

"We finished it exactly 11.30, as planned. The last scene of the Rhine Ring to be recorded was the last scene of Walküre. In the central room we stood hands, and although I do not remember it very clearly, I am sure that our thoughts went to the same direction, taking us back to an incident in that afternoon in September 1914 when the Rheingold I had just first recorded in the National. It seemed like fifteen hours ago, the size of the Ring took, instead of seven years, but it was all there at last, for the pressure and future generation to judge. 'Die Erde' Homer said, as he came to, quoting from his Art Two monologue, 'Die Erde'."

I went into the empty hall. The orchestra had gone. Looking up to see the big open stage in the dimmed lights I could see our three Rheingolders sitting here and there perched by Nibelungen in the opening scene of Rheingold; Flapdud in a big purple hat, communicating with Wotan; the eighteen girls and the screaming children, Brünnhilde and Wotan; the golden horn and the sword in Act One of Siegfried; and Father Time in his little room at the back. I thought of Christa Ludwig as Wotan in the scene to Brunnhilde with such quiet intensity in Act One of Götterdämmerung. "So now it, says like Wotan..."; the moment of Puck's charm in Act Two, and Puck's Black Hagen, and Father Time when the Rheingolders' motive rings out in the scene, the death of Siegfried, so nobly sung by Wotan, and the enormous singing of Nibelung in the Immolation scene. And I thought of Homer, the incomparable Homer, who had just a few moments ago sung 'Ihren Elter' and 'Ihre der Frau, der Frau an die, die Frau' with such nobility and sorrow as words cannot describe.

I thought of Boris, working himself to exhaustion, never losing his patience and yet never making an artistic compromise. I thought of my colleagues, and of all those in London and Zurich who had helped and supported us over the years, who had let us have our heads and pointed us the money and the conditions not just to make a recording of the Ring, but to do the job properly to the best of our abilities.

"Standing in the empty hall at the end of the last Walküre scene, with memories rushing all around us, we felt a strange mixture of sadness and pleasure. For better or worse, it was over. But now, even if it had been a major part of our lives, and it would not come our way again."

The Viking Press
New York

John Culshaw

RING RESOUNDING

Viking

John Culshaw

RING RESOUNDING

*The stirring account
of how Wagner's
Der Ring des Nibelungen
was recorded
for the first time*



Ring Resounding

William Berger



Ring Resounding:

Ring Resounding John Culshaw, 2012 Nothing in the history of recording approaches Decca's mammoth venture in producing Wagner's Ring complete for the first time. It was eight years in the making and this book tells the story of how it was made and the people who made it, written by the man who as the recording producer was in charge of the whole project. Conducted by the great Georg Solti, Decca's recording has been voted the best recording ever made. All the celebrated Wagner singers of their age take their places in the story, including Birgit Nilsson, Kirsten Flagstad, Hans Hotter, Dietrich Fischer-Dieskau, Gottlob Frick, and Wolfgang Windgassen. The recording was made in Vienna with the Viennese Philharmonic Orchestra, and Culshaw displayed extraordinary dedication to Wagner's musical requirements and to putting into practice his own belief that a stereo recording could create a theatre of the mind. This is the story of how the recording evolved and how it frequently almost came to grief. More than that, it is the story of how a new medium recorded opera in stereo reached fulfilment and how this ground-breaking recording became seen as the highly influential gold standard for the future.

Ring Resounding John Culshaw, 1972 **Ring Resounding** John Culshaw, 2005 It took eight years to record Wagner's Ring for the first time. The recording producer tells the story of how this grew from a wild imaginative idea into a mammoth project moving through crisis and chaos to triumph. He also talks about the Vienna Philharmonic Orchestra and the great singers who were involved in the project. *Ring Resounding* John Culshaw, 1976 Billboard, 1967-11-11 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. LIFE, 1972-08-04 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest most amazing collection of professional photography on the internet. Users can browse, search, and view photos of today's people and events. They have free access to share print and post images for personal use. *The Musical Work* Michael Talbot, 2000-05-01 Like literature and art, music has works. But not every piece of music is called a work, and not every musical performance is made up of works. The complexities of this situation are explored in these essays, which examine a broad swathe of western music. From plainsong to the symphony, from Duke Ellington to the Beatles, this is at root an investigation into how our minds parcel up the music that we create and hear. *Official Gazette of the United States Patent Office* USA Patent Office, 1908 *NPR The Curious Listener's Guide to Opera* William Berger, 2002-02-05 Major composers including Mozart, Wagner, Verdi, Puccini, and Strauss. Legendary singers from the great divas to the Three Tenors. What to look for and listen to at the opera. The history of opera and why it endures. Stylistic variations and basic theoretical underpinnings. Appreciating the art form. Biographies of the opera's greatest artists. A survey of classic operas. **Official Gazette of the United States Patent Office** United States Patent Office, 1908 **Benjamin Britten in Context** Vicki P. Stroeher, Justin Vickers, 2022-04-21 Benjamin Britten, pianist.

