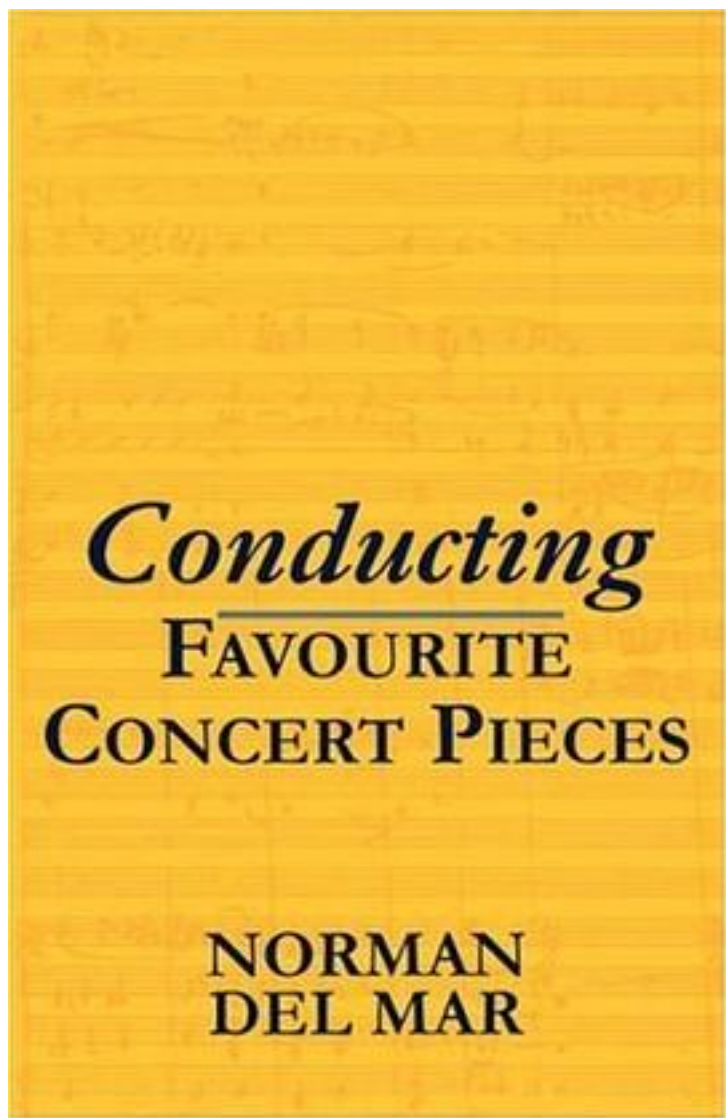


Conducting Favourite Concert Pieces



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著者:Norman Del Mar

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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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