

Dinu Lipatti

From the author of the giant bestseller, *Night Train to Lisbon*, comes a finely calibrated heartbreaker of a novel about fathers and daughters, great rises and sudden falls. It all starts with the death of Martijn van Vliet's wife. His grief-stricken young daughter, Lea, cuts herself off from the world, right up until the day that she hears a snatch of Bach being played on a violin by a Transfixer. Transfixed by the sweet melody, she emerges from her mourning, vowing to learn the instrument. Lea's all-consuming passion is matched by talent, and she becomes one of the finest violinists in the country - but as her fame blossoms, her relationship with her father only withers. Desperate to hold on to Lea, Martijn is driven to commit an act that threatens to destroy both his life and hers. The memory feats of famous musicians seem almost superhuman. Can such extraordinary accomplishments be explained by the same principles that account for more ordinary, even prodigious, abilities? To find out, a concert pianist videotaped her practice as she learned a new piece for performance, the third movement, Presto, of the Italian Concerto by J.S. Bach. The story of how the pianist went about learning, memorizing and polishing the piece is told from the viewpoints of the pianist (the second author) and of a cognitive psychologist (the first author) observing her. The counterpoint between these insider and outsider perspectives is framed by the observations of a social psychologist (the third author) about how the two viewpoints were reconciled. The book also accompanies the book provides for yet another perspective, allowing the reader to hear the polished performance. Written for both psychologists and musicians, the book provides a detailed description of how an experienced pianist organizes her practice, identifying stages of the learning process, characteristics of expert practice, and practice strategies. The book also provides a description of memorization. An analysis of what prominent pianists of the past century have said about memorization reveals considerable disagreement and confusion. Using previous work on memory as a starting point, the authors show how principles of memory developed by cognitive psychologists apply to musical performance and uncover the intimate connection between memory and interpretation.

Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special moments? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new "Hinson" will be an indispensable resource for many years to come.

Disability and Music Performance examines discriminatory social practices in music conservatoria, orchestras, music festivals and music competitions, which limit disabled people's 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 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-making, 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 identifying 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 dilemmas and 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-making, and to dismantle the disabling barriers that limit the participation of disabled people in music-making.

Dinu Lipatti Remembered

Hungarian Dances

Gabriel Fauré: The Songs and their Poets

Dinu Lipatti, His Last Recital

Dinu Lipatti, His Last Recital. Festival International de Besançon, September 16, 1950...

The Life and Death of Classical Music

DIV Johann Sebastian Bach - celebrated pipe organist, court composer and master of sacred music - was also a technical pioneer. Working in Germany in the early eighteenth century, he invented new instruments and carried out experiments in tuning, the effects of which are still with us today. Two hundred years later, a number of extraordinary musicians have utilised the music of Bach to a thrilling effect through the art of recording, furthering their own virtuosity and reinventing the composer for our time. In *Reinventing Bach*, Paul Elie brilliantly blends the stories of modern musicians with a polyphonic account of our most celebrated composer's life to create a spellbinding narrative of the changing place of music in our lives. We see the sainted organist Albert Schweitzer playing to a mobile recording unit set up at London's Church of All Hallows in order to spread Bach's organ works to the world beyond the churches, and Pablo Casals's Abbey Road recordings of Bach's cello suites transform the middle-class sitting room into a hotbed of existentialism; we watch Leopold Stokowski persuade Walt Disney to feature his own grand orchestrations of Bach in the animated classical-music movie *Fantasia* - which made Bach the sound of children's playtime and Hollywood grandeur alike - and we witness how Glenn Gould's Goldberg Variations made Bach the byword for postwar cool. Through the Beatles and Switched-on Bach and Gödel, Escher, Bach - through film, rock music, the Walkman, the CD and up to Yo-Yo Ma and the iPod - Elie

shows us how dozens of gifted musicians searched, experimented and collaborated with one another in the service of a composer who emerged as the prototype of the spiritualised, technically savvy artist. /div

Published for the first time: a rich epistolary dialogue revealing one master teacher's power to shape the cultural canon and one great composer's desire to embed himself within historical narratives.

Pianists – their lives, performances, and recordings – are detailed in this text, the second of a two-volume set. Each biographical essay emphasises musical background and training, special influences on development, significant performances, and more. Performance is analysed and emphasis given to style and repertoire. For those pianists who recorded, there are selective discographies and reviews of outstanding recordings. The authors attended many performances and often supply a personal dimension to the discussions. This readable work, containing extensive documented coverage of 100 artists, should be appreciated by scholar, student and music buff alike.

