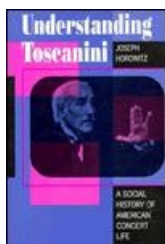
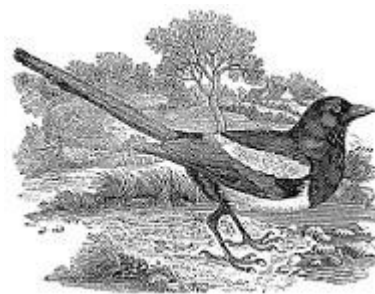


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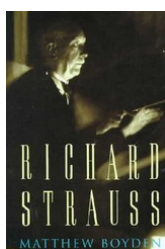


Joseph Horowitz. **Understanding Toscanini: A Social History Of American Concert Life.** ISBN 0520085426. University of California Press, 1994. Paperback, 492 Pp.

As America's symbol of Great Music, Arturo Toscanini and the "masterpieces" he served were regarded with religious awe. As a celebrity personality, he was heralded for everything from his unwavering stance against Hitler and Mussolini and his cataclysmic tantrums, to his "democratic" penchants for television wrestling and soup for dinner. During his years with the Metropolitan Opera (1908-15) and the New York Philharmonic (1926-36) he was regularly proclaimed the "world's greatest conductor ." And with the NBC Symphony (1937-54), created for him by RCA's David Sarnoff, he became the beneficiary of a voracious multimedia promotional apparatus that spread Toscanini madness nationwide. According to *Life*, he was as well-known as Joe Dimaggio; *Time* twice put him on its cover; and the *New York Herald Tribune* attributed Toscanini's fame to simple recognition of his unique "greatness."

In this boldly conceived and superbly realized study, Joseph Horowitz reveals how and why Toscanini became the object of unparalleled veneration in the United States. Combining biography, cultural history, and music criticism, Horowitz explores the cultural and commercial mechanisms that created America's Toscanini cult and fostered, in turn, a Eurocentric, anachronistic new audience for old music.

Publisher's Price \$16.95 Our Price €4,00



Matthew Boyden. **Richard Strauss.** ISBN 155553418X. Northeastern University Press, 1999. Hardcover, 431 Pp.

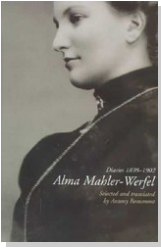
One of Germany's most successful and popular composers, Richard Strauss (1864-1949) enjoyed huge celebrity, vast wealth, and unequalled adulation during his lifetime. His masterful tone poems and operas, including *Der Rosenkavalier*, *Salome*, and *Elektra*, form a musical legacy that endures today. Yet Strauss was an enigmatic figure — an artistic genius who was consumed with a passion to protect the prosperity and security of his own interests.

In this intriguing biography, Matthew Boyden unveils the man behind the music, painting in masterful fashion a portrait of Strauss's life and work against the backdrop of his culture and turbulent times. Boyden examines his upbringing, his education, the influence of his domineering father and other mentors, and his loving but tempestuous relationship with his wife, soprano Pauline de Ahna.

This compelling volume provides a frank discussion of his open anti-Semitism at the Bayreuth Festival and delves into his active and willing collaboration with Adolph Hitler and the Nazi regime, fully exploring why and in which ways Strauss allied himself with the Third Reich.

Boyden's revealing picture of Strauss shatters the myths surrounding the great composer and confronts the schism between his artistic achievements and his driving ambition and egotism. This definitive biography also richly depicts the social, cultural, and political milieus that shaped Strauss's character and exceptional talent.

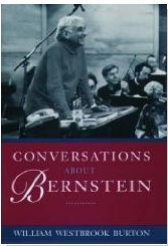
Publisher's Price \$32.95 Our Price €10,00



Alma Mahler-Werfel. **Diaries, 1898-1902.** Antony Beaumont, trans. ISBN 0801436540. Cornell University Press, 1998. Hardcover, 494 Pp.

