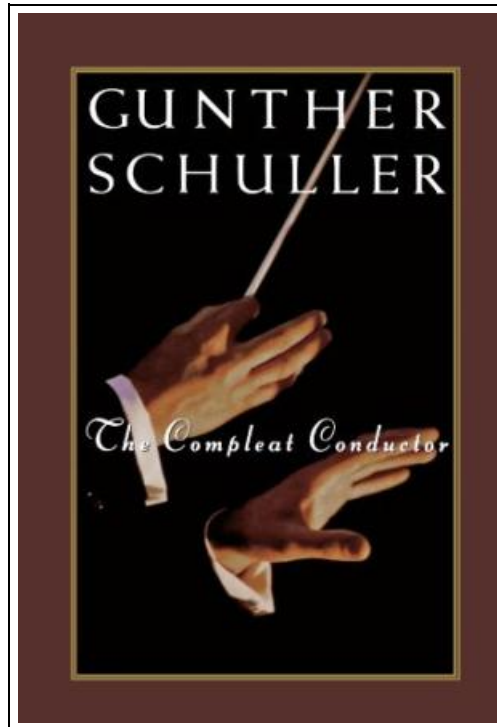


The Compleat Conductor



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Reviews

This book is great. I have go through and so i am confident that i will going to read through once again again in the future. I am just easily can get a satisfaction of looking at a written book.

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THE COMPLEAT CONDUCTOR



Oxford University Press. Paperback. Condition: New. 592 pages. Dimensions: 9.1in. x 6.0in. x 1.4in. A world-renowned conductor and composer who has led most of the major orchestras in North America and Europe, a talented musician who has played under the batons of such luminaries as Toscanini and Walter, and an esteemed arranger, scholar, author, and educator, Gunther Schuller is without doubt a major figure in the music world. Now, in *The Compleat Conductor*, Schuller has penned a highly provocative critique of modern conducting, one that is certain to stir controversy. Indeed, in these pages he castigates many of this century's most venerated conductors for using the podium to indulge their own interpretive idiosyncrasies rather than devote themselves to reproducing the composers' stated and often painstakingly detailed intentions. Contrary to the average concert-goer's notion (all too often shared by the musicians as well) that conducting is an easily learned skill, Schuller argues here that conducting is the most demanding, musically all-embracing, and complex task in the field of music performance. Conducting demands profound musical sense, agonizing hours of study, and unbending integrity. Most important, a conductor's overriding concern must be to present a composer's work faithfully and accurately, scrupulously following the score including especially dynamics and tempo markings with utmost respect and care. Alas, Schuller finds, rare is the conductor who faithfully adheres to a composer's wishes. To document this, Schuller painstakingly compares hundreds of performances and recordings with the original scores of eight major compositions: Beethoven's fifth and seventh symphonies, Schumann's second (last movement only), Brahms's first and fourth, Tchaikovsky's sixth, Strauss's *Till Eulenspiegel* and Ravel's *Daphnis et Chloe*, *Second Suite*. Illustrating his points with numerous musical examples, Schuller reveals exactly where conductors have done well and where they have mangled the composer's work. As he does so, he also...



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