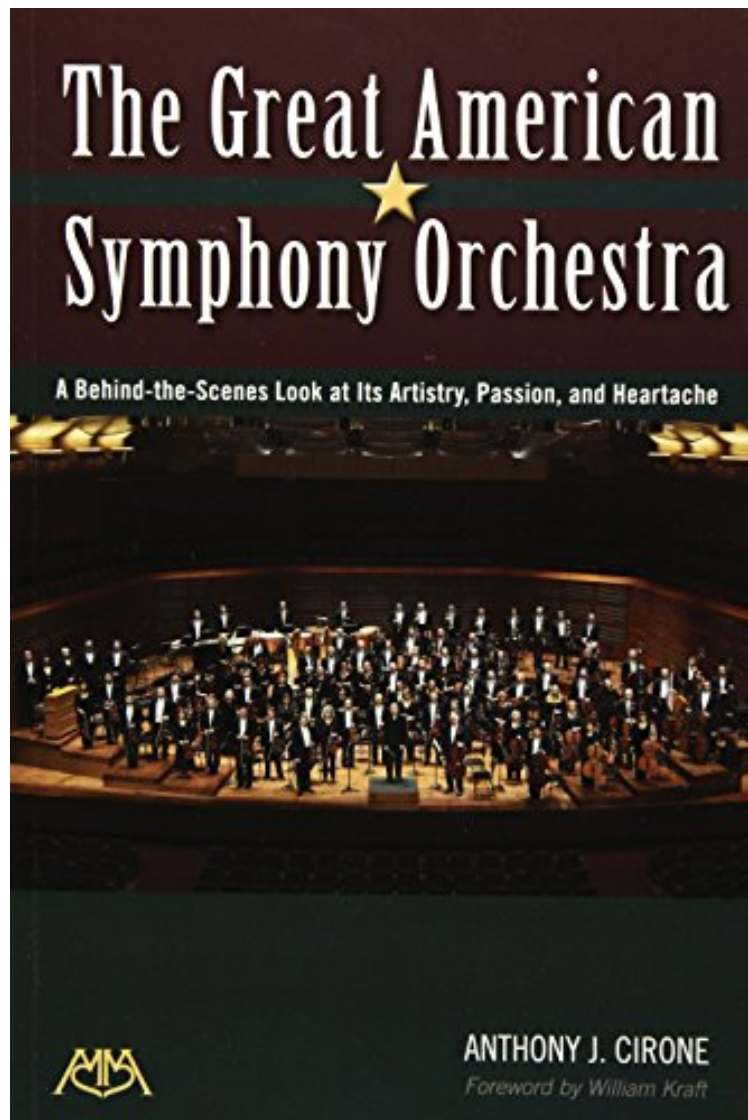


[Pdf free] The Great American Symphony Orchestra: A Behind-the-Scenes Look at Its Artistry, Passion, and Heartache

The Great American Symphony Orchestra: A Behind-the-Scenes Look at Its Artistry, Passion, and Heartache

Anthony J. Cirone

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Anthony J. Cirone : The Great American Symphony Orchestra: A Behind-the-Scenes Look at Its Artistry, Passion, and Heartache before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Great American Symphony Orchestra: A Behind-the-Scenes Look at Its Artistry, Passion, and Heartache:

3 of 3 people found the following review helpful. Anthony Cirone "The Great American Symphony Orchestra" By

Peter Magadini[ASIN:1574631748 *The Great American Symphony Orchestra: A Behind-the-Scenes Look at Its Artistry, Passion, and Heartache*] Tony Cirone's book is a fine piece of work written by an excellent musician. His first hand knowledge of the behind the scenes workings of a major symphony orchestra is right on. Maybe some orchestras have different operating procedures but having played in a few myself it seems like much of this volume relates to all of them (Mr. Cirone's playing career was: 1st student at Juilliard then on to the percussion section of the San Francisco Symphony where for many years he was principle) What better place to observe the comings and goings of symphony life than from the back of the stage. Playing in orchestras at this level is a high pressure, demand on consistency, no mistakes gig! Very few can do it nor write about it. Tony did and he brings you there to feel the intrigue of daily rehearsal, the pressure and passion of high level performance ...and much, much more. 1 of 2 people found the following review helpful. For the casual orchestral concert attendee, an introductory glimpse behind the scenes of what makes an orchestra tick. By David Rowe I disagree with Allan Miller's assessment that this book is primarily intended for (and therefore only appreciated by) musicians. I thought it was "dumbed-down" to the point that it is absolutely NOT intended for orchestral players. It is very much geared toward the little old ladies in the audience who have an interest in what goes on behind the scenes of the orchestra they love. It is very politically correct - each story told in a way that could not possibly offend anyone, or ruffle any feathers. My observation is that this book was written 'Very Carefully'. Mr. Cirone was obviously part of the San Francisco Symphony musical family for many years, and from his observations from the percussion section, everyone always got along and any conflicts were worked out with minimal stress and with everyone's feelings a high priority. Mr. Cirone's experiences are almost exclusively with the San Francisco Symphony, limiting insight into any other great American Symphony Orchestra. But such as it is, it was a mildly interesting read for someone like me with an amateur orchestral background, but certainly nothing revelatory. The chapters on the current standards of auditions and pay, and union regulations and contracts, however, were enlightening. 3 of 4 people found the following review helpful. Really meant for musicians. By Allan A. Miller Be aware that this book is addressed to someone who is a musician who has played in orchestras (professional or not). The anecdotes are quite funny, and the writing style is very readable, but if you don't play an instrument, you probably won't find a lot of the subject matter too interesting or funny. However, if you fall into the target audience, you will like it!

(Meredith Music Resource). This book is a must-read for anyone interested in acquiring a "back-stage" tour of symphony life, not included in the price of a box-office ticket! GAIN a behind-the-scenes look at the orchestra as a family; its discipline, artistry, and devotion, the overwhelming audition process, and the good and bad about the orchestra musicians' profession. LEARN about the love-hate relationship between musicians and conductors as the author shares his experiences performing under conductors Josef Krips, Seiji Ozawa, Edo DeWaart, Herbert Blomstedt, Michael Tilson Thomas, Eugene Ormandy, Igor Stravinsky, Aaron Copland, and Arthur Fiedler. DISCOVER conductors' dictatorial control, interpretative powers, and technical skills, as revealed through quotes from James Levine, John Barbarioli, Gustav Mahler, Daniel Barenboim, and Herbert von Karajan. EXAMINE comments from Leonard Bernstein, Arturo Toscanini, Carl Nielsen, and Lou Harrison that bring a unique awareness to avant-garde music in the chapter titled Cruel and Unmusical. UNDERSTAND the difference between conducting talent and composing talent and how rare it is to possess both. Click here for a YouTube video on The Great American Symphony Orchestra