

# Reverberations: interviews with the world's leading musicians

Jacobson, Robert

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# Reverberations Interviews With The Worlds Leading Musicians

**Robert M. Jacobson**



## **Reverberations Interviews With The Worlds Leading Musicians:**

**Reverberations: Interviews with the World's Leading Musicians** Robert M. Jacobson, 1974 In this unique and enlightening book the author interviews the great names of the classical music world to create an insightful collage of contemporary classical music talent Such personalities as Stokowski Sills Segovia Boulez Copland Price Rudolf Serkin Nilsson Alicia de Larrocha Placido Domingo Eugene Istomin the Guarneri Quartet and dozens of others respond to Jacobson s probing questions in a fresh and candid manner that is sure to delight lifelong music lovers and neophytes alike

**Reverberations** Robert M. Jacobson, 1974      **The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music** Lydia Goehr, 1992-03-26 What is the difference between a performance of Beethoven s Fifth Symphony and the symphony itself What does it mean for musicians to be faithful to the works they perform To answer such questions Lydia Goehr combines philosophical and historical methods of enquiry Finding Anglo American philosophy inadequate for the task she shows that a historical perspective is indispensable to a full understanding of musical ontology Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries She rejects the finding that the concept of a musical work emerged in the sixteenth century placing its emergence instead around 1800 She describes how the concept of a work then came to define the norms expectations and behaviour that we now associate with classical music Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals She also addresses current debates among conductors early music performers and avant gardists Introduction I The Analytic Approach Status and identity Analytical positions I Analytical positions II Critique and transition II The Historical Approach Normativity and Practice The central claim Musical meaning I Musical meaning II Musical production I Musical production II Werktreue Confirmation and challenge      **Music and Ideology in Cold War Europe** Mark Carroll, 2006-11-02 This book places the radicalization of art music in early post war France in its broader socio cultural and political context It pursues two general and intersecting lines of inquiry The first details the stances towards musical conservatism and innovation adopted by cultural strategists representing Western and Soviet ideological interests at the onset of the Cold War The second which draws upon the commentaries of Theodor Adorno and Jean Paul Sartre recognizes that the Cold War generated a heightened political awareness amongst French musicians at the very time when the social relevance of avant garde music had become the subject of widespread debate The study considers the implications of the performance at L Oeuvre du XXe si cle an international arts festival staged in Paris in 1952 with the intention of discrediting socialist realism by means of two opposing musical types neo classicism represented by Stravinsky s Symphony in C and serialism Boulez s Structures 1a      [Psychology for Musicians](#) Andreas C. Lehmann, John A. Sloboda, Robert H. Woody, 2007-02-08 What is it that accounts for the differences between musical beginners advanced music makers and world class performers Virtually everyone likes music and has the

capacity to be musical in some way despite what some may say about themselves Yet far fewer people come to be so involved with it that they identify themselves as musicians and fewer still become musicians of international class Psychology for Musicians provides the basis for answering this question Examining the processes that underlie the acquisition of musical skills Lehmann Sloboda and Woody provide a concise accessible and up to date introduction to psychological research for musicians

**Practicing Perfection** Roger Chaffin, Gabriela Imreh, Mary Crawford, 2005-04-11 The memory feats of famous musicians seem almost superhuman Can such extraordinary accomplishments be explained by the same principles that account for more ordinary everyday memory abilities To find out a concert pianist videotaped her practice as she learned a new piece for performance the third movement Presto of the Italian Concerto by J S Bach The story of how the pianist went about learning memorizing and polishing the piece is told from the viewpoints of the pianist the second author and of a cognitive psychologist the first author observing the practice The counterpoint between these insider and outsider perspectives is framed by the observations of a social psychologist the third author about how the two viewpoints were reconciled The CD that accompanies the book provides for yet another perspective allowing the reader to hear the polished performance Written for both psychologists and musicians the book provides the first detailed description of how an experienced pianist organizes her practice identifying stages of the learning process characteristics of expert practice and practice strategies The main focus however is on memorization An analysis of what prominent pianists of the past century have said about memorization reveals considerable disagreement and confusion Using previous work on expert memory as a starting point the authors show how principles of memory developed by cognitive psychologists apply to musical performance and uncover the intimate connection between memorization and interpretation