These three groundbreaking works by Julio Cortázar—a major figure of world literature and one of the founders of the Latin American Boom—are published together in one volume for the first time, in honor of the centenary of his birth. With his influential “counternovel” HOPSCOTCH and his unforgettable short stories, Cortázar earned a place among the most innovative authors of the twentieth century. HOPSCOTCH is a nonlinear novel about an Argentinean writer living in Paris; it consists of 155 short chapters that the author advises the reader to read out of order. BLOW-UP and WE LOVE GLENDA SO MUCH bring together the most famous of Cortázar’s short fiction, including “Axolotl,” “End of the Game,” “The Night Face Up,” “Continuity of Parks,” “Bestiary,” and “Blow-Up”. These are stories in which invisible beasts stalk children in their homes, the reader of a mystery finds out that he is the murderer’s intended victim, an injured motorcyclist is pursued by Aztec warriors, and a man becomes a salamander in a Parisian zoo. In Cortázar’s work, laws of nature, physics, and narrative fall away, leaving us with an astonishing new view of the world.

Nadia Boulanger

The Letters of Arturo Toscanini

Blijf bij mij

Continental Drift

Nineteenth-century Piano Music

Reinventing Bach

Two decades ago a critic characterised Marius Kociejowski as a poet ‘whose imagination prowls the geographical boundaries of western culture’. He has a Polish name, was born in Canada, and lives in London where he collects other exiles, listens to their lives and writes them up. God’s Zoo (Carcenet, 2014), Evan Jones describes as ‘a world journey through London’s exiled and émigré artists, writers, poets and musicians’. He likes middle-length forms, less the lyric than the epyllion, the epistle, dramatic monologue and eclogue. One of his tutelary spirits is the great Leopardi. Music is everywhere, notably Chopin and George Sand: music seems to propose some of the forms he chooses and how he modulates them. ‘All parts give meaning to the whole,’ he says, and proves it again and again. Kociejowski has produced over the last five decades a fine, refined body of work which this book celebrates.

Van zijn herinneringen maakt Jan Brokken verhalen, van zijn verhalen romans, van zijn romans tijdsdocumenten. Youri Egorov gold als de dichter onder de Russische meesterpianisten. Op tweeëntwintigjarige leeftijd ontvluchtte hij de Sovjet-Unie en vestigde zich in Amsterdam. Vijf jaar later leerde Jan Brokken hem kennen. In het huis van de dichter is het meeslepde verslag van hun vriendschap. Het is tegelijkertijd het onthullende portret van een naar vrijheid hunkerende kunstenaar, van een door angsten verteerde musicus die de ondergang tegemoet snelt en van het uitzinnige Amsterdam uit de jaren tachtig, dat in een dodenstad verandert als de aids-epidemie uitbreekt. In zijn zoeken naar zuiverheid, zijn hartstocht en roekeloosheid maar ook in zijn intense bescheidenheid en alles relativerende humor doet Youri Egorov niet onder voor die andere vermaarde Youri: dokter Zjivago

Als David, een Engelse priester, een Schotse parochie overneemt, is niet iedereen bereid hem te accepteren. Hij raakt bevriend met twee jonge mensen uit het dorp, Mark en Lisa, en komt in aanraking met een wereld die hij nauwelijks kan begrijpen. Elke dag lijkt het dorp donkerder te worden. Als het onafwendbare noodlot toeslaat, wordt zijn rustige leven het middelpunt van publieke hysterie. Blijf bij mij – de originele titel van O’Hagans roman is afkomstig is uit het wereldberoemde gedicht ‘In Memoriam’ van lord Tennyson – gaat over kunst en politiek, liefde en verandering, en is een verhaal over hoe wij nu leven. Gevangen in klassenstrijd en bedreigd door persoonlijke zwaktes ontdekt David wat er met de idealen van zijn generatie is gebeurd, terwijl ondertussen op zijn eigen drempel een religieuze oorlog woedt.

