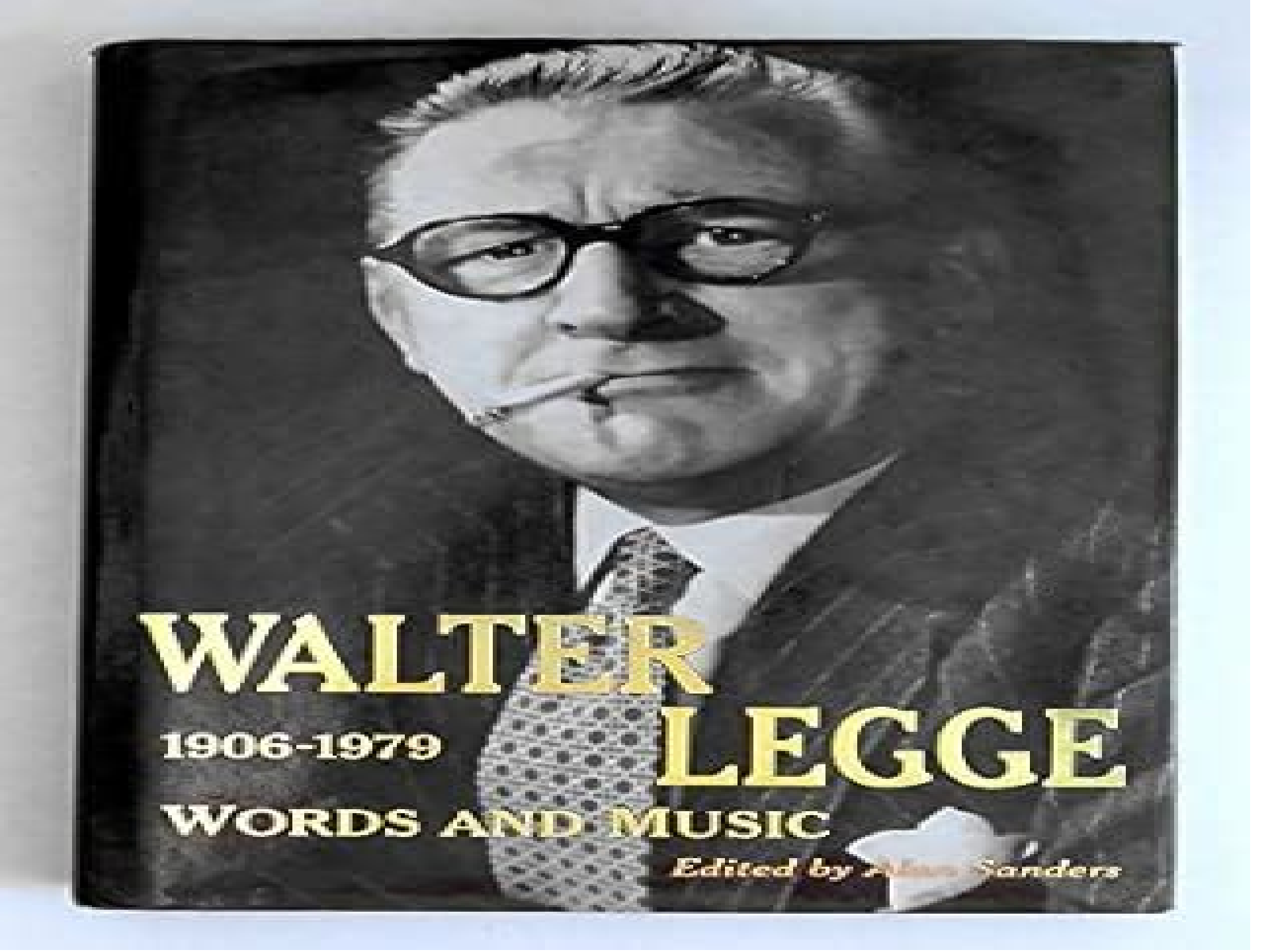


A black and white portrait of Walter Legge, a middle-aged man with glasses, wearing a suit and tie, and holding a cigarette in his mouth. The portrait is the background for the book cover.

