

Chapter 1 : Franz Liszt - Wikipedia

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I also noticed, at least with my website, that the opposite saying actually applies: Achille and Martin, the cherub-faced jazzmen, tell us about music. Ok, except for the last example. That was the story of my life. Music For The Souls: How old are you? Can you tell me a bit about your studies? Our timetable is divided between regular school work in the morning, and intense music studies in the afternoon. We learn about orchestras, music reading, the practice of an instrumentâ€¦ MFTS: And what did you guys choose? I went for the trumpet. One day my brother made me listen to a song of which I cannot remember the name, but I know I fell in love with it without knowing which instrument was being played. My brother then told me it was a trumpet, and from that day I became obsessed with the idea of learning how to play it. And in my case, I used to play the clarinet. I really like jazz. For me it is quite the same, I love jazz as well. Which does not prevent me from liking Miles Davies and so forth! When and how did you first discover jazz? Both my big brother and sister went to MASC before, so it was a rather facilitated environment already. I started music in 1st or 2nd grade. My brother made me discover jazz because he really is crazy about this music. Oh yes, many other stuff! The MASC education is classic, since the trumpet is actually a rather classic instrumentâ€¦ But we do not solely listen to it. Rap, for example, is a style my brother made me discover, I even started listen to it before jazz! Same for me, my brother made me listen to a lot of jazz but not only. Rap, as wellâ€¦ MFTS: No, anything but that!! That was actually my next question. No, I hate it! What does music mean to you, which role does it play in your life? To begin with, we play music everyday, so it takes a big space in our everyday life. I even remember that my dad made us work on our music practice before making us do our homework. I also listen to a lot of music on my MP3 player. For me, music is a real pleasure. No, wait, I got it: I find it so classy. I genuinely have too many in mind, it is too difficult. Thank you Achille, thank you Martin!

Chapter 2 : Ip Â» WHERE YOUR IMAGES COME TO LIFE!

Portrait Gallery has 1 rating and 1 review. Philippe said: Edward Greenfield (+) was one of the UK's most prominent music critics from the mids t.

Adam began teaching him the piano at age seven, and Franz began composing in an elementary manner when he was eight. He appeared in concerts at Sopron and Pressburg Hungarian: Pozsony, present-day Bratislava , Slovakia in October and November at age 9. There Liszt received piano lessons from Carl Czerny , who in his own youth had been a student of Beethoven and Hummel. He also received lessons in composition from Ferdinando Paer and Antonio Salieri , who was then the music director of the Viennese court. He was greeted in Austrian and Hungarian aristocratic circles and also met Beethoven and Schubert. At the end of April , the family returned to Hungary for the last time. At the end of May , the family went to Vienna again. Liszt was the only child composer in the anthology. He gave up touring. To earn money, Liszt gave lessons in piano playing and composition, often from early morning until late at night. His students were scattered across the city and he often had to cover long distances. Because of this, he kept uncertain hours and also took up smoking and drinkingâ€”all habits he would continue throughout his life. Her father, however, insisted that the affair be broken off. He again stated a wish to join the Church but was dissuaded this time by his mother. He composed practically nothing in these years. Nevertheless, the July Revolution of inspired him to sketch a Revolutionary Symphony based on the events of the "three glorious days," and he took a greater interest in events surrounding him. He met Hector Berlioz on December 4, , the day before the premiere of the *Symphonie fantastique*. He also inherited from Berlioz the diabolic quality of many of his works. His playing inspired Liszt to become a great virtuoso. Paris in the s had become the nexus for pianistic activities, with dozens of pianists dedicated to perfection at the keyboard. Some, such as Sigismond Thalberg and Alexander Dreyschock , focused on specific aspects of technique e. While it has since been referred to as the "flying trapeze" school of piano playing, this generation also solved some of the most intractable problems of piano technique, raising the general level of performance to previously unimagined heights. His chief motive in doing so, especially with the *Symphonie*, was to help the poverty-stricken Berlioz, whose symphony remained unknown and unpublished. Liszt bore the expense of publishing the transcription himself and played it many times to help popularise the original score. Liszt taught at the newly founded Geneva Conservatory, wrote a manual of piano technique later lost [11] and contributed essays for the *Paris Revue et gazette musicale*. In these essays, he argued for the raising of the artist from the status of a servant to a respected member of the community. Liszt heard that plans for a Beethoven monument in Bonn were in danger of collapse for lack of funds, and pledged his support. Doing so meant returning to the life of a touring virtuoso. The countess returned to Paris with the children, while Liszt gave six concerts in Vienna, then toured Hungary. In spring the couple finally separated. Honours were showered on him and he met with adulation wherever he went. Moreover, his great fame as a pianist, which he would continue to enjoy long after he had officially retired from the concert stage, was based mainly on his accomplishments during this time. He was promoted to the second degree and elected master as member of the lodge "Zur Eintracht", in Berlin. From he was also honorary member of the lodge "Modestia cum Libertate" at Zurich and of the lodge in Pest Budapest-Hungary. Women fought over his silk handkerchiefs and velvet gloves, which they ripped to shreds as souvenirs. Ferdinand Hiller , a rival of Liszt at the time, was allegedly highly jealous at the decision made by the university. In fact, Liszt had made so much money by his mid-forties that virtually all his performing fees after went to charity. While his work for the Beethoven monument and the Hungarian National School of Music are well known, he also gave generously to the building fund of Cologne Cathedral , the establishment of a Gymnasium at Dortmund , and the construction of the Leopold Church in Pest. There were also private donations to hospitals, schools and charitable organizations such as the Leipzig Musicians Pension Fund. When he found out about the Great Fire of Hamburg , which raged for three days during May and destroyed much of the city, he gave concerts in aid of the thousands of homeless there. There he met the Polish Princess Carolyne zu Sayn-Wittgenstein , who was to become one of the most significant people in the rest of his life.