(Book). For more than 200 years, the piano has been an inspirational force in the world of music. The Piano shows how this characterful instrument has won its place at the center of the affections of music lovers everywhere. This is the first popular book to cover every aspect of the instrument's dynamic history, including: origins, technical developments, novelties and experiments; piano music throughout the centuries; profiles of the instruments' musical giants and analyses of their greatest works; and much more. With over 200 photographs and full color throughout, The Piano is a handsome tribute to a great musical personality. 192 pages, 9 1/2 x 11 1/4

Nadia Boulanger and the Stravinskys

Twentieth Century Music Writers - A Hyperlist

The Pianist's Bookshelf

Lipatti

Memory and Piano Performance

A Musician's Guide to the Alexander Technique

Specifically with the applications of the Technique to music making."

Julio Cortazar's crazed masterpiece, the forerunner of the Latin Boom in the 1960s - published in Vintage Classics for the first time 'Cortazar's masterpiece. This is the first great novel of Spanish America... A powerful anti-novel but, like deeply understood moments in life itself, rich with many kinds of potential meanings and intimations' Times Literary Supplement Dazed by the disappearance of his muse, Argentinian writer Horatio Oliveira wanders the bridges of Paris, the sounds of jazz and the talk of literature, life and art echoing around him. But a chance encounter with a literary idol and his new work - a novel that can be read in random order - sends Horatio's mind into further confusion. As a return to Buenos Aires beckons, Horatio's friend and fellow artist, Traveler, awaits his arrival with dread -the lives of these two young writers now ready to play out in an inexhaustible game of indeterminacy.

deSingel seizoenpocket 2009 - 2010

Studie over de Roemeense pianist en componist (1917-1950).

seizoenpocket 09-10

A Selected Correspondence

1,000 Recordings to Hear Before You Die

The True Story of Nicolae and Elena Ceausescus' Crimes, Lifestyle, and Corruption

Disability and Music Performance

"Festival International de Besançon", September 16, 1950... [By Walter Legge. Foreword by Madeleine Lipatti.].

A Communist spy chief reveals the unbridled and oppressive power wielded by the Party in Romania and other Eastern Bloc countries

Toen Maarten 't Hart acht jaar oud was, hoorde hij 'Wohl mir, dass ich Jesum habe' uit cantate 147 in de befaamde pianobewerking van Myra Hess. Het was het mooiste wat hij ooit gehoord had, en sindsdien is hij een hartstochtelijk bewonderaar van Johann Sebastiaan Bach. Bach is zijn oudste, diepste, grootste liefde. Zelfs Mozart, die hij toch ook onvoorwaardelijk bewondert, neemt in zijn hart niet zo'n grote plaats in als Bach. Dat is ook te danken aan het feit dat hij zich iedere dag aan de piano laaft aan de springlevende geest van dit onvergankelijke genie. In dit boek bespreekt hij een aantal biografische onduidelijkheden in het leven van Bach, probeert hij aan te tonen dat Bach rond 1730 in een crisis geraakte vanwege zijn huiselijke omstandigheden, geeft hij zijn visie op de cantates, de concerten, het Wohltemperierte Klavier, de andere klaviermuziek, de Matthäuspassion, de kamermuziek, en op de omvangrijke literatuur over het fenomeen Bach.

Fifty years after his death, Arturo Toscanini is still considered one of the greatest conductors in history, and probably the most influential. His letters, expertly collected, translated, and edited here by Harvey Sachs, will give readers a new depth of insight into his life and work. As Sachs puts it, they “reveal above all else a man whose psychological perceptions in general and self-knowledge in particular were much more acute than most people have thought likely.” They are sure to enthrall anyone interested in learning more about one of the great lives of the twentieth century. “This is a major contribution to our understanding of Toscanini and of several entire eras of late nineteenth- and twentieth-century musical life, especially the almost improvisatory looseness of opera in Italy, the glamour of European festivals, and the concert life of the United States. It’s also a wonderful, sometimes downright salacious read.”—New York Times “Toscanini’s large, cranky humanity comes alive throughout his letters, as it does in his best recordings.”—New York Review of Books “Edited with scrupulous care and wide-ranging erudition.”—Wall Street Journal “Sachs has served the conductor well . . . by editing this generously annotated and unprecedentedly revealing collection of letters that were written, usually in haste and often in fury, over the course of seventy years.”—Washington Post

How many composers, songwriters and lyricists wrote music in the twentieth century?? Who were they?? This first edition identifies more than 14,000 people who did so, and all are listed in this eBook alphabetically along with a hyperlink to their Wikipedia biographical data. Performers of blues, folk, jazz, rock & roll and R&B are included by default. PLEASE NOTE: THE HYPERLINKS IN THIS BOOK ONLY FUNCTION ON GOOGLE PLAY aka THE 'FLOWING' VERSION. The hyperlinks in this book DO NOT CURRENTLY FUNCTION on the GOOGLE BOOKS ' FIXED' version.

