

# Reverberations: interviews with the world's leading musicians

Jacobson, Robert

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# Reverberations Interviews With The Worlds Leading Musicians

**Kenneth Morgan**



## **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      **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      *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      **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 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

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

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

**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 Dymant 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 Dymant then analyses recordings of the symphonies by these conductors and highlights aspects which the composer might well have commended Finally Dymant 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

**Serving Genius** Thomas D Saler, 2024-03-18 *Serving Genius* tells the life story of Carlo Maria Giulini one of the most renowned and beloved conductors of the twentieth century Detailing Giulini's extraordinary professional career Thomas D Saler also chronicles Giulini's personal life including his musical awakening while growing up amid the spectacular beauty of the Dolomite mountains his years as a student in Rome's Academy of St Cecilia his conscription into the Italian army during World War II his nine months in hiding for his anti fascist and pacifist beliefs and his selfless devotion to his wife Marcella A humble master who shunned the limelight Giulini took a deeply emotional and subjective approach to making music Saler provides uniquely detailed analysis of Giulini's nuanced musicianship and the way he conveyed that musicianship to the orchestra through physical gestures Meditating on the very art of conducting at which Giulini excelled Saler discusses each of the conductor's major musical appointments including stints with the Chicago Symphony Orchestra Philharmonia Orchestra Vienna Symphony and Los Angeles Philharmonic The book also addresses his repertoire of choice leadership style and moral framework Drawing on extensive interviews with Giulini's family music critics arts administrators orchestra members and collaborating soloists *Serving Genius* draws out the personal amid the professional life of this giant among twentieth century conductors

**Billboard**, 1974-12-21 In its 114th year *Billboard* remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

*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

**And So I Sing** Rosalyn M. Story, 1990-02 Black women bring a host of influences and ideologies with them to opera as well as their spirituality their strengths and passions The exclusion of blacks from opera for so many generations impoverished both the artists and the artistic world from which they were barred Imagine if Leontyne Price had been born 50 years earlier during a time when she would not have been allowed on an American opera stage This book not only supplies portraits of the greatest artists for future generations of students of black art and culture but also rescues from history's shadows the lost legacies of geniuses born too soon Photos

**Fritz Reiner, Maestro and Martinet** Kenneth Morgan, 2010-10-01 This award winning book now available in paperback is the first solid appraisal of the legendary career of the eminent Hungarian born conductor Fritz Reiner 1888-1963 Personally enigmatic and often described as difficult to work with he was nevertheless renowned for the dynamic galvanization of the orchestras he led a nearly unrivaled technical ability and high professional standards Reiner's influence in the United States began in the early 1920s and lasted until his death Reiner was also deeply committed to serious music in American life especially through the promotion of new scores In **Fritz Reiner Maestro and Martinet** Kenneth Morgan paints a very real portrait of a man who was both his own worst enemy and one of the true titans of his profession

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Adolf Busch, Toscanini in Britain Christopher Dymont, 2012 This is the first book to describe Arturo Toscanini's activities the life he led his concerts and recording sessions during his visits to London and elsewhere in Britain in the years 1900-1952 During the 1930s Arturo Toscanini conducted many concerts broadcast by the BBC from London's Queen's Hall where he also made some unsurpassed recordings Drawing on newly researched material in British and American archives Christopher Dymont reveals how the most renowned and influential conductor of the twentieth century notoriously microphone shy though he was came to conduct so frequently in London a tale replete with unexpected twists turns and ingenious stratagems Toscanini's dominating influence on London critics and audiences in the period covered by the narrative extending through to his final appearances at the Royal Festival Hall in 1952 is copiously documented from contemporary sources Dymont also presents fresh evidence showing how the remarkable combination of passionate conviction and architectural mastery that characterised Toscanini's conducting was grounded not only in his obsessive study of the score but also in his awareness of performing traditions dating back to the mid nineteenth century This book will fascinate those with a particular interest in Toscanini's career and recorded legacy It is also essential reading for anyone with an interest in the history of conducting and recording in the first half of the twentieth century set against the vividly evoked backdrop of London's concert scene of the period This comprehensive study includes both an annotated table of all

Toscanini's London concerts and his EMI discography CHRISTOPHER DYMENT has written extensively about historic conductors since the 1970s particularly Felix Weingartner and Arturo Toscanini His first book on Weingartner was published in 1976     The Publishers' Trade List Annual ,1980     **The New York Times Book Review** ,1975     **The British Library General Catalogue of Printed Books 1976 to 1982** British Library,1983

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