The manuscript of Alma Mahler's Diaries, a pile of old exercise books, lay unread and seemingly illegible in the library of an American university. In search of the truth about Alma and Alexander Zemlinsky, Antony Beaumont read them—and found what he was looking for. But he found far more: the authentic saga of one of the century's most charismatic personalities. The Diaries depict in intimate detail the four years during which Alma grew from adolescence into womanhood. Opening with her first, heady affair with Gustav Klimt, they break off shortly before her marriage to Gustav Mahler. "To me," writes Beaumont, "reading *The Diaries* is like raising a curtain, behind which stands the Vienna of 1900 in all its majesty, and so close that one can almost reach out and touch it. The vitality of everyday life, eye-witness accounts of significant artistic events, unique insights into the behavioral patterns and linguistic conventions of homo austriacus—all these serve to make the book unique." Having come to grips with Alma's handwriting, Beaumont and his coeditor for the German edition, Susanne Rode-Breymann, added meticulously researched commentaries and annotations. The German edition was published in the autumn of 1997.

Publisher's Price \$59.95 Our Price €10,00



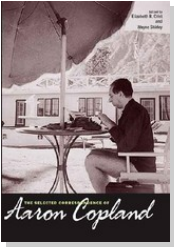
William Westbrook Burton. **Conversations About Bernstein.** ISBN 0195079477. Oxford University Press, 1995. Hardcover, 198 Pp.

With the death of Leonard Bernstein in 1990, the music world lost one of its most vital forces. Bernstein's death came only a matter of days after he had announced his retirement from conducting, and the news was received with incredulity and shock around the world. A composer, a conductor, a pianist, host of the wildly popular *Omnibus* series and the Young People's Concerts, Bernstein was in many ways a pioneer. The first American to conduct at La Scala (Cherubini's *Medea* in 1953 with Maria Callas), and the first to take over a major American orchestra when he became Music Director of the New York Philharmonic in 1958, he gave a new respectability to the idea of the American-born-and-trained musician. As Tim Page wrote in *Newsday* after Bernstein's death, Bernstein's decision to make a career in America was "a declaration of independence" for his generation of American musicians.

In *Conversations About Bernstein*, friends, critics, and collaborators, as well as the world-class musicians who shared the stage with Bernstein, remember the private artist behind the public flamboyance and acclaim. In an unprecedented series of interviews with author William Westbrook Burton, they reveal how Bernstein worked, the perennial conflicts in his personal and professional lives, and why he made the choices that he did. Here are not only the great triumphs—the stunning debuts as conductor with the New York or the Vienna Philharmonics, the rapturous reception of the incomparable *West Side Story*—but the moments of self-doubt and crushing disappointment as well. Composer Lukas Foss remembers Bernstein as a preternaturally poised young student under pressure to work in his father's beauty parlor business. Former New York Times critic Harold Schonberg maintains that his unrelentingly negative reviews of Bernstein's performances made no difference to Bernstein's career. Carol Lawrence recreates the historic first production of *West Side Story*. Conductor John Mauceri recalls with deep affection Bernstein's sometimes maddening methods of conducting and composing, and members of Bernstein's orchestras as well as opera stars Christa Ludwig, Frederica Von Stade, Jerry Hadley, and renowned cellist Mstislav Rostropovich share recollections of memorable recordings and performances.

A portrait emerges of a remarkably generous conductor and musical theatre collaborator adored worldwide, who nonetheless believed at the end of his life that his single most cherished ambition—the creation of a serious masterwork—remained unrealized. Candid, entertaining, and often moving, *Conversations About Bernstein* is a deeply enjoyable look at the career of arguably the most famous musician of our time.

Publisher's Price \$25.00 Our Price €6,50

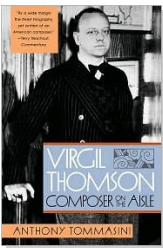


Elizabeth B. Crist and Wayne Shirley, eds. **The Selected Correspondence Of Aaron Copland.** ISBN 0300111215. Yale University Press, 2006. Hardcover, 269 Pp.

This is the first book devoted to the correspondence of composer Aaron Copland, covering his life from age eight to eighty-seven. The chronologically arranged collection includes letters to many significant figures in American twentieth-century music as well as Copland's friends, family, teachers, and colleagues. Selected for readability, interest, and the light they cast upon the composer's thoughts and career, the letters are carefully annotated and each published in its entirety.

Copland was a gifted and natural letter writer who revealed much more about himself in his letters than in formal writings in which he was conscious of his position as spokesman for modern music. The collected letters offer insights into his music, personality, and ideas, along with fascinating glimpses into the lives of such other well-known musicians as Leonard Bernstein, Carlos Chávez, William Schuman, and Virgil Thomson.

