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Furtwangler On Music Essays And Addresses

Nicholas Cook



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Recomposing German Music Elizabeth Janik,2005 This book is a social history of musical life in Berlin it investigates the tangled relationship between music and politics in 20th century Germany emphasizing the division of Berlin's musical community between east and west in the early Cold War era *Johannes Brahms* Heather Platt,2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company **Unity in Variety** Anna Harwell Celenza,Katharina

Uhde,2024-11-06 This Festschrift celebrates the great Mendelssohn scholar R Larry Todd Arts Beethoven and piano related studies and special musical relationships The book s title references a famous quote by Felix Mendelssohn The essence of the beautiful is unity in variety It also acknowledges the thematic diversity of this volume and the unifying effect that Todd s outstanding monographs on Felix and Fanny have had on a variety of musicians and scholars Johannes Brahms Heather Anne Platt,2011 First published in 2011 Routledge is an imprint of Taylor Francis an informa company *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 *The Virtuoso Conductors* Raymond Holden,2005-01-01 An expert s guide to the skills of the greatest conductors **Beyond the Score** Nicholas Cook,2013 In Beyond the Score Music as Performance author Nicholas Cook supplants the traditional musicological notion of music as writing asserting instead that it is as performance that music is

loved understood and consumed This book reconceives music as an activity through which meaning is generated in real time as Cook rethinks familiar assumptions and develops new approaches Focusing primarily but not exclusively on the Western art tradition Cook explores perspectives that range from close listening to computational analysis from ethnography to the study of recordings and from the social relations constructed through performance to the performing and listening body In doing so he reveals not only that the notion of music as text has hampered academic understanding of music but also that it has inhibited performance practices placing them in a textualist straightjacket Beyond the Score has a strong historical emphasis touching on broad developments in twentieth century performance style and setting them into their larger cultural context Cook also investigates the relationship between recordings and performance arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right Beyond the Score is a comprehensive exploration of new approaches and methods for the study of music as performance and will be an invaluable addition to the libraries of music scholars including musicologists music theorists and music cognition scholars everywhere

Arthur Nikisch Roger Allen,2025-04-15 Considers Nikisch as a primary link between the later nineteenth century performance practice and the twentieth century fetishisation of the superstar conductor as a commercially driven phenomenon The Hungarian born conductor Arthur Nikisch 1855 1922 was among the first of the new breed of virtuoso conductors who came to prominence in the immediate aftermath of Wagner As a youthful violinist in the Vienna Court Orchestra he played under Wagner Verdi and Brahms in 1895 he reached the pinnacle of German musical life as Chief Conductor of the Leipzig Gewandhaus and Berlin Philharmonic Orchestras His career was however by no means confined to Austro German lands He spent four seasons in the USA as Director of the Boston Symphony Orchestra and travelled regularly to conduct in Imperial Russia His visits to Britain had a significant impact on London s concert life through his associations with the newly opened Queen s Hall the fledgling London Symphony Orchestra Covent Garden Opera House and even as piano accompanist at the Bechstein later Wigmore Hall He was also a fervent champion of the music of non Austro German composers such as the Russian Pyotr Ilyich Tchaikovsky and the Englishman Edward Elgar This book considers Nikisch s role and influence as a leading musical executant within the declining Habsburg monarchy and the ascendant German Empire It also examines how the newly established phenomenon of the virtuoso conductor reached across international boundaries at a time when hardening ideologies and shifting political allegiances were leading towards the disintegration of the old Europe in the carnage of the First World War It considers Nikisch as a primary link between the later nineteenth century performance practice and aesthetics of Wagner and the twentieth century phenomenon of the all powerful superstar conductor who came to surpass even the composer in importance **Waking the Face That No One Is** Louis Marvick,2021-11-22 Poetry and music have seldom been more closely associated than at the end of the nineteenth century and the texts in which Baudelaire and Wagner Mallarm and Scriabin Maeterlinck and Debussy evoked the reader s

and the listener's states of mind are unusually rich in suggestion Can poetry combine as music seems to do the transcendent satisfaction of an all inclusive viewpoint with the excitement and uncertainty of an unfolding narrative Can it partake of music's power in order to give a face to the idea and substitute without disappointing a definite variation for the ineffable theme Symbolist writers intent on achieving musical effects in words looked for ways to overcome the hard division of subjects at the foundation of language and the strategies they invented while not always successful show their supreme expectations concerning the receptive capability of their audience and an unqualified belief in the transforming power of their art Students of aesthetics of French and comparative literature should find something of interest in this provocative and original book For ease of reference a detailed abstract of the contents is provided along with English translations of all quotations in other languages