Lea

Nineteen Hundred Seventy - In Memoriam Dinu Lipatti, 1917-1950

Practicing Perfection

A Practical Guide to Books, Videos, and Other Resources

1001 Classical Recordings You Must Hear Before You Die

Billboard

Vrijwel ons hele leven worden we omgeven door muziek. Van wiegeliëdjes tot het draaiorgel op straat, van muziek in de lift, de supermarkt, de kledingzaak, de kapper en de tandarts tot muziek uit tal van persoonlijke speelapparaatjes, van muziek in de kerk tot het carillon over de stad, van de fanfare tot het stedelijke orkest. Op het voetbalveld en in het theater, en niet zelden tijdens geboorte en overlijden. We kunnen ons er nauwelijks voor afsluiten. En misschien willen we dat ook wel niet. Want muziek is voor bijna elke mens op aarde die 'andere' taal, waar we woordeloos mee communiceren en die we willens en wetens in tal van vormen met ons meedragen. Maar wat is muziek? Wat betekent muziek voor de mens? Hoe gaan we ermee om? Hoe ontstaat muziek? Leo Samama beantwoordt deze en vele andere vragen. Tegelijk wordt een beeld geschetst van de betekenis van muziek in ons bestaan, nu en

vroeger. -Leo Samama is componist en musicoloog. Hij was jarenlang docent aan het Utrechts Conservatorium en de Universiteit Utrecht, en was vervolgens als artistiek coördinator verbonden aan het Residentie Orkest en als directeur van het Nederlands Kamerkoor. Hij schreef eerder onder meer Duizend jaar Britse muziek, Entartete Musik, Nederlandse muziek in de 20ste eeuw en Alphons Diepenbrock.

'Doorleefde menselijkheid' van de Zwitserse theoloog Hans Küng is het derde en het laatste deel van zijn autobiografie. 'Doorleefde menselijkheid' bestrijkt het deel van Küngs leven vanaf 1980, toen de katholieke kerk hem zijn leerbevoegdheid ontnam. Küngs ontslag door de Rooms Katholieke kerk maakte hem allesbehalve monddood. Hans Küng ontmoette de grote der aarde als Henry Kissinger, Tony Blair, Desmond Tutu en Angela Merkel. Hij zette het project Weltethos (Wereldethos) op ter bevordering van de interreligieuze dialoog en de wereldvrede. Hans Küng gaat in dit deel van zijn autobiografie ook in op grote vragen als: Was het 't waard? Hoe zal ik sterven? En wat komt daarna?

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.

Continental Drift: Colliding Continents, Converging Cultures is as much an account of the impressions Western culture made on Constantin Roman as a young researcher from behind the Iron Curtain as a personal history of the developing new science of plate tectonics. The book elucidates the author's struggles against a web of bureaucracy to secure his rights in the free world while exploring historical events. A refined observer of the contrast of cultures between East and West, Roman's personal story relates his encounters with eminent scientists, artists, and embassy officials. Constantin Roman defied communist restrictions by coming to England in 1968 on a NATO travel grant. After being encouraged by Keith Runcorn at the University of Newcastle to stay in Britain for a higher degree, he received a Ph.D. scholarship at the University of Cambridge. This is where he studied under Sir Edward Bullard when plate tectonics was in its infancy, when the concepts of continental drift and sea floor spreading were galvanizing geology. As a continental student adrift on English shores, Roman soon staked his claim on the plate tectonics map with his work on the deep earthquakes of the Carpathians. But the stakes became higher with a race against the clock to be the first to publish a plate tectonics solution to the Himalayan earthquakes. Continental Drift delves into all of this and more. It will delight earth scientists, physicists, and general readers as well as historians of science, who will find a wealth of personal recollections of key figures in the continental drift story.

Collected Poems

memoires

Johann Sebastian Bach

Notable Twentieth-century Pianists

Essays in Performance and Analysis

Onder de korenmaat

Lists top-recommended works by master composers from the past and present, providing a critical assessment of specific recordings and performances as identified by a team of leading music experts.

In addition to the main listing of entries, the book has several topical indexes.