WALTER 1906-1979 WORDS AND MUSIC LEGG

Edited by Alan Sanders

Walter Legge Words And Music

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Walter Legge Words And Music:

Walter Legge Walter Legge,1998 Walter Legge was one of the greatest ever record producers His many other activities included founding a great orchestra the Philharmonia which he ran for eighteen years as a benevolent dictator Music formed the central core of his life but the printed word was also a vital source of inspiration and education In his writings Walter Legge reveals clearly the many facets of his own remarkable personality and from his correspondence with the great names of his day we gain rich insight into the musical world in which he played so great a part *The Cambridge Companion to Recorded Music* Nicholas Cook,Eric Clarke,Daniel Leech-Wilkinson,John Rink,2009-11-26 From the cylinder to the download the practice of music has been radically transformed by the development of recording and playback technologies This Companion provides a detailed overview of the transformation encompassing both classical and popular music Topics covered include the history of recording technology and the businesses built on it the impact of recording on performance styles studio practices viewed from the perspectives of performer producer and engineer and approaches to the study of recordings The main chapters are interspersed by short takes short contributions by different practitioners ranging from classical or pop producers and performers to record collectors Combining basic information with a variety of perspectives on records and recordings this book will appeal not only to students in a range of subjects from music to the media but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture *The Art of Record Production* Simon Zagorski-Thomas,Katia Isakoff,Serge Lacasse,Sophie Stévançe,2016-04-01 The playback of recordings is the primary means of experiencing music in contemporary society and in recent years classical musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally Record production can indeed be treated as part of the creative process of composition At the same time training in the use of these forms of technology has moved from an apprentice based system into university education Musical education and music research are thus intersecting to produce a new academic field the history and analysis of the production of recorded music This book is designed as a general introductory reader a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field The book is divided into three sections covering historical approaches theoretical approaches and case studies and practice There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress *Singing in the Age of Anxiety* Laura Tunbridge,2018-07-11 In New York and London during World War I the performance of lieder German art songs was roundly prohibited representing

as they did the music and language of the enemy But as German musicians returned to the transatlantic circuit in the 1920s so too did the songs of Franz Schubert Hugo Wolf and Richard Strauss Lieder were encountered in a variety of venues and media at luxury hotels and on ocean liners in vaudeville productions and at Carnegie Hall and on gramophone recordings radio broadcasts and films Laura Tunbridge explores the renewed vitality of this refugee musical form between the world wars offering a fresh perspective on a period that was pervaded by anxieties of displacement Through richly varied case studies *Singing in the Age of Anxiety* traces how lieder were circulated presented and consumed in metropolitan contexts shedding new light on how music facilitated unlikely crossings of nationalist and internationalist ideologies during the interwar period *While Spring and Summer Sang: Thomas Beecham and the Music of Frederick Delius* Lyndon

Jenkins,2017-07-05 Sir Thomas Beecham is often described as having championed the music of Frederick Delius and this is no exaggeration From the moment he heard Delius s music as a young man Beecham was captivated by its strange romantic beauty and its hold on him remained firm During the next 50 years he promoted Delius s music through a series of unrivalled performances unearthing early pieces arranging others and recording most of them sometimes more than once Lyndon Jenkins provides the first in depth study of this extraordinary creative relationship Starting with the first meeting of the composer and conductor in 1907 Jenkins charts Beecham s gradual introduction of Delius s compositions to British and foreign audiences the operatic premi s and revivals the Delius festivals that he organized in 1929 and 1946 and the formation of the Delius Trust upon the composer s death in 1934 Also described is Beecham s continuing crusade for Delius s music up to his own death in 1961 which included a model edition of the scores a biography and an internationally celebrated recorded legacy The book includes a critical discography Lyndon Jenkins provides a vivid account of an achievement that remains without parallel in the history of British music *Tenor* John Potter,2009-06-02 00 Prelims 1672 01 Chapter 1672 02