She persuaded him to concentrate on composition, which meant giving up his career as a travelling virtuoso. After a tour of the Balkans, Turkey and Russia that summer, Liszt gave his final concert for pay at Yelisavetgrad in September. He spent the winter with the princess at her estate in Woronince. During this period he acted as conductor at court concerts and on special occasions at the theatre. He also wrote articles championing Berlioz and Wagner. Finally, Liszt had ample time to compose and during the next 12 years revised or produced those orchestral and choral pieces upon which his reputation as a composer mainly rested. Wagner held strong value towards Liszt and his musicality, once rhetorically stating "Do you know a musician who is more musical than Liszt? She eventually wished to marry Liszt, but since she had been previously married and her husband, Russian military officer Prince Nikolaus zu Sayn-Wittgenstein-Ludwigsburg", was still alive, she had to convince the Roman Catholic authorities that her marriage to him had been invalid. After huge efforts and a monstrously intricate process, she was temporarily successful September. Although Liszt arrived in Rome on October 21, the marriage was made impossible by a letter that had arrived the previous day to the Pope himself. It appears that both her husband and the Tsar of Russia had managed to quash permission for the marriage at the Vatican. The Russian government also impounded her several estates in the Polish Ukraine, which made her later marriage to anybody unfeasible. On 13 December, he lost his year-old son Daniel, and on 11 September, his year-old daughter Blandine also died. In letters to friends, Liszt afterwards announced that he would retreat to a solitary living. He found it at the monastery Madonna del Rosario, just outside Rome, where on 20 June, he took up quarters in a small, spartan apartment. On 31 July, he received the four minor orders of porter, lector, exorcist, and acolyte. On 14 August, he was made an honorary canon of Albano. On 26 March, at a concert at the Palazzo Altieri, he directed a programme of sacred music. Bach, Beethoven, Jommelli, Mendelssohn and Palestrina were performed. The Mass was first performed on 8 June, at the coronation ceremony in the Matthias Church by Buda Castle in a six-section form. After the first performance the Offertory was added, and two years later the Gradual. Two years later he was asked to do the same in Budapest at the Hungarian Music Academy. It is estimated that Liszt travelled at least 4, miles a year during this period in his life—an exceptional figure given his advancing age and the rigors of road and rail in the s. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. In March Liszt was nominated as President. Liszt himself came in March to give some lessons and a charity concert. Typically, he would arrive in mid-winter in Budapest. After one or two concerts of his students by the beginning of spring he left. He never took part in the final examinations, which were in summer of every year. Some of the pupils joined the lessons which Liszt gave in summer in Weimar. Liszt alone decided the allocation of these stipends. As consequence, almost none of them paid any fees to the Academy. In fact, the Academy was in any case a net gainer, since Liszt donated its revenue from his charity concerts. Last years[edit] Liszt fell down the stairs of a hotel in Weimar on July 2, Though friends and colleagues had noticed swelling in his feet and legs when he had arrived in Weimar the previous month an indication of possible congestive heart failure, he had been in good health up to that point and was still fit and active. He was left immobilised for eight weeks after the accident and never fully recovered from it. A number of ailments manifested themselves—dropsy, asthma, insomnia, a cataract of the left eye and heart disease. He became increasingly plagued by feelings of desolation, despair and preoccupation with death—feelings that he expressed in his works from this period. As he told Lina Ramann, "I carry a deep sadness of the heart which must now and then break out in sound. Liszt died in Bayreuth, Germany, on July 31, at the age of 74, officially as a result of pneumonia, which he may have contracted during the Bayreuth Festival hosted by his daughter Cosima. Questions have been posed as to whether medical malpractice played a part in his death. Carl Czerny claimed Liszt was a natural who played according to feeling, and reviews of his concerts especially praise the brilliance, strength and precision in his playing. Liszt possessed notable sight-reading skills. Among his pupils was Valerie Boissier, whose mother Caroline kept a careful diary of the lessons. From her we learn that: Most of all, he wants truth in musical sentiment, and so he makes a psychological study of his emotions to convey them as they are. Thus, a strong expression is often followed by a sense of fatigue and dejection, a kind of coldness, because this is the way nature works. Liszt was sometimes mocked in the press for facial expression and gestures at the piano. It has been debated to what

