Huangqi Zhang

Heard Melodies are Sweet Edmund Pirouet, 1998

<u>Philharmonic Jubilee, 1932-1982</u> Jerrold Northrop Moore, 1982 This book celebrates the fiftieth anniversary of the London Philharmonic Orchestra. Drawing on the Orchestra s archives, and on the private collections of past and present players, it is a vivid evocation of the rise and often turbulent progress of one of Britain s great cultural institutions. The LPO was founded by Sir Thomas Beecham in 1932, and throughout its history has been richly documented in pictures. Rare photographs from the 1930s show the elegant world of Beecham's patronage in an Edwardian afterglow, a world which was shattered by the Second World War.

<u>Delius Concert</u> Sir Thomas Beecham, Edwin Evans, 1933 *Royal Albert Hall*, 1946

<u>The Cambridge Companion to the Orchestra</u> Colin Lawson,2003-04-24 This guide to the orchestra and orchestral life is unique in the breadth of its coverage. It combines orchestral history and orchestral repertory with a practical bias offering critical thought about the past, present and future of the orchestra as a sociological and as an artistic phenomenon. This approach reflects many of the current global discussions about the orchestra's continued role in a changing society. Other topics discussed include the art of orchestration, scorereading, conductors and conducting, international orchestras, recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener. Written by experts in the field, the book will be of academic and practical interest to a wide-ranging readership of music historians and professional or amateur musicians as well as an invaluable resource for all those contemplating a career in the performing arts.

Philharmonic Thomas Russell, 1953

Felix Aprahamian Felix Aprahamian, 2015 A picture of a highly creative music critic, notable for his humane commentary, as well as his promotion of contemporary French and British music. The music critic Felix Aprahamian (1914-2005) was a remarkable self-made man whose enormous influence in musical circles was deeply founded in his practical experience of promoting music in London, notably British and French composers. Early on he became interested in the organ and was soon corresponding with the leading French names of the day - André Marchal, Charles Tournemire, Maurice Duruflé and the young Olivier Messiaen. In 1933, the nineteen-year-old Aprahamian visited Frederick Delius in France, and while in Paris, met the aged Charles-Marie Widor. The surviving diaries, published here complete for the first time, document these events in detail. During the Second World War he acted as concert director of the London Philharmonic Orchestra, was the guiding spirit behind the influential Concerts de Musique Française and became assistant to Sir Thomas Beecham. After the liberation of Paris, a wide circle of outstanding French musicians and composers including Francis Poulenc, Messiaen, Pierre Bernac and Pierre Fournier became personal friends. Aprahamian made his name as music critic on The Sunday Times, where from 1948to 1989 he was required reading. He helped numerous young musicians to develop their careers and was associated with many musical organizations, notably the Delius Trust and Society. Prefaced by an illuminating biography, this collection sheds new light on Aprahamian's life and work. His diaries and BBC broadcasts uniquely illuminate London concert life from the 1930s to the 1960s, while his articles on many composers and musicians - nearly all friends and colleagues - testify to his promotion of French and British music. Examples of his record and concert reviews are included, and the book evokes the almost vanished world of a music criticism both humane and strict, paying tribute to music's spontaneous and absolute qualities. It will be of interest to anyone following London concert life in

the twentieth century; British and French music; writing about Debussy, Poulenc, Messaien and, in particular, Delius; as well as organ music. LEWIS FOREMAN is a writer on British music and the editor of The John Ireland Companion (The Boydell Press, 2011) and author of Bax: A Composer and His Times. SUSAN FOREMAN is author of various books on Whitehall and, together with Lewis Foreman, London. A Musical Gazetteer (2005).