conductor educator composer of a wide range of music from large scale operas and choral works to string quartets and songs is acknowledged as a pivotal figure in mid twentieth century Britain This volume explores the contexts for his multi faceted career and his engagement with his contemporaries in music art literature and film British musical institutions royal and governmental entities and the church as well as his ground breaking projects philosophical and ideological tenets The book is thematically structured in five parts Britten s relationships with Peter Pears his close friends mentors and colleagues musical life in Britain his interactions with previous and contemporary generations of composers his professional work with choreographers librettists stage designers and directors and his socio cultural religious and political environment The chapters shed light on the many opportunities and challenges of post war British musical life that shaped Britten s creative output

The Concise Oxford Dictionary of Music Michael Kennedy, Joyce Bourne, 2004-04-22 The Concise Oxford Dictionary of Music is the most authoritative and up to date dictionary of music available in paperback Coverage includes musical terms from allegro to zingaro and musical works from Aida to Zauberflöte as well as composers librettists musicians singers and orchestras It provides a mine of information for all lovers of music The book includes musical instruments and their history and covers living composers and performers with over 150 added for this edition

BOOK JACKET The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020 Opera has always been controversial not only because of how vastly expensive it is to produce It has historically been a vital and complex mixture of high art and commerce socially elite and popular or middle class the new and the increasingly old When a city wants a new landmark building an opera house is very often the solution why should this still be the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence This new collection addresses questions that are key to opera s past present and future Why is the art form apparently so arthritically canonical with the top ten titles all more than a century old accounting for nearly a quarter of all performances world wide Why is this top heavy system of production becoming still more restrictive even while the repertory is seemingly expanding notably to include early music Why did the operatic canon evolve so differently from that of concert music And why has that evolution attracted so comparatively little attention from scholars Why finally if opera houses all over the world are dutifully honoring their audiences loyalty to these favorite works are they having to struggle so hard financially Answers to these and other problems are offered here by 26 musicologists historians and industry professionals working in a wide range of contexts Topics range from the seventeenth century to the present day and from Russia to England and continental Europe to the Americas In an effort to reflect the contested nature of most of the issues facing opera each topic is addressed by two essays introduced jointly by the respective authors and followed by a jointly compiled list of further reading These paired essays complement each other in different ways for example by treating the same geographical location in different periods by providing different national or regional

perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions and expectations and breathes fresh air into the fields of music and cultural history **The New York Times Book Review**, 1977

Sound in the Age of Mechanical Reproduction David Suisman, Susan Strasser, 2011-10-11 During the twentieth century sound underwent a dramatic transformation as new technologies and social practices challenged conventional aural experience As a result sound functioned as a means to exert social cultural and political power in unprecedented and unexpected ways The fleeting nature of sound has long made it a difficult topic for historical study but innovative scholars have recently begun to analyze the sonic traces of the past using innovative approaches Sound in the Age of Mechanical Reproduction investigates sound as part of the social construction of historical experience and as an element of the sensory relationship people have to the world showing how hearing and listening can inform people's feelings ideas decisions and actions The essays in Sound in the Age of Mechanical Reproduction uncover the varying dimensions of sound in twentieth century history Together they connect a host of disparate concerns from issues of gender and technology to contests over intellectual property and government regulation Topics covered range from debates over listening practices and good citizenship in the 1930s to Tokyo Rose and Axis radio propaganda during World War II to CB radio culture on the freeways of Los Angeles in the 1970s These and other studies reveal the contingent nature of aural experience and demonstrate how a better grasp of the culture of sound can enhance our understanding of the past

Performing Music in the Age of Recording Robert Philip, 2004-04-10 What is the relationship between performance and recording What is the impact of recording on the lives of musicians Comparison of the lives of musicians and audiences in the years before recordings with those of today Survey of the changing attitudes toward freedom of expression the globalization of performing styles and the rise of the period instrument movement

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 *International History of the Recording Industry* Pekka Gronow, Ilpo Saunio, 1999-07-26 This book explores the fascinating world of the record business its technology the music and the musicians from Edison s phonograph to the compact disc The great artists Caruso Toscanini Louis Armstrong Elvis Presley and their successors all achieved fame through the medium of records and in turn have influenced the recording industry But just as important are the record producers those invisible figures who decide from behind the scenes how a record will sound The history of recording is also the history of record companies the book follows the vicissitudes of the multinational giants without neglecting the small pioneering labels which have brought valuable new talents to the fore **Spiritual Lives of the Great Composers** Patrick Kavanaugh, 1996 This is a compelling and inspiring look at spiritual beliefs that influenced some of the world s greatest composers now revised and expanded with eight additional composers **Collected Poems** John Dryden Corbet, 1877

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