extent he realized his promise, however. Most of the concerts at this time were shared with other artists, and as a result Liszt also often accompanied singers, participated in chamber music, or performed works with an orchestra in addition to his own solo part. At some concerts, Liszt could not find musicians to share the program with, and consequently was among the first to give solo piano recitals in the modern sense of the word.

Chapter 3 : Philip Glass - Wikipedia

Get this from a library! Portrait gallery: a life in classical music. [Edward Greenfield] -- "From Leonard Bernstein to Benjamin Britten, Andr   Previn, and Igor Stravinsky, Edward Greenfield had the privilege of getting to know some of the 20th century's greatest composers, conductors, and.

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Chapter 4 : 'POP': A Life in Music and Pictures

Students often ask me what it takes to enjoy a successful life in music. Well, talent is a must, of course. Beyond that, I think you have to be both 1. single-minded and 2. open-minded.

Life and work[edit] His cousin Cevia was a classical pianist, while others had been in vaudeville. He learned his family was also related to Al Jolson. He spent many hours listening to them, developing his knowledge and taste in music. This openness to modern sounds affected Glass at an early age: My father was self-taught, but he ended up having a very refined and rich knowledge of classical, chamber, and contemporary music. Typically he would come home and have dinner, and then sit in his armchair and listen to music until almost midnight. I caught on to this very early, and I would go and listen with him. At the age of 15, he entered an accelerated college program at the University of Chicago where he studied mathematics and philosophy. His composition teachers included Vincent Persichetti and William Bergsma. Fellow students included Steve Reich and Peter Schickele. In the summer of , he studied with Darius Milhaud at the summer school of the Aspen Music Festival and composed a violin concerto for a fellow student, Dorothy Pixley-Rothschild. Paris[edit] In , Glass received a Fulbright Scholarship ; his studies in Paris with the eminent composition teacher Nadia Boulanger , from autumn of to summer of , influenced his work throughout his life, as the composer admitted in His move away from modernist composers such as Boulez and Stockhausen was nuanced, rather than outright rejection: How on earth can you reject Berio? Those early works of Stockhausen are still beautiful. But there was just no point in attempting to do their music better than they did and so we started somewhere else. His distinctive style arose from his work with Shankar and Rakha and their perception of rhythm in Indian music as being entirely additive. He met Tenzin Gyatso , the 14th Dalai Lama , in , and has been a strong supporter of the Tibetan independence ever since. That style has taken permanent root in our pop-middlebrow sensibility. John von Rhein, Chicago Tribune writer [18] Shortly after arriving in New York City in March , Glass attended a performance of works by Steve Reich including the ground-breaking minimalist piece Piano Phase , which left a deep impression on him; he simplified his style and turned to a radical " consonant vocabulary". This concert included the first work of this series with Strung Out performed by the violinist Pixley-Rothschild and Music in the Shape of a Square performed by Glass and Gibson. The musical scores were tacked on the wall, and the performers had to move while playing. Apart from his music career, Glass had a moving company with his cousin, the sculptor Jene Highstein, and also worked as a plumber and cab driver during to It was all intricacy, exotic harmonics ". As he pointed out: Another Look at Harmony: For Glass this series demonstrated a new start, hence the title: Einstein on the Beach. Glass also turned to other media; two multi-movement instrumental works for the Philip Glass Ensemble originated as music for film and TV: North Star score for the documentary North Star: For Satyagraha , Glass worked in close collaboration with two " SoHo friends": This piece was in other ways a turning point for Glass, as it was his first work since scored for symphony orchestra, even if the most prominent parts were still reserved for solo voices and chorus. Shortly after completing the score in August , Glass met the conductor Dennis Russell Davies , whom he helped prepare for performances in Germany using a piano-four-hands version of the score ; together they started to plan another opera, to be premiered at the Stuttgart State Opera. Completing the Portrait Trilogy: Akhnaten and beyond[edit] While planning a third part of his "Portrait Trilogy", Glass turned to smaller music theatre projects such as the non-narrative Madrigal Opera for six voices and violin and viola, , and The Photographer , a biographic study on the photographer Eadweard Muybridge Glass also continued to write for the orchestra with the score of Koyaanisqatsi Godfrey Reggio , His "Portrait Trilogy" was completed with Akhnaten His , premiered in , a vocal and orchestral composition sung in Akkadian , Biblical Hebrew , and Ancient Egyptian. In addition, this opera featured an actor reciting ancient Egyptian texts in the language of the audience. Akhnaten was commissioned by the Stuttgart Opera in a production designed by Achim Freyer. It premiered simultaneously at the Houston Opera in a production directed by David Freeman and designed by Peter Sellars. At the time of the commission, the Stuttgart Opera House was undergoing renovation, necessitating the use of a nearby playhouse with a smaller