Beecham Michael H. Gray, 1979

The Orchestra in England Reginald Nettel, 1972

<u>Marga Richter</u> Sharon Mirchandani,2012-11-16 This is the first full-length introduction to the life and works of significant American composer Marga Richter (born 1926), who has written more than one hundred works for orchestra, chamber ensemble, dance, opera, voice, chorus, piano, organ, and harpsichord. Still actively composing in her eighties, Richter is particularly known for her large-scale works performed by ensembles such as the London Philharmonic Orchestra and the Civic Orchestra of Chicago and for other pieces performed by prominent artists including pianist Menahem Pressler, conductor Izler Solomon, and violinist Daniel Heifetz. Interspersing consideration of Richter's musical works with discussion of her life, her musical style, and the origins and performances of her works, Sharon Mirchandani documents a successful composer's professional and private life throughout the twentieth century. Covering Richter's formative years, her influences, and the phases of her career from the 1950s to the present, Mirchandani closely examines Richter's many interesting, attractive musical works that draw inspiration from distinctly American, Irish/English, and Asian sources. Drawing extensively on interviews with the composer, Mirchandani also provides detailed descriptions of Richter's scores and uses reviews and other secondary sources to provide contexts for her work, including their relationship to modern dance, to other musical styles, and to 1970s feminism.

The Marks of a Maestro Raymond Holden, Stephen Mould, 2021-03-11 Only recently has it become obvious that conductors' annotated scores and marked orchestral parts are of great cultural, historical and musical importance. In the not-so-distant past, these artefacts had something of an uncertain status with many either languishing unopened in libraries and family archives or simply being dispersed or discarded. With the help of institutions such as the Royal Academy of Music, Harvard University and the New York Philharmonic Orchestra this has begun to change with their extensive collections of these materials now being made available to scholars and musicians. This element examines the emergence of these artefacts as didactic and interpretative tools and explores the ways in which the performance styles of ten iconic conductors active in the nineteenth, twentieth and twenty-first centuries are reflected in their annotated scores and marked orchestral parts of Mozart's Symphony No. 41, K. 551 ('Jupiter').

The Orchestra Danny Danziger, 1995

<u>The Royal Albert Hall: A Masterpiece for the 21st Century</u> Roger Williams,2010-10-14 The story of London's favourite village hall, written to celebrate its upgrading and refurbishment. With unprecedented access to the archives, it tells of the great pageant of events that have taken place here. Home of the world famous Proms, opera house, sports arena, meeting hall, ballroom - it was also the only place the Beatles and Rolling Stones shared the same bill.

A Conductor's Guide to Choral-Orchestral Works Jonathan D. Green,2003 Surveys large choralorchestral works written between 1900 and 1972 that contain some English text. Green examines eightynine works by forty-nine composers, from Elgar's Dream of Gerontius to Bernstein's Mass.

<u>Reflections</u> Jon Tolansky, Basil Tschaikov, 1996 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The London Philharmonic Discography, 1997-01-21 This great London orchestra made its debut in a recording session shortly before its first public concert in 1932 and now has well over a thousand recordings to its credit. All are dated and detailed for the first time in this meticulous study researched from primary sources. Commercial sessions account for most of the 1300 entries, but the main chronological sequence also includes live recordings and videos. Copious indexing allows access to the main chronological listings via performers, repertoire, record companies, or locations. The study can also be read as a cross-section of the work of the classical recording industry. Appendixes cover film soundtracks, recordings made by the London Philharmonic Choir independently of the orchestra, controversial attributions, and principal players in the orchestra. Indexes of (and notes on) the recorded repertoire, conductors who have recorded with the orchestra, and the studios, halls, and churches used as recording venues are supplemented by a comprehensive general index of soloists, singers (including full casts of operas), producers, engineers, and recording companies, giving easy access to a wealth of information, most of which has previously been unpublished.

A Basic Classical and Operatic Recordings Collection for Libraries Kenyon C. Rosenberg, 1987 No descriptive material is available for this title.

Adrian Boult Michael Kennedy, 1987

Conductors on Record John L. Holmes, 1982 This is a biographical dictionary of some 1500 conductors. . . . Much of this information is valuable and would be hard to find in other sources. The author's style is ingratiating and fresh. . . . His coverage is superb. Library Journal

<u>Inside the Recording Studio</u> Peter Andry, Robin Stringer, Tony Locantro, 2008 Record producer Peter Andry recounts his experiences over 50 years in the classical music industry in Inside the Recording Studio, offering portraits of great singers, instrumentalists, and conductors such as Maria Callas, Yehudi Menuhin, and Herbert von Karajan against a background of the dramatic changes in the recording industry.

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