**The Pianist's Guide to Pedaling** Joseph Banowetz, 2022-11-01 a most precious book which every serious pianist and teacher must own Journal of the American Liszt Society Joseph Banowetz and four distinguished contributors provide practical suggestions and musicological insights on the pedaling of keyboard works from the 18th to the 20th century

*The Quest for Voice* Lydia Goehr, 2002 Concentrating on the music politics and philosophy of Richard Wagner Lydia Goehr addresses some fundamental questions of German Romanticism Is all music musical Is music made less musical by the presence of words What is musical autonomy How do composers avoid censorship How are composers affected by exile Can music articulate a politics for the future What is the relation between music and philosophy

**Conducting the Brahms Symphonies** Christopher Dymont, 2016 A major study sure to fascinate musicians Brahms enthusiasts and those interested in the history of recorded music 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 recreations 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

**Stokowski and the Organ** Rollin Smith, 2004 Leopold Stokowski began his career in England as an organist and choirmaster This first major study of Stokowski's early years covers his education at the Royal College of Music his church posts in London and his three years spent as director of music at New York's prestigious St Bartholomew's Church An examination of the programs of his organ recitals played on the third largest organ in America a list of his repertoire facsimiles of his original choral works an analysis of his Aeolian player organ roll of Bach's Passacaglia and a detailed study of his famous orchestral transcriptions of Bach's organ works reveals a new and unique insight into Stokowski's unparalleled career in music

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In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Reverberations Interviews With The Worlds Leading Musicians**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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### **Table of Contents Reverberations Interviews With The Worlds Leading Musicians**

1. Understanding the eBook Reverberations Interviews With The Worlds Leading Musicians
  - The Rise of Digital Reading Reverberations Interviews With The Worlds Leading Musicians
  - Advantages of eBooks Over Traditional Books
2. Identifying Reverberations Interviews With The Worlds Leading Musicians
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Reverberations Interviews With The Worlds Leading Musicians
  - User-Friendly Interface
4. Exploring eBook Recommendations from Reverberations Interviews With The Worlds Leading Musicians
  - Personalized Recommendations
  - Reverberations Interviews With The Worlds Leading Musicians User Reviews and Ratings

- Reverberations Interviews With The Worlds Leading Musicians and Bestseller Lists
- 5. Accessing Reverberations Interviews With The Worlds Leading Musicians Free and Paid eBooks
  - Reverberations Interviews With The Worlds Leading Musicians Public Domain eBooks
  - Reverberations Interviews With The Worlds Leading Musicians eBook Subscription Services
  - Reverberations Interviews With The Worlds Leading Musicians Budget-Friendly Options
- 6. Navigating Reverberations Interviews With The Worlds Leading Musicians eBook Formats
  - ePub, PDF, MOBI, and More
  - Reverberations Interviews With The Worlds Leading Musicians Compatibility with Devices
  - Reverberations Interviews With The Worlds Leading Musicians Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Reverberations Interviews With The Worlds Leading Musicians
  - Highlighting and Note-Taking Reverberations Interviews With The Worlds Leading Musicians
  - Interactive Elements Reverberations Interviews With The Worlds Leading Musicians
- 8. Staying Engaged with Reverberations Interviews With The Worlds Leading Musicians
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Reverberations Interviews With The Worlds Leading Musicians
- 9. Balancing eBooks and Physical Books Reverberations Interviews With The Worlds Leading Musicians
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Reverberations Interviews With The Worlds Leading Musicians
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Reverberations Interviews With The Worlds Leading Musicians
  - Setting Reading Goals Reverberations Interviews With The Worlds Leading Musicians
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Reverberations Interviews With The Worlds Leading Musicians
  - Fact-Checking eBook Content of Reverberations Interviews With The Worlds Leading Musicians
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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