Publisher's Price \$48.00 Our Price €8,00

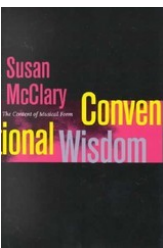


Anthony Tommasini. **Virgil Thomson: Composer On The Aisle.** ISBN 0393318583. W. W. Norton, 1998. Paperback, 624 Pp.

In this vivid portrayal of a giant in American twentieth-century music and criticism, Anthony Tommasini recounts Thomson's experiences as a composer, critic, and gay man. Tommasini chronicles Thomson's upbringing in turn-of-the-century Kansas City, along with his struggle to accept his sexuality as he searched for a place in the wider world through army service in World War I as well as at Harvard and in 1920s Paris. There Thomson studied with Nadia Boulanger and formed an artistic alliance with Gertrude Stein that would result in the pioneering opera *Four Saints in Three Acts*.

Thomson's fourteen-year tenure as chief music critic for the *New York Herald Tribune* showcased his talent for brilliant, biting commentary and established him as an influential writer on music and an arbiter of musical taste. The result of this involving narrative is a classic American biography of a classic American character.

Publisher's Price \$18.00 Our Price €4,00

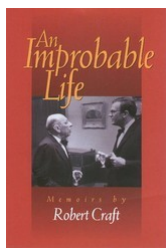


Susan McClary. **Conventional Wisdom: The Content Of Musical Form.** ISBN 0520221060. University of California Press, 2000. Hardcover, 219 Pp.

With her usual combination of erudition, innovation, and spirited prose, Susan McClary reexamines the concept of musical convention in this fast-moving and refreshingly accessible book. Exploring the ways that shared musical practices transmit social knowledge, *Conventional Wisdom* offers an account of our own cultural moment in terms of two dominant traditions: tonality and blues. McClary looks at musical history from new and unexpected angles and moves easily across a broad range of repertoires--the blues, eighteenth-century tonal music, late Beethoven, and rap. As one of the most influential trailblazers in contemporary musical understanding, McClary once again moves beyond the borders of the "purely musical" into the larger world of history and society, and beyond the idea of a socially stratified core canon toward a musical pluralism.

Those who know McClary only as a feminist writer will discover her many other sides, but not at the expense of gender issues, which are smoothly integrated into the general argument. In considering the need for a different way of telling the story of Western music, *Conventional Wisdom* bravely tackles big issues concerning classical, popular, and postmodern repertoires and their relations to the broader musical worlds that create and enjoy them.

Publisher's Price \$24.95 Our Price €5,50



Robert Craft. **An Improbable Life: Memoirs.** ISBN 0826513816. Vanderbilt University Press, 2002. Hardcover, 488 Pp.

“The event of the spring of 1940, and indeed of my early life, was hearing the Sunday afternoon, April 7, New York Philharmonic broadcast of *The Rites of Spring* conducted by Stravinsky. I listened to it on the radio of my father's automobile, following the performance in the 1933 Kalmus miniature score that I still own. I lost my place three or four times and lost it for good near the end of the *Danse sacrale*, but no matter: this was the most exciting music I had ever heard, and its violent emotions, rhythms, harmonies, orchestral sonorities were electrifyingly new and wonderful. My world changed during this half-hour, and I had a new lodestar.” — *from Chapter 2*

Eight years later Robert Craft would begin a unique friendship with Stravinsky that would last until the composer's death in 1971. This book tells the story of his “improbable life” before, during, and after his long collaboration with Stravinsky and residence in the Stravinsky household.

Publisher's Price \$39.95 Our Price €6,50

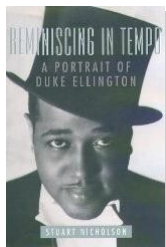


Ernst Zaltsberg. **Great Russian Musicians: From Rubinstein To Richter.** ISBN 0889627568. Mosaic Press, 2002. Paperback, 160 Pp.

Russian musicians and performers have left an indelible mark on the twentieth century. From composers to musicians to musicologists, the Russian ‘school’ is admired and revered globally.

Great Russian Musicians: From Rubinstein to Richter is a collection of essays, many of which have been published previously in journals, such as *Clavier*. Each essay contains important biographical and historical materials, extensive bibliographical notations and much of this material is derived from Russian sources, many of which have never been translated into English. *Great Russian Musicians* will enhance our appreciation and understanding of these extraordinary Russian artists.

