of years of music history—from Renaissance dances to Led Zeppelin—through a few iconic bass lines of celebration and lament. He vibrantly sketches canonical composers such as Schubert, Verdi, and Brahms; gives us in-depth interviews with modern pop masters such as Björk and Radiohead; and introduces us to music students at a Newark high school and indie-rock hipsters in Beijing. Whether his subject is Mozart or Bob Dylan, Ross shows how music expresses the full complexity of the human condition. Witty, passionate, and brimming with insight, *Listen to This* teaches us how to listen more closely.

Symphony No. 1: Full Orchestral Score Stephen John Macko. 2013-01-02 Having German, Folk-Irish/English, Italian, and Russian movements, *Symphony No. 1: The Cultural Symphony* allows a cultural concert symphony with an American style of composition. *Symphony No. 1 "The Cultural Symphony"* The first movement of "the cultural symphony" is an Allegro moderato written in the German style in four-four time and starts with its main motive with the strings, brass, organ, and percussion, the winds respond, and the orchestra drives forward. The primary motive of a minor third to a major third back to the tonic causes an uprising of the intervals in the orchestra and the competition between major and minor keys begins. Melody is abundant and the main motive appears and keeps the competition of major and minor keys going. Before the movement is through there are horn calls, then silence, then the orchestra answers. The orchestra comes to a high point and the main motive ends the movement with a crash and a boom. The second movement of "the cultural symphony" is a Moderato written in the English, folk-Irish style and is in four-four time. A sense of longing and strength is heard in the main melody of this rondo of ABA'BA. As the melody unfolds the orchestra uses timbre to play a quiet melody of joy and the primary melody returns full of life. This leads to the B section of the movement. The high strings and winds play a simple melody, while the low strings and winds support. Then the sections trade places and upon completion, move to the variation on the A section of this rondo. This variation uses grace notes to give a folk-Irish melodic sound to the orchestra. This section being shorter in length than the original A section leads to the B section with a short transition in sound. After the B section is complete, a simple transition of sound is used to bring the orchestra back to the original and final melody of this movement

and the rondo is complete. The third movement of “the cultural symphony” is a Presto in the Italian style. It is the only movement of this symphony without the organ. The main theme is in three-four, however, it is written over eight measures to give it the feeling of a procession. Variation after variation of this theme arises and the orchestra ends this movement in full voice minus the violoncellos and contrabasses, giving it a sense of quickness and sounding light. The fourth movement of “the cultural symphony” is an Allegro written in the style of the Russians. It uses hymn-like melodies and repetitions of sounds to show the spirit of a nation that has seen dissention and has returned back to oneness. The primary melody starts with a solo instrument, the horn, much reminiscent of Tschaikovsky's 2nd Symphony “The little Russian”. The difference in this symphony is that it is in the last movement and not the first and, secondly, it is answered and supported with a melody which shows the harmony of not being alone. Having a sense of fullness in culture, the orchestra ends Symphony No. 1 “The Cultural Symphony”.

Conducting Wayne Bailey.2009 Conducting: The Art of Communication provides the most comprehensive treatment available of all aspects of instrumental conducting: technical, analytical, and expressive. Extending beyond the strictly technical coverage of other books, this unique text can be used in both one-semester courses and in two-semester sequences that include advanced topics. Author Wayne Bailey has taught conducting classes for more than twenty-five years; he offers students unparalleled coverage of the art of conducting, advanced techniques, score study for rehearsal and performance, and error recognition and correction. In addition, the text offers a diverse range of flexible and practical instrumentation exercises. These brief and innovative exercises combine standard literature with exercises prepared by the author to address specific conducting problems within a short time span (6-12 measures of music), thereby maximizing the podium practice time for every student in the conducting classroom. In addition, the exercises are available on a CD--in the music notation program Finale--to adopting instructors. Instructors can manipulate and print the exercises to make custom orchestrations for their courses.

Forthcoming Books Rose Army.1998

The Cumulative Book Index .1998 A world list of books in the English language.

Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential .