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Singing the Classical, Voicing the Modern Amanda J. Weidman,2006-07-18 DIVAn ethnographic history and critique of the emergence of South Indian carnatic music as a classical music in the 20th century div *Ariane & Bluebeard* Matthew Brown,Th. Emil Homerin,2022-11-01 Maurice Maeterlinck described his libretto *Ariane et Barbe bleue* as a sort of legendary opera or fairy opera in three acts In 1907 Paul Dukas finished setting Maeterlinck s libretto to music and the opera s Paris premiere was lauded as a landmark in operatic history *Ariane Bluebeard From Fairy Tale to Comic Book Opera* offers a comprehensive interdisciplinary look at this historic opera including its structure reception and cultural implications This lively collection juxtaposes chapters from experts in music literature the visual arts gender studies and religion and philosophy with vibrant illustrations by comic artist P Craig Russell and interviews with performers and artists Featuring material from newly discovered documents and the first English translation of several important sources *Ariane Bluebeard*

allows readers to imagine the operain its various incarnations as symbolist show comic book children s fairy tale and more

Ernest Newman Paul Watt,2017 Frontcover Contents List of Figures Preface and Acknowledgements Chronology of Newman s Life and Works Abbreviations 1 Ernest Newman and the Challenge of Critical Biography PART I The Freethought Years 2 Formation of a Critical Sensibility The 1880s and 1890s 3 Social Literary and Musical Criticism 1893 1897 4 A Rationalist Manifesto Pseudo Philosophy at the end of the Nineteenth Century 1897 5 Music History and the Comparative Method Gluck and the Opera 1895 PART II The Mainstream Years 6 From Manchester to Moscow Essays on Music 1900 1920 7 The World of Music Essays in the Sunday Times 1920 1958 8 Biographical and Musicological Tensions The Man Liszt 1934 9 Sceptical and Transforming Books on Wagner 1899 1959 10 Conclusion Ernest Newman Remembered Appendix Newman s Freethought Lectures 1894 1896 Bibliography Index

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

Letters from a Life Benjamin Britten,2008 Letters by the British composer to his friends family and colleagues document his life from school days to the end of World War II

Recording History Peter Martland,2013 In *Recording History* Peter Martlanduses a range of archival sources to trace the genesis and early development of the British record industry from1888 to 1931 A work of economic and cultural history that draws on a vast range of quantitative data itsurveys the commercial and business activities of the British record industry like no other work of recording history has before Martland s study charts the successes and failures of this industry and its impact on domestic entertainment

Showcasing its many colorful pioneers from both sides of the Atlantic Recording History is first and foremost an account of The Gramophone Company Ltd a precursor to today's recording giant EMI and then the most important British record company active from the late 19th century until the end of the second decade of the twentieth century Martland's history spans the years from the original inventors through industrial and market formation and final take off including the riveting battle in recording formats Special attention is given to the impact of the First World War and the that followed in its wake Scholars of recording history will find in Martland's study the story of the development of the recording studio of the artists who made the first records from which some like Italian opera tenor Enrico Caruso earned a fortune and the change records wrought in the relationship between performer and audience transforming the reception and appreciation of musical culture Filling a much needed gap in scholarship Recording History documents the beginnings of the end of the contemporary international record industry

Dennis Brain Stephen Gamble, William C. Lynch, 2011 The British horn player Dennis Brain 1921 1957 is commonly described by such statements as the greatest horn player of the 20th Century a genius and a legend He was both a prodigy and popularizer famously performing a concerto on a garden hose in perfect pitch On his usual concert instrument his tone was of unsurpassed beauty and clarity complemented by a flawless technique The recordings he made with Herbert von Karajan of Mozart's horn concerti are considered the definitive interpretations Brain enlisted in the English armed forces during World War II for seven years joining the National Symphony Orchestra in wartime in 1942 After the war he filled the principal horn positions in both the Philharmonia and Royal Philharmonic Orchestras He later formed his own wind quintet and began conducting Composers including Benjamin Britten and Paul Hindemith lined up to write music for him Even fifty years after his tragic death at the age of 36 in an auto accident in 1957 Peter Maxwell Davies was commissioned to write a piece in his honor Stephen Gamble and William Lynch have conducted numerous interviews with family friends and colleagues and uncovered information in the BBC archives and other lesser known sources about recordings that were previously unknown This volume describes Brain's life and analyzes in depth his musical career Its appendices of information on performances will appeal to music historians and its details on Brain's instruments and equipment will be useful to horn players

