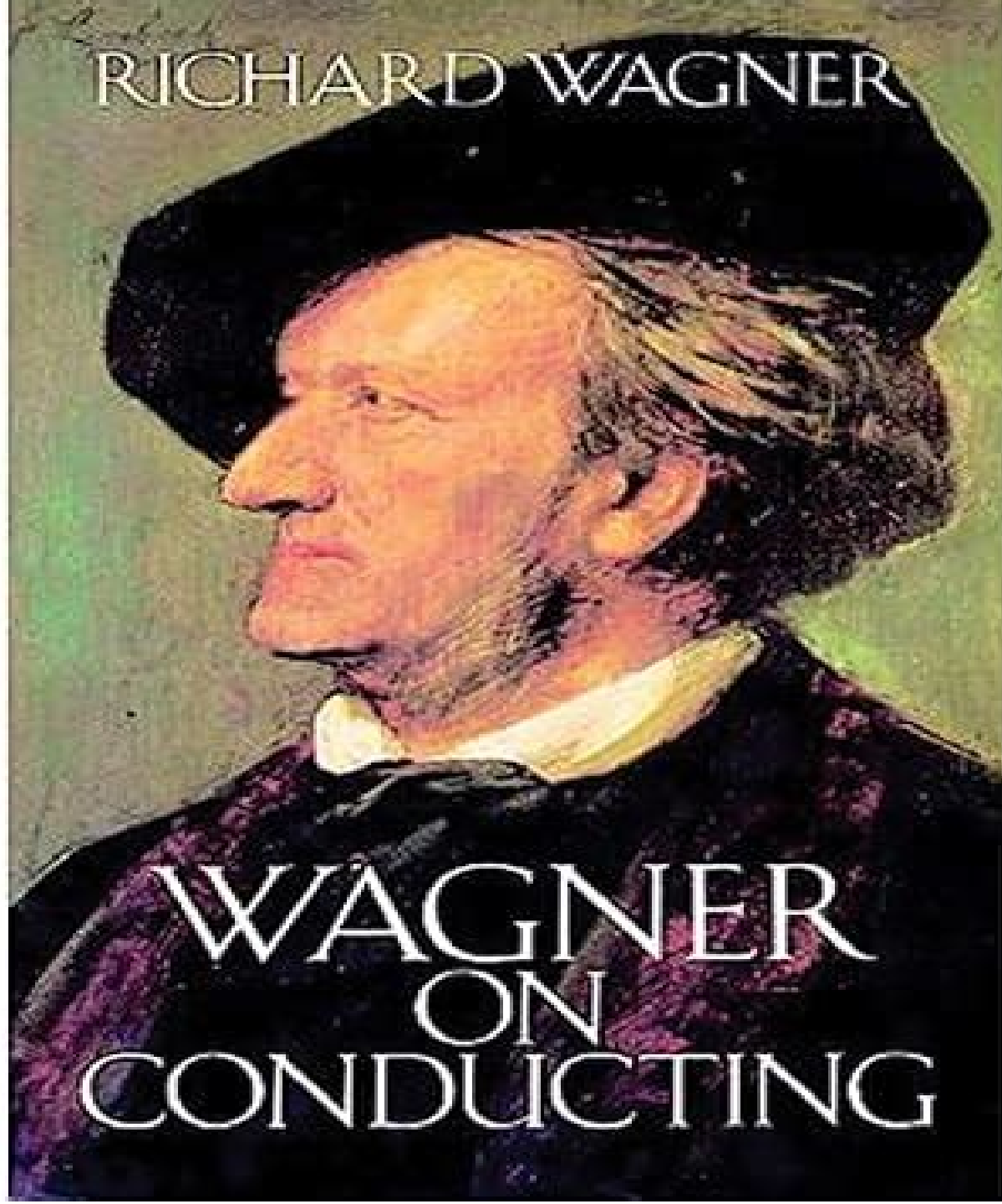


RICHARD WAGNER



WAGNER
ON
CONDUCTING

Wagner On Conducting Dover S On Music

Ted Gioia



Wagner On Conducting Dover S On Music:

The Cambridge Companion to Conducting José Antonio Bowen, 2003-11-20 In this wide ranging inside view of the history and practice of conducting analysis and advice comes directly from working conductors including Sir Charles Mackerras on opera Bramwell Tovey on being an Artistic Director Martyn Brabbins on modern music Leon Botstein on programming and Vance George on choral conducting and from those who work closely with conductors a leading violinist describes working as a soloist with Stokowski Ormandy and Barbirolli while Solti and Abbado s studio producer explains orchestral recording and one of the world s most powerful managers tells all The book includes advice on how to conduct different types of groups choral opera symphony early music and provides a substantial history of conducting as a study of national traditions It is an unusually honest book about a secretive industry and managers artistic directors soloists players and conductors openly discuss their different perspectives for the first time *The Cambridge History of Musical*

Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

Conducting with Feeling , 2001 Meredith Music Resource A thought provoking collection of ideas by today s leading conductors on how a conductor develops feelings for a piece of music and communicates those feelings to an ensemble

After Wagner Mark Berry, 2014 This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the writing of those histories Historical musicology reckons with intellectual and cultural history and vice versa The after of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition Parsifal in which Wagner attempted to go beyond his achievement in the Ring to write after himself is followed by two apparent antipodes the strenuously modernist Arnold Schoenberg and the stheticist Richard Strauss Discussion of Strauss s Capriccio partly in the light of Schoenberg s Moses und Aron reveals a more political work than either first acquaintance or the composer s intention might suggest Then come three composers from subsequent generations Luigi Dallapiccola Luigi Nono and Hans Werner Henze Geographical context is extended to take in Wagner s Italian successors the problem of political emancipation in and through music drama takes another turn here confronting challenges and opportunities in more

avowedly politically engaged art A final section explores the world of staging opera of so called Regietheater as initiated by Wagner himself Stefan Herheim's celebrated Bayreuth production of Parsifal and various performances of Lohengrin are discussed before looking back to Mozart Don Giovanni and forward to Alban Berg's Lulu and Nono's Al gran sole carico d'amore Throughout the book invites us to consider how we might perceive the aesthetic and political integrity of the operatic work after Wagner After Wagner will be invaluable to anyone interested in twentieth century music drama and its intersection with politics and cultural history It will also appeal to those interested in Richard Wagner's cultural impact on succeeding generations of composers MARK BERRY is Senior Lecturer in Music at Royal Holloway University of London

Seeing Mahler: Music and the Language of Antisemitism in Fin-de-Siècle Vienna K.M. Knittel, 2016-04-01 No one doubts that Gustav Mahler's tenure at the Vienna Court Opera from 1897-1907 was made extremely unpleasant by the antisemitic press The great biographer Henry Louis de La Grange acknowledges that it must be said that antisemitism was a permanent feature of Viennese life Unfortunately the focus on blatant references to Jewishness has obscured the extent to which ordinary attitudes about Jewish difference were prevalent and pervasive yet subtle and covert The context has been lost wherein such coded references to Jewishness would have been immediately recognized and understood By painstakingly reconstructing the language of antisemitism Knittel recreates what Mahler's audiences expected saw and heard given the biases and beliefs of turn of the century Vienna Using newspaper reviews cartoons and memoirs Knittel eschews focusing on hostile discussions and overt attacks in themselves rather revealing how and to what extent authors call attention to Mahler's Jewishness with more subtle language She specifically examines the reviews of Mahler's Viennese symphonic premieres for their resonance with that language as codified by Richard Wagner though not invented by him An entire chapter is also devoted to the Viennese premieres of Richard Strauss's tone poems as a proof text against which the reviews of Mahler can also be read and understood Accepting how deeply embedded this way of thinking was not just for critics but for the general population certainly does not imply that one can find antisemitism under every stone What Knittel suggests ultimately is that much of early criticism was unease rather than objective reactions to Mahler's music a new perspective that allows for a re-evaluation of what makes his music unique thought provoking and valuable Great Wagner Conductors Jonathan Brown, 2014-01-30 This is the Ebook version of the award winning Great Wagner Conductors published in 2012 now scarce in print It contains corrections to the hardback edition and remedies some omissions to the discographies It also contains all 723 illustrations in the book brilliantly illuminated many showing the conductors at work Some of these are rare some are in colour These are not displayed in the free sample Great Wagner Conductors is the first in depth study to bring the great historical Wagner conductors to life through anecdote their own views on Wagner's music reports of their performances throughout the world and their recordings There is a substantial introductory chapter on Wagner what he was like as a conductor of his own works and what he wanted of his conductors then follow chapters on Hans von Bülow Hans Richter