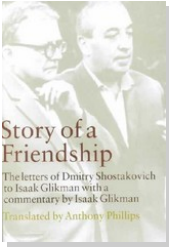
Publisher's Price \$15.00 Our Price €4,50



Stuart Nicholson. **Reminiscing In Tempo: A Portrait Of Duke Ellington.** ISBN 155534666X. Northwestern University Press, 1999. Paperback, 538 Pp.

Nicholson's lively, unconventional biography of the great jazz composer, bandleader and pianist amounts to a kind of jazz collage. Keeping third-person historical narrative to a minimum, Nicholson (*Billie Holiday*) presents Ellington's life through block quotes, arranging bits and pieces of some 70 years worth of painstakingly gathered interviews, Variety articles, press releases, handbills and even declassified FBI files into a composite narrative of the Duke's life. Among the notables whose words turn up are longtime Ellington collaborator Billy Strayhorn, show business impresario Irving Mills, saxophone great Johnny Hodges, New York congressman Adam Clayton Powell and, of course, Ellington himself. These accounts give a remarkably coherent picture: the Duke was widely beloved and clearly driven, a musician whose energy, appetites and inventiveness remain startling a quarter century after his death. Rich in personal anecdote and period detail, Nicholson's book charts Edward Kennedy Ellington's childhood among Washington, D.C.'s African-American middle class, his rise to fame in the storied speakeasies of Depression-era Harlem and his lifelong devotion to his craft, a commitment that remained firm even as swing, and then rock n roll, threatened his cultural prominence. Nicholson's prodigious (and well-footnoted) archival research and his thoughtful orchestration of source material, let him combine accessibility with scholarly authority. The book's title comes from a 1934 number Ellington penned to mourn the death of his mother; it sums up the sweetly nostalgic mood that this richly detailed biography creates. — *Publishers Weekly*

Publisher's Price \$29.95 Our Price €6,00



Isaak Glikman. **Story Of A Friendship: The Letters Of Dmitry Shostakovich To Isaak Glikman, 1941-1975.** Anthony Phillips, trans. ISBN 0801439795. Cornell University Press, 2001. Hardcover, 340 Pp.

This choice by the composer's close friend Isaak Glikman brought the tormented feelings of the musical genius into public view. Now those feelings resound in the first substantial collection of Shostakovich's letters to appear in English.

From the early 1930s onward, Shostakovich wrote regularly to Glikman, a Leningrad theater critic and historian. The 288 letters included in this volume began in 1941, at the time of Operation Barbarossa and the composition of the controversial (Leningrad) Symphony no. 7, and continue until 1974. Glikman's extensive introduction explains that the earlier letters were lost -- presumably left behind when both men were evacuated from besieged Leningrad. In his account of those years, Glikman relates personal details of the composer's life during the height of the Stalinist Terror, including Shostakovich's response to the public humiliation inflicted by the regime after the premiere of his opera *Lady Macbeth of Mtsensk*.

Taken together, the letters and Glikman's fascinating commentary form a portrait of a complex and acutely sensitive personality endowed with enormous moral integrity, humanity, compassion, and a sharp, often self-deprecating, sense of humor. The book recounts some of the most pivotal episodes of Shostakovich's life, including the long withdrawal of the Symphony no. 4, the regime's 1948 attacks on the composer, his subsequent trips to the United States and other Western countries, his frame of mind upon joining the Communist party in 1960, his reactions to the music of his contemporaries, and his composition of the devastating late symphonies and final string quartets.

The battles over the politics of Dmitry Shostakovich and his music continue with undiminished vehemence, and *Story of a Friendship* is sure to occasion still more argument. At the same time, the book provides a unique opportunity better to understand the man and his music, on the one hand, and the regime that alternately hailed and reviled him, on the other.

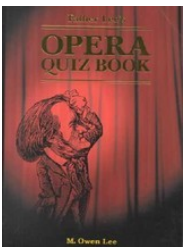
Publisher's Price \$41.95 Our Price €8,50



Pierluigi Petrobelli. **Music In The Theater: Essays On Verdi And Other Composers.** Roger Parker, trans. ISBN 069109134X. Princeton University Press, 1994. Hardcover, 192 Pp.

