

Concerto Cd

Scholars have long recognized Carl Maria von Weber as the father of the German Romantic and Nationalist music. The success of his opera *Der Freischütz* almost single handedly brought German operatic style onto the world stage, competing with and challenging established operatic traditions in France and Italy. Indeed the overtures to his last three operas, *Der Freischütz*, *Euryanthe*, and *Oberon* initiated the genre of the concert overture and are a part of the standard repertoire for most modern symphony orchestras. His works in other genres, including his various concerti and chamber works also stand as centerpieces in the modern concert hall. In *Experiencing Carl Maria von Weber: A Listener's Companion*, Joseph Morgan walks readers through the many masterpieces that comprise Weber's oeuvre, providing key insights by integrating critical points in the composer's life with the burgeoning Romantic and Nationalist movements in Germany that Weber's music came to champion. Morgan brings to life the musical character of Weber's most important compositions, from his most popular works such as his programme work *Aufforderung zum Tanz* (*Invitation to the Dance*), his majestic solo pieces, and his path-breaking song cycle *Die Temperamente beim Verluste der Geliebten* (*Temperaments on the Loss of a Lover*). At every turn, Morgan brings together biographical, political, aesthetic, and historical matters to inform our understanding of Weber's compositional genius. From the virtuosity of his piano works and their influence on Liszt and Chopin to his relationships with composers from the earliest parts of the 19th century, including Giacomo Meyerbeer, Franz Schubert and Beethoven, *Experiencing Carl Maria von Weber* reveals not only the compositional genius of this figure in Romantic music, but his achievements as well as a conductor, music director, and critic who lent his powerful support to his musical peers on stage and page.

Barcelonian Gaspar Cassadó (1897-1966) was one of the greatest cello virtuosos of the twentieth century and a notable composer and arranger, leaving a vast and heterogeneous legacy. In this book, Gabrielle Kaufman provides the first full-length scholarly work dedicated to Cassadó, containing the results of seven years of research into his life and legacy, after following the cellist's steps through Spain, France, Italy and Japan. The study presents in-depth descriptions of the three main parts of Cassadó's creative output: composition, transcription and performance, especially focusing on Cassadó's plural and multi-faceted creativity, which is examined from both cultural and historical perspectives. Cassadó's role within the evolution of twentieth-century cello performance is thoroughly examined, including a discussion regarding the musical and technical aspects of performing Cassadó's works, aimed directly at performers. The study presents the first attempt at a comprehensive catalogue of Cassadó's works, both original and transcribed, as well as his recordings, using a number of new archival sources and testimonies. In addition, the composer's significance within Spanish twentieth-century music is treated in detail through a number of case studies, sustained by examples from recovered score manuscripts. Illuminated by extraordinary source material *Gaspar Cassadó: Cellist, Composer and Transcriber* expands and deepens our knowledge of this complex figure, and will be of crucial importance to students and scholars in the fields of Performance Practice and Spanish Music, as well as to professional cellists and advanced cello students.

Drawing on recent ideas that explore new environments and the changing situations of composition and performance, Simon Emmerson provides a significant contribution to the study of contemporary music, bridging history, aesthetics and the ideas behind evolving performance practices. Whether created in a studio or performed on stage, how does electronic music reflect what is live and living? What is it to perform 'live' in the age of the laptop? Many performer-composers draw upon a 'library' of materials, some created beforehand in a studio, some coded 'on the fly', others 'plundered' from the widest possible range of sources. But others refuse to abandon traditionally 'created and structured' electroacoustic work. Lying behind this maelstrom of activity is the perennial relationship to 'theory', that is, ideas, principles and practices that somehow lie behind composers' and performers' actions. Some composers claim they just 'respond' to sound and compose 'with their ears', while others use models and analogies of previously 'non-musical' processes. It is evident that in such new musical practices the human body has a new relationship to the sound. There is a historical dimension to this, for since the earliest electroacoustic experiments in 1948 the body has been celebrated or sublimated in a strange 'dance' of forces in which it has never quite gone away but rarely been overtly present. The relationship of the body performing to the spaces around has also undergone a revolution as the source of sound production has shifted to the loudspeaker. Emmerson considers these issues in the framework of our increasingly 'acousmatic' world in which we cannot see the source of the sounds we hear.