Julian Barnes gidst ons in 'De man in de rode mantel' door een van zijn lievelingstijdperken, de Belle Époque, in deze geestige, rijk geïllustreerde, onconventionele biografie van dokter Samuel Jean Pozzi (1846-1918). Dokter van de beau monde in Parijs, kunstliefhebber, anglofiel, vriend van Marcel Proust en vertaler van Charles Darwin: een buitengewoon veelzijdig man, een echte Europeaan, en een voetnoot in de geschiedenis. Tot nu. Julian Barnes tilt Pozzi voor heel even uit de vergetelheid in dit wervelende portret van een ruimdenkende man en de bruisende tijd waarin hij leefde.

The career of Gabriel Faur's a composer of songs for voice and piano traverses six decades (1862-1921); almost the whole history of French m die is contained within these parameters. In the 1860s Faur the lifelong prot of Camille Saint-Sa was a suavely precocious student; he was part of Pauline Viardot's circle in the 1870s and he nearly married her daughter. Pointed in the direction of symbolist poetry by Robert de Montesquiou in 1886, Faur as the favoured composer from the early 1890s of Winnarretta Singer, later Princesse de Polignac, and his songs were revered by Marcel Proust. In 1905 he became director of the Paris Conservatoire, and he composed his most profound music in old age. His existence, steadily productive and outwardly imperturbable, was undermined by self-doubt, an unhappy marriage and a tragic loss of hearing. In this detailed study Graham Johnson places the vocal music within twin contexts: Faur own life story, and the parallel lives of his many poets. We encounter such giants as Charles Baudelaire and Paul Verlaine, the patrician Leconte de Lisle, the forgotten Armand Silvestre and the Belgian symbolist Charles Van Lerberghe. The chronological range of the narrative encompasses Faur first poet, Victor Hugo, who railed against Napoleon III in the 1850s, and the last, Jean de La Ville de Mirmont, killed in action in the First World War. In this comprehensive and richly illustrated study each of Faur 109 songs receives a separate commentary. Additional chapters for the student singer and serious music lover discuss interpretation and performance in both aesthetical and practical terms. Richard Stokes provides parallel English translations of the

original French texts. In the twenty-first century musical modernity is evaluated differently from the way it was assessed thirty years ago. Faur's no longer merely a 'Master of Charms' circumscribed by the belleque. His status as a great composer of timeless

Hopscotch

In het huis van de dichter

De zin van muziek

Guide to the Pianist's Repertoire, Fourth Edition

Red Horizons

Doorleefde menselijkheid

Nineteenth-Century Piano Music clarifies some theoretical concepts, debunks some longstanding myths, and above all, stimulates the reader's intellectual curiosity about the piano repertoire of the 19th century. While our emotions tell us that this repertoire is thrilling to hear and exciting to play, our intellect demands explanations, some of which are provided in the essays in this collection.

Do you ever wish that you could be someone else? Just step out of your life and wake up as someone new? Karina's life was once mapped out for her -- she was meant to follow in the footsteps of her Hungarian grandmother, a world-famous violinist. Instead, she's a teacher, a mum and wife to Julian, a very English husband who's not always in step with her. But when disaster befalls her best friend, Karina feels forced to question the very foundations of her existence. Encouraged by a chance encounter with a like-minded musician, she begins to delve into her grandmother's Gypsy past, and to discover the secrets of her Hungarian family history. Life will never be the same again. Like most people, Karina isn't sure the life she chose was the right one. But she is willing to take drastic steps to change it.

In this compulsively readable, fascinating, and provocative guide to classical music, Norman Lebrecht, one of the world's most widely read cultural commentators tells the story of the rise of the classical recording industry from Caruso's first notes to the heyday of Bernstein, Glenn Gould, Callas, and von Karajan. Lebrecht compellingly demonstrates that classical recording has reached its end point-but this is not simply an exposé of decline and fall. It is, for the first time, the full story of a minor art form, analyzing the cultural revolution wrought by Schnabel, Toscanini, Callas, Rattle, the Three Tenors, and Charlotte Church. It is the story of how stars were made and broken by the record business; how a war criminal conspired with a concentration-camp victim to create a record empire; and how advancing technology, boardroom wars, public credulity and unscrupulous exploitation shaped the musical backdrop to our modern lives. The book ends with a suitable shrine to classical recording: the author's critical selection of the 100 most important recordings-and the 20 most appalling. Filled with memorable incidents and unforgettable personalities-from Goddard Lieberson, legendary head of CBS Masterworks who signed his letters as God; to Georg Solti, who turned the Chicago Symphony into "the loudest symphony on earth"-this is at once the captivating story of the life and death of classical recording and an opinionated, insider's guide to appreciating the genre, now and for years to come.