orchestra pit. Upon learning this, Glass and conductor Dennis Russell Davies visited the playhouse, placing music stands around the pit to determine how many players the pit could accommodate. The two found they could not fit a full orchestra in the pit. Glass decided to eliminate the violins, which had the effect of "giving the orchestra a low, dark sound that came to characterize the piece and suited the subject very well. Lighting of the Torch and Closing. In the mids, Glass produced "works in different media at an extraordinarily rapid pace". This interest in writing for the string quartet and the string orchestra led to a chamber and orchestral film score for *Mishima: A Life in Four Chapters* Paul Schrader , 1985 , which Glass recently described as his "musical turning point" that developed his "technique of film scoring in a very special way". Songs from *Liquid Days* , with texts by songwriters such as David Byrne , Paul Simon , in which the Kronos Quartet is featured as it is in *Mishima* in a prominent role. In taking this direction his chamber and orchestral works were also written in a more and more traditional and lyrical style. In these works, Glass often employs old musical forms such as the chaconne and the passacaglia for instance in *Satyagraha* , [19] the *Violin Concerto No. 1*. A series of orchestral works originally composed for the concert hall commenced with the 3-movement *Violin Concerto No. 2*. This work was commissioned by the American Composers Orchestra and written for and in close collaboration with the violinist Paul Zukofsky and the conductor Dennis Russel Davies, who since then has encouraged the composer to write numerous orchestral pieces. So when I decided to write a violin concerto, I wanted to write one that my father would have liked. This turn to orchestral music was continued with a symphonic trilogy of "portraits of nature", commissioned by the Cleveland Orchestra , the Rotterdam Philharmonic Orchestra , and the Atlanta Symphony Orchestra: *The Light* , *The Canyon* , and *Itaipu* Glass also returned to chamber music; he composed two *String Quartets No. 1* and *2*. Music from "The Screens" is on occasion a touring piece for Glass and Suso one set of tours also included percussionist Yousif Sheronick , and individual pieces found its way to the repertoire of Glass and the cellist Wendy Sutter. Another collaboration was a collaborative recording project with Ravi Shankar , initiated by Peter Baumann a member of the band *Tangerine Dream* , which resulted in the album *Passages The Voyage* , with a libretto by David Henry Hwang , was commissioned by the Metropolitan Opera for the 400th anniversary of the discovery of America by Christopher Columbus ; and *White Raven* , about Vasco da Gama , a collaboration with Robert Wilson and composed for the closure of the World Fair in Lisbon. Especially in *The Voyage*, the composer "explore[d] new territory", with its "newly arching lyricism", " Sibelian starkness and sweep", and "dark, brooding tone Cocteau trilogy and symphonies[edit] After these operas, Glass began working on a symphonic cycle, commissioned by the conductor Dennis Russell Davies, who told Glass at the time: He referred to the music of Honegger , Milhaud , and Villa-Lobos as possible models for his symphony. In the four movements of his *Third Symphony*, Glass treats a piece string orchestra as an extended chamber ensemble. Its six movements are symphonic reworkings of themes by Glass, David Bowie, and Brian Eno from their album "Heroes" , ; as in other works by the composer, it is also a hybrid work and exists in two versions: Glass performing in Florence in Another commission by Dennis Russell Davies was a second series for piano, the *Etudes for Piano* dedicated to Davies as well as the production designer Achim Freyer ; the complete first set of ten *Etudes* has been recorded and performed by Glass himself. Bruce Brubaker and Dennis Russell Davies have each recorded the original set of six. Most of the *Etudes* are composed in the post-minimalist and increasingly lyrical style of the times: The characters are depicted by both singers and dancers. Here time stands still. There is only music, and the movement of children through space" Glass. Two symphonies, *Symphony No. 1* and *Symphony No. 2*. Besides writing for the concert hall, Glass continued his ongoing operatic series with adaptations from literary texts: Glass also collaborated again with the co-author of *Einstein on the Beach*, Robert Wilson , on *Monsters of Grace* , and created a biographic opera on the life of astronomer Galileo Galilei In the early 1990s, Glass started a series of five concerti with the *Tirol Concerto for Piano and Orchestra* , premiered by Dennis Russell Davies as conductor and soloist , and the *Concerto Fantasy for Two Timpanists and Orchestra* , for the timpanist Jonathan Haas. The *Concerto for Cello and Orchestra* had its premiere performance in Beijing, featuring cellist Julian Lloyd Webber ; it was composed in celebration of his fiftieth birthday. After *Lewis and Clark* , composed for the pianist Paul Barnes. After three symphonies for voices and orchestra, this piece was a return to purely orchestral and abstract composition; like previous works written for