A Jewish Orchestra in Nazi Germany Lily E. Hirsch, 2011-12-27 Examines the complicated history of a Jewish cultural organization supported by Nazi Germany

Vital Performance Andrew Snedden, 2021-03-19 Historically Informed Performance or HIP has become an influential and exciting development for scholars musicians and audiences alike Yet it has not been unchallenged with debate over the desirability of its central goals and the accuracy of its results The author suggests ways out of this impasse in Romantic performance style In this wide ranging study pianist and scholar Andrew John Snedden takes a step back examining the strengths and limitations of HIP He proposes that many problems are avoided when performance styles are understood as expressions of their cultural era rather than as simply composer intention explaining not merely how we play but why we play the way we do and why the nineteenth century Romantics played very differently Snedden examines the principal evidence we have for Romantic performance style especially in translation of score indications and analysis of early recordings finally focusing on the performance styles of Liszt and Chopin He concludes with a call for the reanimation of culturally appropriate performance styles in Romantic repertoire This study will be of great interest to scholars performers and students to anyone wondering about how our performances reflect our culture and about how the Romantics played their own culturally embedded music

Law as Art Gary P. Bagnall, 2016-12-05 Law as Art presents a radical new legal theory the Law as Art Hypothesis which conceives law not as a system of rules but as a distinctive kind of art work Law is differentiated as art by the Law as Compound Artistic Type Hypothesis which uses the heuristic metaphor of the Operatic Music Drama the most elementally complex compound art form to develop an idea of legal art as a distinctive empowered text supported by the arts of drama painting sculpture dress design architecture rhetoric and communication to form an elementally developed yet integrated unitary art work Part I develops a new realist epistemology to support a contemporary action type ontology of art differentiated as art by virtue of its artistic value Part II opens with a critical review of the arts in legal theory before detailing the Law as Art and Law as Compound Artistic Type Hypothesis and locating them within contemporary scholarship Legal philosophical implications are considered and there is an acronym key and glossary bibliography and index

The Classical Music Lover's Companion

to Orchestral Music Robert Philip, 2018-12-04 An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip scholar broadcaster and musician has compiled an essential handbook for lovers of classical music designed to enhance their listening experience to the full Covering four hundred works by sixty eight composers from Corelli to Shostakovich this engaging companion explores and unpacks the most frequently performed works including symphonies concertos overtures suites and ballet scores It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non specialist reader Philip identifies key features in each work as well as subtleties and surprises that await the attentive listener and he includes enough background and biographical information to illuminate the composer's intentions Organized alphabetically from Bach to Webern this compendium will be indispensable for classical music enthusiasts whether in the concert hall or enjoying recordings at home

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

Interpreting Chopin: Analysis and Performance Alison Hood, 2017-05-15 Music theory is often seen as independent from even antithetical to performance While music theory is an intellectual enterprise performance requires an intuitive response to the music But this binary opposition is a false one which serves neither the theorist nor the performer In *Interpreting Chopin* Alison Hood brings her experience as a performer to bear on contemporary analytical models She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin casting new light on the composer's preludes nocturnes and barcarolle An extension of Schenkerian analysis the specific combination of five aspects distinguishes Hood's method from previous analytical approaches These five methods are attention to the rhythms created by pitch events on all structural levels a detailed accounting of the musical surface strict use of analytical notation following guidelines offered by Steve Larson a continual concern with what have been called strategies or premises and an exploration of how recorded performances might be viewed in terms of analytical decisions or might even shape those decisions Building on the work of such authors as William Rothstein Carl Schachter and John Rink Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers

Strauss Laurenz Lütteken, 2019-02-27 Richard Strauss is an

outlier in the context of twentieth century music Some consider him a composer of the late romantic period while others declare him a traitor of modernity for his role in National Socialism Despite the controversy surrounding him Strauss s works even beyond his most well known operas Elektra and Rosenkavalier are present in the repertories of concert halls worldwide and continue to enjoy large audiences The details of the composer s life however remain shrouded in mystery and gossip Laurenz L tteken s Strauss presents a fresh approach to understanding this elusive composer s life and works Dispensing with stereotypes and sensationalism it reveals Strauss to be a sensitive intellectual and representative of modernity with all light and shade of the turn of the twentieth century

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

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