Rudolf Serkin

Morceaux de salon, op. 10

The American Recorder Society Discography Project

Moments musicaux, op. 16 (piano solo)

Frederick Delius

Billboard

Rockin' the Classics and Classicizin' the Rock:

Presents the life and works of the contemporary British composer Kenneth Leighton.

*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.*

*The second edition of *The American Piano Concerto Compendium* reveals to professional and amateurs pianists forty percent more works than the first edition from 1985. It is a valuable resource not only for pianists and conductors, but also for orchestras, teachers, students, music historians and critics, collectors, and concert attendees.*

A Research and Information Guide

Sergei Rachmaninov Concerto No. 2 For Piano & Orchestra in C Minor, Op. 18

Keyboard concertos : Vol. 2 / CD 34 : Concerto No. 2 in E Major for piano and orchestra BWV 1053. Concerto No. 4 in A Major for piano and orchestra BWV 1055 / CD 34. / J.S. Bach, Glenn Gould

Handel

Fritz Reiner, Maestro and Martinet

Lili Kraus

Cellist, Composer and Transcriber

Guide to the Tuba Repertoire is the most comprehensive investigation ever undertaken into the

literature and discography of any single musical instrument. Under the direction of R. Winston Morris and Daniel Perantoni, this publication represents more than 40 years of research by dozens of leading professionals throughout the world. The guide defines the current status of the tuba and documents its growth since its inception in 1835. Contributors are Ron Davis, Jeffrey Funderburk, David Graves, Skip Gray, Charles A. McAdams, R. Winston Morris, Mark A. Nelson, Timothy J. Northcut, Daniel Perantoni, Philip Sinder, Joseph Skillen, Kenyon Wilson, and Jerry A. Young.

First English-language study of Anton Heiller (1923-1979), one of the twentieth-century's most influential organists

*This historic reference edition contains an outstanding CD recording by internationally renowned artist, Idil Biret, who records on the Naxos label. She has made more than 70 recordings including the complete solo piano works and all the concertos of Chopin, Brahms and Rachmaninoff. At the age of fifteen, Biret graduated from the Paris Conservatoire with three first prizes. She went on to study with Alfred Cortot and then Wilhelm Kempff, who considered her his finest student. She has received numerous awards including: Lily Boulanger Memorial, Boston; Harriet Cohen - Dinu Lipatti gold medal, London; Chevalier de l'Ordre du Merite, France; State Artist, Turkey and many others. Contents: Morceaux de salon, Op. 10 * Moments musicaux, Op. 16.*

A Listener's Companion

Advances in Database Technology - EDBT 2002

The Gramophone Classical Catalogue

Max Bruch

Fritz Reiner

Experiencing Carl Maria von Weber

Violin Virtuosos

Disability and Music Performance examines discriminatory social practices in music conservatoria, orchestras, music festivals and music competitions, which limit disabled people's access to music performance at a professional level. Of particular interest are the disabling barriers that musicians with an intellectual, physical, sensory or neurological disability—or an acquired brain injury—encounter in the world of Western classical music, both as students and as professional performers. This book collects data in the form of semi-structured interviews and video and audio recordings to explore the voice, concerns and suggestions expressed by musicians with disabilities. It examines their perceptions of both inclusive and discriminatory practices in music institutions as well as the representation of, and audio-visual recordings by, key musical figures with disabilities. Its findings aim to contribute to the wellbeing of musicians with impairments by challenging disabling social practices that see them as inferior. This publication offers performers, teachers and researchers new perspectives for exploring some of the most common social dynamics in encounters between normative audiences, musicians and music critics, and musicians with disabilities. It invites the reader to recognise disability as a rightful identity category in music performance and to dismantle the disabling barriers that limit the participation of disabled people in music-making.