The musical adventure of a lifetime. The most exciting book on music in years. A book of treasure, a book of discovery, a book to open your ears to new worlds of pleasure. Doing for music what Patricia Schultz—author of the phenomenal 1,000 Places to See Before You Die—does for travel, Tom Moon recommends 1,000 recordings guaranteed to give listeners the joy, the mystery, the revelation, the sheer fun of great music. This is a book both broad and deep, drawing from the diverse worlds of classical, jazz, rock, pop, blues, country, folk, musicals, hip-hop, world, opera, soundtracks, and more. It's arranged alphabetically by artist to create the kind of unexpected juxtapositions that break down genre bias and broaden listeners' horizons— it makes every listener a seeker, actively pursuing new artists and new sounds, and reconfirming the greatness of the classics. Flanking J. S. Bach and his six entries, for example, are the little-known R&B singer Baby Huey and the '80s Rastafarian hard-core punk band Bad Brains. Farther down the list: The Band, Samuel Barber, Cecelia Bartoli, Count Basie, and Afropop star Waldemer Bastos. Each entry is passionately written, with expert listening notes, fascinating anecdotes, and the occasional perfect quote—"Your collection could be filled with nothing but music from Ray Charles," said Tom Waits, "and you'd have a completely balanced diet." Every entry identifies key tracks, additional works by the artist, and where to go next. And in the back, indexes and playlists for different moods and occasions.

De man in de rode mantel

Hopscotch, Blow-Up, We Love Glenda So Much

Colliding Continents, Converging Cultures

A Bio-critical Sourcebook

Rumania

The Piano

De getrouwde componist Alexander Goudveyl dreigt kapot te gaan aan zijn fatale liefde voor een vijftien jaar jongere, vrouwelijke dierenarts. Iets vergelijkbaars overkwam de schrijver van deze weergaloze roman. Componeren lukt de hoofdpersoon niet meer, zoals Maarten 't Hart als gevolg van zijn affaire met een beeldschone dierenarts niet verder kon met de thriller Het woeden der gehele wereld. Eerst moest hij in Onder de korenmaat op zijn bekende lichtvoetige wijze verslag doen van een waargebeurd liefdesdrama waarin zelfbeklag en zelfspot om voorrang strijden. De kunstenaar in crisis overtreft hiermee zichzelf. ? Elsbeth Etty Onder de korenmaat (1991) is een van de drie romans (naast De droomkoningin en Ik had een wapenbroeder) die Elsbeth Etty nomineerde voor heruitgave ter gelegenheid van Maarten 't Harts vijfenzeventigste verjaardag. Etty herlas 't Harts hele oeuvre voor haar boek Minnebrieven aan Maarten (2019), waarin zij het verband tussen zijn leven en werk onderzoekt.

Although she was a performer, a composer, and a conductor of some of the world's great orchestras, it was through her genius as a pedagogue that Nadia Boulanger won renown. Venerated, feared, or opposed, she was as famous as the most prestigious performers, or the best-known conductors. And for the first three-quarters of this century, a host of musicians, young and old, crowded around Boulanger's piano where, with rigor and passion, she revealed a musical universe previously unknown to them. Jerome Spycket's biographical work (originally published in French by Editions Payot, Lausanne, on the centenary of Boulanger's birth) explores the eminent teacher's life through certain key events and through those that formed her circle (Faure, Milhaud, Stravinsky, and Poulenc, to name but a few). A wealth of photographs provides a

striking visual history, from the salon of the rue Ballu, to l'Ecole de Fountainebleau, to Boulangier conducting the Royal Philharmonic Orchestra of London. The spirit of this remarkable musical force shines through on every page. The wide scope of Jerome Spycket's interests, activities, and tastes infuse his writing with a spirited vitality. He brings to his subjects an independence and a search for truth, providing a genuinely analytical approach to the material. His first biography, Clara Haskil, won an Academie Francaise award and has been translated into several languages. Awarded a prize for literature by the Academie des Beaux-Arts was the original French edition of this work on Boulangier.

Featuring the 100 Best and 20 Worst Recordings Ever Made

Indirect Procedures

Dinu Lipatti. Viat? în imagini. [With plates, including portraits and facsimiles].