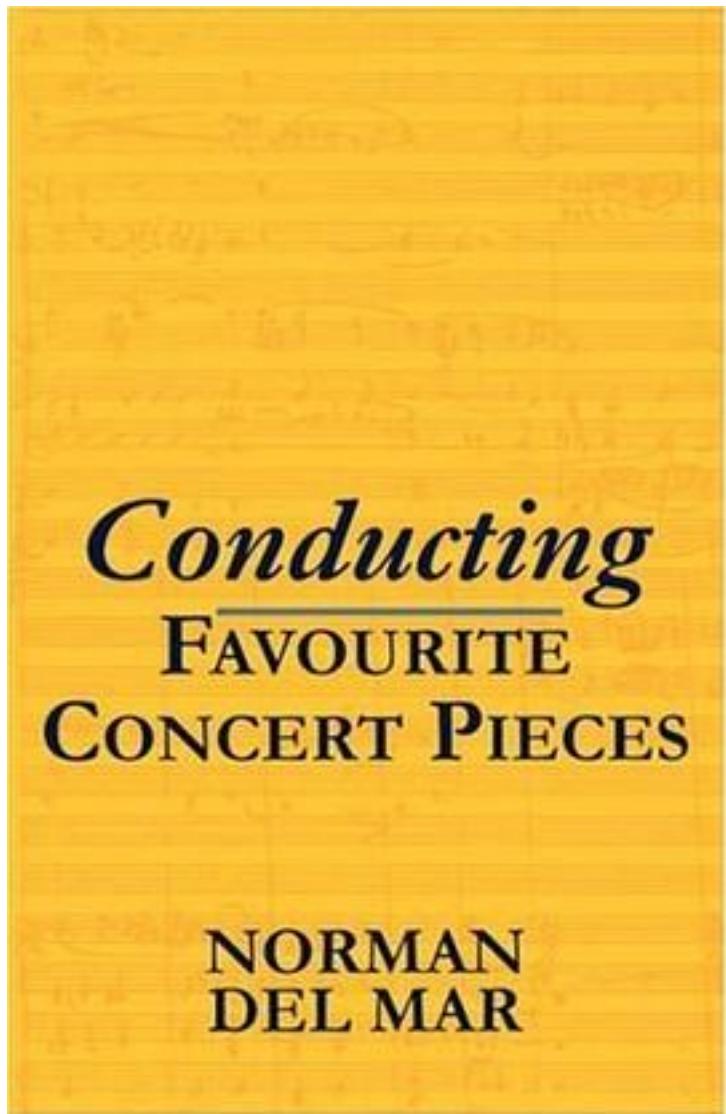


Conducting Favourite Concert Pieces



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This apparently haphazard collection of essays on the interpretation of more unusual concert pieces was chosen partly with a view to more imaginative programme planning, the other requirement being that each piece is by a composer whose output would never make up a whole book. There are many composers who wrote one, or two, masterpieces, yet failed to leave a worthy oeuvre; these are often forgotten when building programmes, yet they enhance so many when brought to mind. This compilation spans a little over a hundred years from the 19th and 20th centuries and all are colourful and attractive. Once again Norman Del Mar brings us his expertise in handling the orchestra over a wide variety of styles and complicated instrumentation, his compulsive enthusiasm and broad knowledge being an invaluable guide to both the aspiring conductor, the expert, and the music-loving listener alike. The twenty-two essays range from Russia to Spain, from Schonberg to Kodaly, from Wolf to Poulenc, with such firm favourites as *La Forza del Destino* revealing unexpected tricky moments and the *Four Sea Interludes* and *Passacaglia* from *Peter Grimes* full of hints and advice straight from Britten himself, for Norman Del Mar worked for many years with him at Aldeburgh and on tour with the English Opera Group.

作者介绍:

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