By the time of his death in 2010 at the age of 84, Sir Charles Mackerras had achieved widespread recognition, recorded extensively and developed into a conductor of major international significance. In addition to areas in which he already had forged a distinctive and definitive profile (Janacek, Mozart, Handel, Sullivan) he revisited - and rethought - much of the standard repertoire. The last thirty years were particularly momentous in the coming to fruition of so many cherished projects: not only the Janacek operas but the Gilbert and Sullivan series, the Mozart operas, the two Beethoven cycles, other projects with the Scottish Chamber Orchestra (Schumann and Brahms at Edinburgh; the outstanding late Mozart) and at the Royal Opera House and the Met. Unspoilt by fame, and undeterred by personal tragedies and increasing physical frailty, he remained productive and inventive: for him music-making, whether with world-class professionals or with students, was a kind of joyous oxygen that kept him going right to the end. A detailed narrative account of his life by Nigel Simeone is complemented by chapters written by performers and scholars who worked closely with him: Alfred Brendel, Dame Janet Baker, David Lloyd-Jones, Dame Anne Evans, Sir Antonio Pappano, Sir Nicholas Hytner, John Tyrrell and Jiri Zahradka. There are also chapters based on interviews with his family. The book is illustrated with photographs, both informal and professional, and is supplemented by an up-to-date discography, by listings of all the performances of Janacek operas Sir Charles conducted and of all his concerts in Czechoslovakia and the Czech Republic. While Sir Charles' whole life is considered, emphasis is given to his final quarter century in which so many important projects were realized. This book celebrates and epitomizes an exceptional life. NIGEL SIMEONE has published books on Janacek, Messiaen and Bernstein. JOHN TYRRELL has published books on Janacek and Czech opera and, with Sir Charles Mackerras, edited two Janacek operas. Contributors: Janet Baker, Alfred Brendel, Ales Brezina, Rosenna East, Anne Evans, Nicholas Hytner, Simon Keenlyside, David Lloyd-Jones, David Mackie, Chi-chi Nwanoku, Antonio Pappano, Nigel Simeone, John Stein, Heinz Stolba, Patrick Summers, John Tyrrell, Malcolm Walker, David Whelton, Jiri Zahradka

An alluring exploration of the people and the legendary craftsmanship behind a single Steinway piano Like no other instrument, a grand piano melds engineering feats with the magical sounds of great music: the thunder of a full-throated bass, the bright, delicate trill of the upper treble. Alone among the big piano companies, Steinway still crafts all of its pianos largely by hand, imbuing each one with the promise and burden of its brand. In this captivating narrative, James Barron of The New York Times tells the story of one Steinway piano, from raw lumber to finished instrument. Barron follows that brand-new piano-known by its number, K0862-on its eleven-month journey through the Steinway factory, where time-honored manufacturing methods vie with modern-day industrial efficiency. He looks over the shoulders of men and women-some second- and third-generation employees, some recently arrived immigrants-who transform wood and steel into a concert grand. Together, they carry on the traditions begun more than 150 years ago by the immigrants who founded Steinway & Sons-a family that soared to prominence in the music world and, for a while, in New York City's political and economic life. Barron also explores the art and science of developing a piano's timbre and character before its first performance, when the essential question will be answered: Does K0862 live up to the Steinway legend? From start to finish, Piano will charm and enlighten music lovers.

**Isaac Albeniz
Concerto in C Minor**

Classic CD.

Hungarian Pianist, Texas Teacher, and Personality Extraordinaire

Anton Heiller

Living Electronic Music

The author's stated purpose in writing *The Art of Cello Playing* is to present a progressive sequence of commentary and material as a basis for acquiring a sound technical foundation and basic playing competence to prepare the player for exploring the rich solo, orchestral, and chamber music literature of the instrument. To that end he has produced a comprehensive textbook and reference manual on beginning to advanced cello technique with emphasis on the vital beginning foundation. Louis Potter Jr., is particularly well qualified to make this contribution from his wide experience in teaching both classes and individuals at Michigan State University and at National Music Camp, Interlochen, Michigan.

Arguably the most important American composer of the century, Elliott Carter often has been more highly regarded in Europe than in his native land. Interest in his work has grown rapidly in recent years, however, and the celebration of his ninetieth birthday in December, 1998, accompanied by numerous performances and new recordings, undoubtedly will increase the attention of his fellow citizens to this remarkable figure. Authoritative and gracefully written, *The Music of Elliott Carter* engages composers, performers, and critics, and speaks to concert-goers, whether attuned to or alarmed by the formidable difficulty of Carter's music. David Schiff views the music from the perspective of the composer's development and relates his compositional techniques to those nonmusical arts—contemporary American poetry in particular—with which Carter has been deeply involved. The volume benefits from Schiff's extensive discussions of Carter's works with their most noted performers, including Heinz Holliger, Oliver Knussen, and Ursula Oppens, and from the generous cooperation of the composer himself. This new edition, a thoroughly reorganized, revised, and updated version of the book published in 1983, accounts for the many new works written by Carter since 1980 and accommodates the burgeoning critical literature on his music. Its features include many musical examples and a selected discography. In addition to the new foreword, the composer has provided his listing of three-to-six note chords and a note on "Voyage."

