

# THE MAESTRO MYTH

THE MAESTRO MYTH: HOW COMPOSERS GOT THEIR START AND WHY THEY DON'T ANY MORE  
BY DAVID J. KATZ



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# Maestro Myth The Great Conductors In Pursuit Of Power

**Kathleen Armour**



## **Maestro Myth The Great Conductors In 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

**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 Orchestra: A Very Short Introduction** D. Kern Holoman, 2012-08-13 In this *Very Short Introduction*, D. Kern Holoman considers the structure, roots, and day-to-day functioning of the modern philharmonic society. He explores topics ranging from the life of a musician in a modern orchestra to the recent wave of new hall construction from Berlin to Birmingham, threats of bankruptcies and strikes, and the eyebrow-raising salaries of conductors and general managers. At the heart of the book lies a troubling pair of questions: Can such a seemingly anachronistic organization long survive? Does the symphony matter in contemporary culture? Holoman responds to both with a resounding yes. He shows that the orchestra remains a potent political and social force, a cultural diplomat par excellence. It has adapted well to the digital revolution and it continues to be seen as an essential element of civic pride. In a time of upheaval in how classical music is created, heard, distributed, and evaluated, the orchestra has managed to retain its historic role as a meeting place of intellectual currents, an ongoing forum for public enlightenment.

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.

**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

**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

**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

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

*Leading Musically* Dag Jansson, 2018-04-17 Musical leadership is associated with a specific profession the conductor as well as being a colloquial metaphor for human communication and cooperation at its best This book examines what musical leadership is by delving into the choral conductor role what goes on in the music making moment and what it takes to do it well One of the unique features of the musical ensemble is the simultaneity of collective discipline and individual expression Music is therefore a potent laboratory for understanding the leadership act in the space between leader and team The musical experience is used to shed light on leading and following more broadly by linking it to themes such as authority control empowerment intersubjectivity sensemaking and charisma Jansson develops the argument that musical leadership involves the combination of strong power and deep sensitivity a blend that might be equally valid in other leadership domains Aesthetic knowledge and musical perception therefore offer untapped potential for leadership and organisational development outside the art domain

*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

**Increasing the Efficiency of School Administration** Tony Attwood, 2006

**Managing** Henry Mintzberg, 2009-09-01 A half century ago Peter Drucker put management on the map Leadership has since pushed it off Henry Mintzberg aims to restore management to its proper place front and center We should be seeing managers as leaders Mintzberg writes and leadership as management practiced well This landmark book draws on Mintzberg's observations of twenty nine managers in business government health care and the social sector working in settings ranging from a refugee camp to a symphony orchestra What he saw the pressures the action the nuances the blending compelled him to describe managing as a practice not a science or a profession learned primarily through experience and rooted in context But context cannot be seen in the usual way Factors such as national culture and level in hierarchy even personal style turn out to have less influence than we have traditionally thought Mintzberg looks at how to deal with some of the inescapable conundrums of managing such as How can you get in deep when there is so much pressure to get things done How can you manage it when you can't reliably measure it This book is vintage Mintzberg iconoclastic irreverent carefully researched myth breaking Managing may be the most revealing book yet written about what managers do how they do it and how they can do it better

**Joyce's Grand Operoar** Matthew John Caldwell Hodgart, Ruth Bauerle, 1997 In Joyce's Grand Operoar two internationally respected Joyce scholars join forces to present over 3 000 of Joyce

s opera allusions as they appear in *Finnegans Wake* Ruth Bauerle's long richly detailed and often amusing introduction critically interprets Joyce's life and work in terms of its operatic and literary interconnections The resulting volume will delight both opera lovers and Joyceans *Primary School Leadership in Context* Geoff Southworth, 2004 In this important new book Geoff Southworth a leading researcher in headship specifically addresses how school size impacts on the role of the headteacher