Anton Seidl Hermann Levi Felix Mottl Karl Muck Artur Nikisch Albert Coates Gustav Mahler Felix Weingartner Bruno Walter Arturo Toscanini Artur Bodanzky Wilhelm Furtwängler Fritz Busch Erich Kleiber Hans Knappertsbusch Clemens Krauss Karl Böhm Richard Strauss Otto Klemperer and Fritz Reiner Thousands of reviews of performances from many countries have been distilled to bring us as close as we can to knowing what the conductors were really like There are comprehensive discographies setting out what the conductors recorded Rare recordings are documented There is comment on or excerpts from reviews of all the major recordings and on many of the more obscure A section on timings of actual and recorded performances from Wagner onwards reveals how widely practice has varied There is a Select Bibliography and an Index The level of detail achieved is quite breathtaking wrote David Patmore in *Classical Recordings Quarterly* reviewing the hardback It extends to a vast arsenal of footnotes as a resource they will be amazingly useful in a vast range of different contexts For anyone interested in conducting from the mid nineteenth century onwards and in particular the performance of Wagner this book will be an essential acquisition Its strength lies in the collection of so many different and varied contemporary reports of Wagner in performance from approximately 1850 to 1960 If this is where your interest lies it will provide much fascinating reading Winter 2012 *Great Wagner Conductors* is a major contribution to the literature on this subject wrote Gary Galo in the *ARSC Journal* and belongs in the library of every serious Wagner enthusiast May 2013 The book was awarded an Association for Recorded Sound Collections ARSC Award for Excellence in Historical Recorded Sound Research in 2013

The Power of Music Roger Kennedy, 2020-07-31 Emotion is an integral aspect of musical experience music has the power to take us on an emotional and intellectual journey transforming the listener along the way The aim of this book is to examine the nature of this journey using a variety of perspectives No one discipline can do justice to music's complexity if one is to have a sense of the whole musical experience even if one has to break up the whole experience into various elements for the purposes of clarification The issues raised have some relationship to psychoanalytic understanding and listening as after all psychoanalysis is a listening discipline its bedrock is listening to the patient's communications While of course there are significant differences between understanding of and listening to a musical performance and a patient in a consulting room the book explores common ground Evidence from neuroscience indicates that music acts on a number of different brain sites and that the brain is likely to be hard wired for musical perception and appreciation and this offers some kind of neurological substrate for musical experiences or a parallel mode of explanation for music's multiple effects on individuals and groups After various excursions into early mother baby experiences evolutionary speculations and neuroscientific findings the book's main emphasis is that it is the intensity of the artistic vision which is responsible for music's power That intense vision invites the viewer or the listener into the orbit of the work engaging us to respond to the particular vision in an essentially intersubjective relationship between the work and the observer or listener This is the area of what we might call the human soul Music can be described as having soul when it hits the emotional core of the listener And of course there is soul music

whose basic rhythms reach deep into the body to create a powerful feeling of aliveness One can truly say that music of all the arts is most able to give shape to the elusive human subject or soul *Music* Ted Gioia,2019-10-15 A dauntingly ambitious obsessively researched Los Angeles Times global history of music that reveals how songs have shifted societies and sparked revolutions Histories of music overwhelmingly suppress stories of the outsiders and rebels who created musical revolutions and instead celebrate the mainstream assimilators who borrowed innovations diluted their impact and disguised their sources In *Music A Subversive History* Ted Gioia reclaims the story of music for the riffraff insurgents and provocateurs Gioia tells a four thousand year history of music as a global source of power change and upheaval He shows how outcasts immigrants slaves and others at the margins of society have repeatedly served as trailblazers of musical expression reinventing our most cherished songs from ancient times all the way to the jazz reggae and hip hop sounds of the current day *Music A Subversive History* is essential reading for anyone interested in the meaning of music from Sappho to the Sex Pistols to Spotify

Conducting Opera Joseph Rescigno,2020-06-15 *Conducting Opera* discusses operas in the standard repertory from the perspective of a conductor with a lifetime of experience performing them It focuses on Joseph Rescigno s approach to preparing and performing these masterworks in order to realize what opera can uniquely achieve a fusion of music and drama resulting in a whole that is greater than the sum of its parts Opening with a chapter discussing his performance philosophy Rescigno then covers Mozart s most performed operas standards of the bel canto school including Rossini s *Il barbiere di Siviglia* five of Verdi s works including *La traviata* a selection of Wagner s compositions followed by French Romantic operas such as Bizet s *Carmen* Puccini s major works and finally four operas by Richard Strauss A useful appendix contains a convenient guide to the scores available online *Conducting Opera* includes practical advice about propelling a story forward and bringing out the drama that the music is meant to supply as well as how to support singers in their most difficult moments Rescigno identifies particularly problematic passages and supplies suggestions about how to navigate them In addition he provides advice on staying true to the several styles under discussion

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn Sholes,2018-05-24 Who inspired Johannes Brahms in his art of writing music In this book Jacquelyn E C Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music By analyzing newly identified allusions alongside previously known musical references in works such as the B Major Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She highlights Brahms s ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted attitudes toward the material to which he alludes Ultimately Brahms s music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti J S Bach Haydn Mozart

Schubert Schumann Wagner and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history

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