"An updated reissue of this classic biography of Max Bruch, whose violin concerto remains one of the most popular pieces in the repertoire"--Provided by publisher.

A Discography of the Recorder

The Music of Elliott Carter

A Selectively Annotated Discography: Second Supplement

Disability and Music Performance

Gaspar Cassadó

Organist, Composer, Conductor

Kenneth Leighton

(String Letter Publishing). An exceptional variety of dynamic violin soloists are making their mark on the world's stages at the dawn of this new century. *Violin Virtuosos* takes you into their world. In these compelling profiles, each musician reveals the personal, technical and psychological aspects of their lives in music: how they cope with isolation, how they approach and interpret their repertoire, and what kindles their passions and unites them with their audiences. This fascinating companion volume to *21st-Century Violinists* includes profiles of Joshua Bell, Chee-Yun, Vadim Repin, Kyung-Wha Chung, Hilary Hahn, Viktoria Mullova, Leila Josefowicz, Christian Tetzlaff, Mark Kaplan and other gifted performers. Also available: *21st-Century Violinists* 00699221 \$12.95

The Eighth International Conference on Extending Database Technology, EDBT 2002, was held in Prague, Czech Republic, March 25-27, 2002. It marks the 50th anniversary of Charles University's Faculty of Mathematics and Physics and is the most recent in a series of conferences dedicated to the dissemination and exchange of the latest advances in data management. Previous conferences occurred in Konstanz, Valencia, Avignon, Cambridge, Vienna, and Venice. The topical theme of this year's conference is Data Management in the New Millennium, which encourages the community to see beyond the management of massive databases by conventional database management systems and to extend database technology to support new services and application areas. The intention is to spur greater interest in more integrated solutions to user problems, which often implies the consideration of data management issues in entire information systems infrastructures. There is data (almost) everywhere, and data access is needed (almost) always and everywhere. New technologies, services, and applications that involve the broader notion of data management are emerging more rapidly than ever, and the database community has much to offer. The call for papers attracted numerous submissions, including 207 research papers, which is a new record for EDBT. The program committee selected 36 research papers, 6 industrial and applications papers, 13 software demos, and 6 tutorials for presentation at the conference. In addition, the conference program includes three keynote speeches, by Jari Ahola, Ian Horrocks, and Hans-Jörg Schek, and a panel.

This is authoritative biography of R. Murray Schafer—a preeminent Canadian composer, artist, educator, and activist—incorporates insights from the composer himself and his family to explore his entire opus from groundbreaking work in acoustic ecology to early, lesser known projects.

A Bio-bibliography

Score and Parts

Portrait(s) of Darius Milhaud

Flute Concerto

The Art of Cello Playing

The New Tuba Source Book

R. Murray Schafer

Her long and distinguished performing career included appearances with the world's major orchestras and over a hundred recordings."

Rock music of all varieties has been influenced by classical music and vice versa, both in the form of direct quotes and in the form of borrowings of style, composition, and instrumentation. The average listener may be unaware of the many links between rock music and the classics. One might remember a few examples, such as Walter Murphy's chart-topping "A Fifth of Beethoven" or Eric Carmen's "All by Myself," but pass them off as interesting anomalies. However, the influence of the classics on rock music is pervasive and grows from a long line of precedents. This second supplement to Janell R. Duxbury's original 1985 discography, *Rockin' the Classics and Classicizin' the Rock*, brings the earlier work and first supplement up-to-date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres. Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics. Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions. Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and/or written by rock artists. In these examples, the musical style varies from strict classical interpretations to pop-style orchestral renditions. The second supplement then expands Duxbury's original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses, selected samples of recorded rock music that simulate baroque or classical sound/structure, examples of the manifest influence of rock on classical music, and instances of rock artists and classical artists switching roles. Lastly, this discography updates the 1985 version and the first supplement with new information, expanded details, and minor corrections to the earlier works. An extended list of selected non-rock background examples is included in several new appendixes. The Preface is updated. A general index includes the names of classical composers, rock artists and groups, orchestras, choruses, orchestra conductors, sound recording producers, and song or instrumental titles. With its incomparable scope and content, this supplement, together with Duxbury's previous discography, and its first supplement will be appreciated by students, researchers, record collectors, trivia buffs, music industry employees, and fans of rock music and the classics.