**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

Eminent Jews David Denby, 2025-04-08 Leonard Bernstein Mel Brooks Betty Friedan and Norman Mailer Brilliant brash yet soulful they were 100 percent Jewish and 100 percent American They upended the restrained culture of their forebears and changed American life They worked in different fields and apart from clinking glasses at parties now and then they hardly knew one another But they shared a historical moment and a common temperament For all four their Jewish heritage was electrified by American liberty The results were explosive As prosperity for Jews increased and anti-Semitism began to fade after World War II these four creative giants stormed through the latter half of the twentieth century altering the way people around the world listened to music defined what was vulgar comprehended the relations of men and women and understood the American soul They were not saints they were turbulent and self-dissatisfied intellectuals who fearlessly wielded their own newly won freedom to charge up American culture Celebratory yet candid at times fiercely critical David Denby presents these four figures as egotistical and generous larger than life all of them yet vulnerable even heartbreaking in their ambition ferocity and pride

**Gustav Mahler and the New York Philharmonic Orchestra Tour America** Mary H. Wagner, 2006-09-08 Gustav Mahler and the New York Philharmonic Orchestra Tour America documents Mahler's tours with the orchestra during the 1909 and 1910 seasons detailing the conditions and preparations for each tour the outcome of each concert and the perceptions of audience beyond New York City

**Always Something New to Discover** Cynthia Wilson, German born pianist Menahem Pressler 1923 was forced to flee Nazi terror to Israel He quickly attained international fame in 1946 by winning the Debussy Competition in San Francisco and performing his debut with Eugene Ormandy and The Philadelphia Orchestra Ultimately emigrating to the United States Pressler teaches at the Jacobs School of Music of Indiana University where he holds an endowed chair as Distinguished Professor As founding member of the Beaux Arts Trio he alone survived the ensemble's changes in membership during its unprecedented 53 year history Setting the standard for piano trio performance the Beaux Arts Trio elevated the

ensemble type to a par with the string quartet in over seven thousand performances hundreds of award winning recordings and extensive broadcasts

**One Woman in a Hundred** Mary Sue Welsh, 2013-01-22 Gifted harpist Edna Phillips 1907 2003 joined the Philadelphia Orchestra in 1930 becoming not only that ensemble's first female member but also the first woman to hold a principal position in a major American orchestra Plucked from the Curtis Institute of Music in the midst of her studies Phillips was only twenty three years old when Leopold Stokowski one of the twentieth century's most innovative and controversial conductors named her principal harpist This candid colorful account traces Phillips's journey through the competitive realm of Philadelphia's virtuoso players where she survived and thrived thanks to her undeniable talent determination and lively humor Drawing on extensive interviews with Phillips her family and colleagues as well as archival sources *One Woman in a Hundred* chronicles the training aspirations setbacks and successes of this pioneering woman musician Mary Sue Welsh recounts numerous insider stories of rehearsal and performance with Stokowski and other renowned conductors of the period such as Arturo Toscanini Fritz Reiner Otto Klemperer Sir Thomas Beecham and Eugene Ormandy She also depicts Phillips's interactions with fellow performers the orchestra management and her teacher the wily and brilliant Carlos Salzedo Blessed with a nimble wit Phillips navigated a plethora of challenges ranging from false conductors cues to the advances of the debonair Stokowski and others She remained with the orchestra through some of its most exciting years from 1930 to 1946 and was instrumental in fostering harp performance commissioning many significant contributions to the literature This portrait of Phillips's exceptional tenure with the Philadelphia Orchestra also reveals the behind the scenes life of a famous orchestra during a period in which Rachmaninoff declared it the finest orchestra the world has ever heard Through Phillips's perceptive eyes readers will watch as Stokowski melds his musicians into a marvelously flexible ensemble world class performers reach great heights and make embarrassing flubs Greta Garbo comes to Philadelphia to observe her lover Leopold Stokowski at work and the orchestra encounters the novel experience of recording for Walt Disney's *Fantasia* A colorful glimpse into a world class orchestra at the height of its glory *One Woman in a Hundred* tells the fascinating story of one woman brave enough and strong enough to overcome historic barriers and pursue her dreams

*Setting the Record Straight* Colin Symes, 2004-11-29 The words surrounding music influence how we listen to it



## Reviewing **Maestro Myth The Great Conductors In Pursuit Of Power**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Maestro Myth The Great Conductors In Pursuit Of Power**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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