the conductor Dennis Russell Davies the Concerto Grosso and the Symphony No. The 45 minutes choral work is based on the writings of Indian Spiritual leader Ramakrishna , which seem "to have genuinely inspired and revived the composer out of his old formulas to write something fresh", as one critic remarked, whereas another noted "The musical style breaks little new ground for Glass, except for the glorious Handelian ending It was described by Lisa Hirsch as "a major work, The work, which premiered in June in Toronto, is a piece for seven instruments and a vocal quartet, and contains recorded spoken word performances by Cohen and imagery from his collection. Appomattox , an opera surrounding the events at the end of the American Civil War, was commissioned by the San Francisco Opera and premiered on October 5, As in Waiting for the Barbarians, Glass collaborated with the writer Christopher Hampton, and as with the preceding opera and Symphony No. Chamber music, concertos and symphonies[edit] to Glass continued to work on a series of chamber music pieces which started with Songs and Poems: Pendulum , a one-movement piece for violin and piano , a second Suite of cello pieces for Wendy Sutter , and Partita for solo violin for violinist Tim Fain , first performance of the complete work , are recent entries in the series. I was struck by the muted, glowing colors, the character of many orchestral solos and the poignant emphasis on bass instruments". Glass also donated a short work, Brazil, to the video game Chime , which was released on February 3, The festival promotes a broad range of art forms, including experimental sound, noise, dance, theatre, visual art, performance and new media.

Chapter 5 : Exhibition on Screen: CÃ©zanne - Portraits of a Life () - IMDb

Achille: To begin with, we play music everyday, so it takes a big space in our everyday life. I even remember that my dad made us work on our music practice before making us do our homework. I even remember that my dad made us work on our music practice before making us do our homework.

Chapter 6 : Edward Hopper Tribute To American Realism

Richard Wagner: A Life in Music is a landmark study of one of music's most important figures, offering something new to opera enthusiasts, Wagnerians, and anti-Wagnerians alike.

Chapter 7 : Portrait Gallery: A Life in Classical Music by Edward Greenfield

A detailed, authoritative portrait of a commanding figure in twentieth-century music. Nadia Boulanger's life spanned nearly a century, and at her death she was still director of the American School of Music at Fontainebleau, which she helped found after World War I. Enormously influential, she taught many distinguished performers and composersâ€•among them Aaron Copland, Virgil Thomson, and.

Chapter 8 : *NEW COMPOSER PORTRAIT ANNOUNCED FOR * - Lucy Parham

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Chapter 9 : Debra Lew Harder Music | Portrait of the Musician as a Young Man

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