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.

Stereo Review

8th International Conference on Extending Database Technology, Prague, Czech Republic, March 25-27, Proceedings

His Life and Works

Music at Michigan

Charles Mackerras

A Biography

The American Piano Concerto Compendium

Frederick Delius is among the most celebrated English composers of the 20th century. Widely studied and performed, his works are considered models of the British impressionist school and continue to fascinate students and scholars centuries later. This research guide serves as a ready reference for students and scholars, but will also be interesting to read and useful for anyone who wants to know where to begin to learn more about this important composer.

This book is the first biography of 20th-century pianist Rudolf Serkin, providing a narrative of Serkin's life with emphasis on his European roots and the impact of his move to America.

Based on his personal papers and correspondence, as well as extensive interviews with friends, family, and colleagues, the authors focus on three key aspects of Serkin's work, particularly as it unfolded in America: his art and career as a pianist, his activities as a pedagogue, including his long association with the Curtis Institute in Philadelphia, and his key role in institutionalizing a redefinition of musical values in America through his work as artistic director of the Marlboro Music School and Festival in Vermont. A candid and colorful blend of narrative and interviews, it offers a probing look into the life and character of this very private man and powerful musical personality.

This historic reference edition contains the complete preludes by Sergei Rachmaninoff; and an outstanding CD recording by internationally renowned artist, Idil Biret, who records on the Naxos label. She has made more than 70 recordings including the complete solo piano works and all the concertos of Chopin, Brahms and Rachmaninoff. At the age of fifteen, Biret graduated from the Paris Conservatoire with three first prizes. She went on to study with Alfred Cortot and then Wilhelm Kempff, who considered her his finest student. She has received numerous awards including: Lily Boulanger Memorial, Boston; Harriet Cohen - Dinu Lipatti gold medal, London; Chevalier de l'Ordre du Merite, France; State Artist, Turkey and many others. Contents: Prelude in C-sharp Minor, Op. 3, No. 2 * Preludes, Op. 23, Nos. 1-10 * Preludes, Op. 32, Nos. 1-13.

The Making of a Steinway Concert Grand

Preludes, op. 3, no. 2, op. 23 & op. 32 (piano solo)

The Gramophone

A Life

A Complete Textbook-method for Private Or Class Instruction

Gramophone

A Guide to Research

Handel's music forms one of the peaks of the Baroque style, and his career combined the benefits of patronage with a sturdy independence. This biography provides a comprehensive and balanced account of both the man and his music, drawing on the unusually rich legacy of contemporary documentary and musical sources. This newly revised edition of Handel incorporates material resulting from a recent resurgence in scholarly interest in and performances of Handel and his music.

This book presents the most up-to-date biography of the Spanish composer Isaac Albeniz (1860-1909) and is the first to offer a thorough, annotated bibliography in addition to an extensive discography, chronology, and list of works. The bibliography treats not only articles, books, dissertations, and exhibition publications, but also includes numerous reviews of his operas and other works. An overview of the nature and location of primary sources and the holdings of various archives (in England, France, Belgium, Germany, and Spain) is an especially useful feature of this book that is not available anywhere else. Albeniz's letters, manuscripts, library, photographs, and other important documents and personal effects are discussed. This guide to research sheds welcome light on one of the most important composers in the history of Spanish music, one whose works won the admiration of Faure, Debussy, and Messiaen, and exerted a profound influence on de Falla, Turina, and Rodrigo.

(String Solo). For viola and orchestra (piano reduction).

A Life in Music

Piano

Schwann CD.

The Complete Original Jacket Collection

Guide to the Tuba Repertoire, Second Edition

Thirty years after his death, Fritz Reiner's contribution--as a conductor, as a teacher (of Leonard Bernstein, among others), and as a musician--continues to be reassessed. Music scholar and long-time friend Philip Hart has written the definitive biography of this influential figure.