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

The Callas Imprint: A Centennial Biography Sophia Lambton, 2023-12-02 2024 ARSC Awards Winner Best Historical Research in Recorded Classical Music Coating opera's roles in opulence Maria Callas 1923 1977 is a lyrical enigma Seductress villainess and victor queen and crouching slave she is a gallery of guises instrumentalists would kill to engineer made by a single voice But while her craftsmanship has stood the test of time Callas' image has contested defamation at the hands of saboteurs of beauty Twelve years in the making this voluminous labour of love explores the singer with the reverence she dealt her heroines The Callas Imprint A Centennial Biography reaps never before seen correspondence and archival documents worldwide to illustrate the complex of their multi faceted creator closing in on her

self contradictions self descriptions attitudes and habits with empathic scrutiny It swivels readers through the singer s on and offstage scenes and flux of fears and dreams the double life of all performers In its unveiling of the everyday it rolls a vivid film reel starring friends and foes and nobodies vignettes that make up life It s verity It s meritable storytelling Not unlike the Callas art Jean Sibelius and His World Daniel M. Grimley,2011-08-08 New perspectives on the greatest Finnish composer of all time Perhaps no twentieth century composer has provoked a more varied reaction among the music loving public than Jean Sibelius 1865 1957 Originally hailed as a new Beethoven by much of the Anglo Saxon world he was also widely disparaged by critics more receptive to newer trends in music At the height of his popular appeal he was revered as the embodiment of Finnish nationalism and the apostle of a new musical naturalism Yet he seemingly chose that moment to stop composing altogether despite living for three more decades Providing wide cultural contexts contesting received ideas about modernism and interrogating notions of landscape and nature Jean Sibelius and His World sheds new light on the critical position occupied by Sibelius in the Western musical tradition The essays in the book explore such varied themes as the impact of Russian musical traditions on Sibelius his compositional process Sibelius and the theater his understanding of music as a fluid and improvised creation his critical reception in Great Britain and America his late style in the incidental music for The Tempest and the parallel contemporary careers of Sibelius and Richard Strauss Documents include the draft of Sibelius s 1896 lecture on folk music selections from a roman clef about his student circle in Berlin at the turn of the century Theodor Adorno s brief but controversial tirade against the composer and the newspaper debates about the Sibelius monument unveiled in Helsinki a decade after the composer s death The contributors are Byron Adams Leon Botstein Philip Ross Bullock Glenda Dawn Goss Daniel Grimley Jeffrey Kallberg Tomi M kel Sarah Menin Max Paddison and Timo Virtanen

Indian Classical Music and the Gramophone, 1900-1930 Vikram Sampath,2022-06-30 In 1902 The Gramophone Company in London sent out recording experts on expeditions across the world to record voices from different cultures and backgrounds All over India it was women who embraced the challenge of overcoming numerous social taboos and aesthetic handicaps that came along with this nascent technology Women who took the plunge and recorded largely belonged to the courtesan community called tawaifs and devadasis in North and South India respectively Recording brought with it great fame brand recognition freedom from exploitative patrons and monetary benefits to the women singers They were to become pioneers of the music industry in the Indian sub continent However despite the pioneering role played by these women their stories have largely been forgotten Contemporaneous with the courtesan women adapting to recording technology was the anti nautch campaign that sought to abolish these women from the performing space and brand them as common prostitutes A vigorous renaissance and arts revival movement followed leading to the creation of a new classical paradigm in both North Indian Hindustani and South Indian Carnatic classical music This resulted in the standardization universalization and institutionalization of Indian classical music This newly created classical paradigm impacted future recordings of The