Conducting the Brahms Symphonies Christopher Dymont.2016 How did Brahms conduct his four symphonies? What did he want from other conductors when they performed these works, and to which among them did he give his approval? And crucially, are there any stylistic pointers to these performances in early recordings of the symphonies made in the first half of the twentieth century? For the first time, Christopher Dymont provides a comprehensive and in-depth answer to these important issues. Drawing together the strands of existing research with extensive new material from a wide range of sources - the views of musicians, contemporary journals, memoirs, biographies and other critical literature - Dymont presents a vivid picture of historic performance practice in Brahms's era and the half-century that followed. Here is a remarkable panorama showcasing Brahms himself conducting, together with those conductors whom he heard, among them Levi, Richter, Nikisch, Weingartner and Fritz Steinbach, and their disciples, such as Toscanini, Stokowski, Boult and Fritz Busch. Here, too, are other famed Brahms conductors of the early twentieth century, including Furtwängler and Abendroth, whose connections with the Brahms tradition are closely examined. Dymont then analyses recordings of the symphonies by these conductors and highlights aspects which the composer might well have commended. Finally, Dymont suggests the importance of his conclusions for those contemporary conductors who are currently attempting to rediscover genuine performance traditions in their own re-creations of the symphonies. This major study is complemented with forty photographs and a frontispiece. It is sure to fascinate musicians, Brahms enthusiasts and those interested in the history of recorded music. CHRISTOPHER DYMENT is author of Felix Weingartner: Recollections and Recordings (Triad Press 1976) and Toscanini in Britain (The Boydell Press 2012). He has published many articles about historic conductors over the last forty years.

Musicians with a Mission Andrew L. Pincus.2002 This engaging volume profiles six artists who have influenced the shape of American music by extending themselves far beyond stardom or conventional careers.

American Book Publishing Record .1997-05

The Encyclopedia of Popular Music: Selected Albums. Bibliographies Colin Larkin.2006 Containing 27,000 entries and over 6,000 new entries, the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition. Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day, including jazz, country, folk, rap, reggae, techno, musicals, and world music, the Encyclopedia also offers thousands of additional entries covering popular music genres, trends, styles, record labels, venues, and music festivals. Key dates, biographies, and further reading are provided for artists covered, along with complete discographies that include record labels, release dates, and a 5-star album rating system.

British Humanities Index .2000

20th Century Music .1998

Visualizing Music Eric Isaacson.2023 To feel the emotional force of music, we experience it aurally. But how can we convey musical understanding visually? Visualizing Music explores the art of communicating about music through images. Drawing on principles from the fields of vision science and information visualization, Eric Isaacson describes how graphical images can help us understand music. By explaining the history of music visualizations through the lens of human perception and cognition, Isaacson offers a guide to understanding what makes musical images effective or ineffective and provides readers with extensive principles and strategies to create excellent images of their own. Illustrated with over 300 diagrams from both historical and modern sources, including examples and theories from Western art music, world music, and jazz, folk, and popular music, Visualizing Music explores the decisions made around image creation. Together with an extensive online supplement and dozens of redrawings that show the impact of effective techniques, Visualizing Music is a captivating guide to thinking differently about design that will help music scholars better understand the power of musical images, thereby shifting the ephemeral to material.

Paul Whiteman Don Rayno.2003 v. 1. When Paul Whiteman, the best-known dance band leader of the flapper age, brought his entourage to town it was a big deal. Mayors met him at the train station and presented him with the key to the city, parades and throngs of cheering crowds escorted him to City Hall, and special luncheons were held in his honor. Eventually dubbed the King of Jazz, Whiteman grew into one of the biggest promoters of players, singers, and arrangers of all times. Many well-known musicians got their first big boost in his band including Tommy and Jimmy Dorsey, Bing Crosby, Frank Trumbauer, Bix Beiderbecke, Johnny Mercer, Mildred Bailey, and Ferde Grofé. When it came to jazz, Whiteman was a trailblazer. He invented symphonic jazz and gave the first performance of Gershwin's Rhapsody in Blue, one of the most enduringly popular of all jazz-influenced musical works of the 20th century. He perfected the one-nighter concert tours, traveling across the country by train, from city to city, with his unique brand of music. He was also the first to employ a special arranger to craft tailor-made charts to fit the Whiteman Orchestra's instrumentation and sound. This is the first of a two-volume set that will serve as the definitive work on the life and music of this legendary jazz leader. Covering the early years from 1890 to 1930, the text will entertain and inform the reader about the exciting life of one of the major influencers of jazz music and also provide a nostalgic glimpse of what life was like during the Roaring Twenties. Features: ---Day-by-day chronology 1890-1930 ---Comprehensive discography of recordings 1920-1930 ---Gallery of Whiteman's band members-alphabetical listing from 1918 to 1930 (includes birth and death dates) ---Detailed reference notes with biographical sketches of famous people ---Extensive bibliography and index, including index of songs ---Nearly 60 rare, black and white photos.--Publisher's description.

Schwann Opus .2001

ARSC Journal .1998

The People Entertainment Almanac, 1998 People Books, Camille N. Cline. 1997-09 The 1998 edition of this fact-packed, trivia lover's guide to pop culture's greatest hits and hitmakers boasts over forty percent all-new and completely updated material. From the details on the latest celebrity weddings to this year's Emmy, Oscar, and National Book Award winners, this fantastic compendium has it all. 80+ photos.

