

# ON CONDUCTING:

(UEBER DAS DIRIGIREN)

A TREATISE ON  
STYLE IN THE EXECUTION OF CLASSICAL MUSIC

BY  
RICHARD WAGNER

TRANSLATED BY  
EDWARD DANNREUTHER.

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*Second Edition.*

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# On Conducting A Treatise On Style In Execution Of Classical Music

**Richard Wagner**



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*Execution of Classical Music* Wagner have been appended The footnotes throughout are the translator s The following pages  
are intended to form a record of my experience in a department of music which has hitherto been left to professional routine  
and amateur criticism I shall appeal to professional executants both instrumentalists and vocalists rather than to conductors  
since the executants only can tell whether or not they have been led by a competent conductor I do not mean to set up a  
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*On Conducting. A Treatise on Style in the Execution of Classical Music ...*  
Translated by E. Dannreuther Richard Wagner,Edward Dannreuther,1887      *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 , **Reference Lists of the Drexel Institute Library** Drexel Institute of Art, Science, and Industry Library,1894 [The Cambridge Companion to Opera Studies](#) Nicholas Till,2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline

## **On Conducting A Treatise On Style In Execution Of Classical Music** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has are more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **On Conducting A Treatise On Style In Execution Of Classical Music**, a literary masterpiece that delves deep in to the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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