Gramophone Company in terms of a shift in genres and styles Vikram Sampath sheds light on the role and impact of The Gramophone Company's early recording expeditions on Indian classical music by examining the phenomenon through a sociocultural historical and musical lens The book features the indefatigable stories of the women and their experiences in adapting to recording technology The artists from across India featured are Gauhar Jaan of Calcutta Janki Bai of Allahabad Zohra Bai of Agra Malka Jaan of Agra Salem Godavari Bangalore Nagarathnamma Coimbatore Thayi Dhanakoti of Kanchipuram Bai Sundarabai of Pune and Husna Jaan of Banaras

The Correspondence of Jean Sibelius and Rosa Newmarch, 1906-1939 Jean Sibelius, Rosa Newmarch, 2011 This edition provides the full set of letters in English translation It is complemented by the letters online availability in their original language Rosa Harriet Newmarch 1857-1940 was well known in her lifetime as the leading British authority on Russian music yet she also enjoyed a long and close friendship with the Finnish composer Jean Sibelius 1865-1957 This edition traces a personal and professional relationship that lasted more than three decades as documented in more than 130 letters notes and telegrams currently held in the National Archives of Finland The correspondence conducted in a mixture of French and German reveals the intense friendship between Sibelius and Newmarch sheds detailed light on Newmarch's contribution to the development of musical life in Britain and provides some of Sibelius's most intimate commentary on his own works as well as on those of other composers This edition contains the complete extant correspondence between Newmarch and Sibelius in English translation complemented by comprehensive commentaries on the events and personalities referred to and is prefaced by an extensive introduction outlining Newmarch's definitive role in promoting Sibelius and his music in early twentieth century Britain An appendix reproduces a previously unknown programme note that Newmarch wrote for the first British performance of Sibelius's Fourth Symphony The book's translation and publication of the letters in English is complemented by the letters online availability in their original language PHILIP ROSS BULLOCK is University Lecturer in Russian at the University of Oxford and Tutor and Fellow at Wadham College Oxford

BBC Music Magazine, 2007

Hamilton Harty Jeremy Dibble, 2013 An in depth study of the life of Sir Hamilton Harty 1879-1941 pianist composer and conductor of the Hall Orchestra who arguably made Manchester the most important focus for music in Britain in his day Sir Hamilton Harty 1879-1941 is best known as the conductor of the Hall Orchestra who arguably made Manchester the most important focus for music in Britain in his day This book chronicles and analyses Harty's illustrious career from his establishment as London's premiere accompanist in 1901 to his years as a conductor between 1910 and 1933 first with the LSO and then with the Hall to his American tours of the 1930s Tragically Harty died from cancer in 1941 at the age of only 61 This book also looks at Harty's life as a composer of orchestral and chamber works and songs notably before the First World War Although Harty's music cleaved strongly to a late nineteenth century musical language he was profoundly influenced during his days in Ulster and Dublin by the Irish literary revival A great exponent of Mozart and especially Berlioz Harty was also a keen exponent of

British music and an active supporter of American composers such as Gershwin Harty's role in the exposition of standard and new repertoire and his relationship with contemporary composers and performers are also examined against the perspective of other important major British conductors such as Sir Thomas Beecham Malcolm Sargent and Sir Henry Wood. Additionally the book analyses the debates Harty provoked on the subjects of women orchestral players jazz modernism and the music of Berlioz. JEREMY DIBBLE is Professor of Music at Durham University and author of *John Stainer A Life in Music* The Boydell Press 2007 and monographs on C Hubert H Parry Charles Villiers Stanford and Michele Esposito.

Unveiling the Magic of Words: A Report on "**Walter Legge Words And Music**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Walter Legge Words And Music**," a mesmerizing literary masterpiece penned with 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 affect the souls of its readers.

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