Brahms and the Scherzo Ryan McClelland. 2016-04-15 Despite the incredible diversity in Brahms's scherzo-type movements, there has been no comprehensive consideration of this aspect of his oeuvre. Professor Ryan McClelland provides an in-depth study of these movements that also contributes significantly to an understanding of Brahms's compositional language and his creative dialogue with musical traditions. McClelland especially highlights the role of rhythmic-metric design in Brahms's music and its relationship to expressive meaning. In Brahms's scherzo-type movements, McClelland traces transformations of primary thematic material, demonstrating how the relationship of the initial music to its subsequent versions creates a musical narrative that provides structural coherence and generates expressive meaning. McClelland's interpretations of the expressive implications of Brahms's fascinatingly intricate musical structures frequently engage issues directly relevant to performance. This illuminating book will appeal to music theorists, musicologists working on nineteenth-century instrumental music and performers.

Notes Music Library Association. 1998

Lead and Inspire Robert Joseph Garofalo, Frank L. Battisti. 2005

Absolute Music, Mechanical Reproduction Arved Mark Ashby. 2010 Arved Ashby writes with a keen sense of the historical processes, ironies, and reversals that seem to characterize the ways that musicologists think about, and contemporary listeners experience, works and performance. This book is a major contribution to the burgeoning body of critical musicological literature on recordings; anybody interested in that field, or in the question of the 'artwork' in the contemporary world, needs to read this book--which fortunately, is a great pleasure to do.--Adam Krims, author of *Music and Urban Geography* The relationship between classical music and recording is strangely conflicted: on the one hand recorded music is the perfect realization of aesthetic autonomy, on the other hand it commodifies music and transforms its role within society. Ashby's book offers a penetrating analysis of these cultural conflicts, showing how technological developments from the phonogram to the mp3 have changed our basic sense of what music is as well as the ways in which we consume it. What emerges from this sustained study of the relationship between technology and values is a view of classical musical culture that is both richer and truer to life.--Nicholas Cook, author of *A Guide to Musical Analysis* Lively and persuasive. Ashby has the enviable, rare ability to lead the reader comfortably through highly complex material without oversimplifying. This is a must-read for composers, music theorists, performers, musicologists, critics, and anyone with an interest in classical music beyond the elementary level.--Jonathan Dunsby, author of *Performing Music*

Corresponding with Carlos Charles Barber. 2011-11-30 Carlos Kleiber (1930-2004) was the greatest conductor of his generation. His reputation is legendary, and yet astonishingly, in his five decades on the podium, he conducted only 89 concerts, some 600 opera performances, and produced 12 recordings. How did someone who worked so little compared to his peers achieve so much? Between his relatively small output and well-known aversion to publicity, many came to regard Kleiber as reclusive and remote, bordering on unapproachable. But in 1989 a conducting student at Stanford University wrote him a letter, and an unusual thing occurred: the world-renowned conductor replied. And so began a 15-year correspondence, study, and friendship by mail. Drawing heavily on this decade-and-a-half exchange, *Corresponding with Carlos* is the first English-language biography of Kleiber ever written. Charles Barber offers unique insights into how Kleiber worked based on their long and detailed correspondence. This biography by one friend of another considers, among other matters, Kleiber's singular aesthetic, his playful and often erudite sense of humor, his reputation for perfectionism, his much-studied baton technique, and the famous concert and opera performances he conducted. Comic and compelling, *Corresponding with Carlos* explores the great conductor's musical lineage and the contemporary contexts in which he worked. It repudiates myths that inevitably crop up around genius and reflects on Kleiber's contribution to modern musical performance. This biography is ideal for musicians, scholars, and anyone with a special love of the great classical music tradition.

The First Four Notes Matthew Guerrieri. 2014-03-04 A TIME Magazine Top 10 Nonfiction Book of 2012 A New Yorker Best Book of the Year Los Angeles Magazine's #1 Music Book of the Year This revelatory book of music history examines what is perhaps the best known and most-popular symphony ever written—and its famous four-note opening. Reaching back before Beethoven's time, Matthew Guerrieri uncovers premonitions of the opening notes in the rhythms of ancient Greek poetry and the music of the French Revolution. He discusses the Fifth's impact when it premiered, tracing the artistic, philosophical, and political reverberations across Europe to China, Russia, and the United States, from Romanticism to ring tones, from propaganda to pop. This fascinating piece of musical detective work is a treat for music lovers of every stripe.

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The Compleat Conductor By Gunther Schuller 1998 1 Introduction

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