Well known for having generated new interest in Verdi as a subtle and elaborate musical thinker, Pierluigi Petrobelli offers here lively, penetrating explanations of how music in the theater works: ?Why is it that only a few operas constitute the standard repertory of all opera houses throughout the world, to the constant delight of their audiences? What makes these operas as effective today as they were at the time of their creation? Is there a governing principle in their organization and structure? In this collection of essays, most of which appear in English for the first time, Petrobelli answers these questions by presenting historical facts and analyzing specific operas, mainly by Verdi, in terms of musical organization and dramaturgical conventions.

Publisher's Price \$55.00 Our Price €7,50

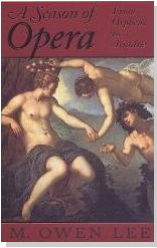


M. Owen Lee. **Father Lee's Opera Quiz Book.** ISBN 0802083846. University of Toronto Press, 2000. Paperback, 187 Pp.

How well do you think you know your opera? Match wits with Metropolitan Opera quiz master Father Owen Lee in forty-five opera-related puzzles, including straight-forward quizzes, anagrams, vertical patterns, crostics, and crossword puzzles. Each puzzle has a theme, such as baseball and opera, movies and opera, and operas set in Paris. Forty-three of the puzzles have been collected from Father

Lee's column in *The Opera Quarterly*, along with two new puzzles especially created for this volume.

Publisher's Price \$18.95 Our Price €5,50



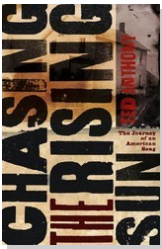
M. Owen Lee. **A Season Of Opera: From Orpheus To Ariadne.** ISBN 0802042961. University of Toronto Press, 2000. Hardcover, 241 Pp.

Father Owen Lee is internationally known for his intermission commentaries featured during the Saturday afternoon broadcasts from the Metropolitan Opera House in New York. *A Season of Opera: From Orpheus to Ariadne* gathers together for the first time Father Lee's best broadcast and cassette commentaries, public lectures, and articles on twenty-three works for the musical stage. The essays range from the pioneering *Orpheus* of Monteverdi to the forward-looking *Ariadne* of Richard Strauss.

Included are Father Lee's famous discussions of Mozart's *Magic Flute* and Beethoven's *Fidelio*, Verdi's *La Traviata* and *Falstaff*, Wagner's *Tristan und Isolde*, and Poulenc's *Dialogues of the Carmelites*. The concluding chapter, originally published as the lead article in *The Opera Quarterly's* special issue on the end of the twentieth century, is a thought-provoking forecast of opera's future. Recommendations for further reading, CD recordings, and videos are also included.

Opera Canada has applauded Father Lee's 'extraordinary ability to engage, challenge, and enlighten a vast and diverse audience' and called his learning-worn-lightly commentaries 'a unique mix of spiritual empathy, classical scholarship, and psychological insight.' Opera lovers, or anyone interested in psychology and mythology, humanities and comparative literature, or the art of the essay will welcome this book.

Publisher's Price \$30.00 Our Price €7,50



Ted Anthony. **Chasing The Rising Sun: The Journey Of An American Song.** ISBN 0743278984. Simon & Schuster, 2007. Hardcover, 308 Pp.

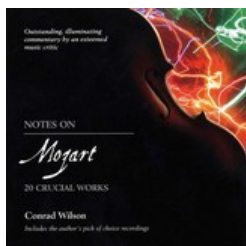
Chasing the Rising Sun is the story of an American musical journey told by a prize-winning writer who traced one song in its many incarnations as it was carried across the world by some of the most famous singers of the twentieth century.

Most people know the song "House of the Rising Sun" as 1960s rock by the British Invasion group the Animals, a ballad about a place in New Orleans — a warehouse or a prison or gambling joint that's been the ruin of many poor girls or boys. Bob Dylan did a version and Frijid Pink cut a hard-rocking rendition. But that barely scratches the surface; few songs have traveled a journey as intricate as "House of the Rising Sun."

The rise of the song in this country and the launch of its world travels can be traced to Georgia Turner, a poor, sixteen-year-old daughter of a miner living in Middlesboro, Kentucky, in 1937 when the young folk-music collector Alan Lomax, on a trip collecting field recordings, captured her voice singing "The Rising Sun Blues." Lomax deposited the song in the Library of Congress and included it in the 1941 book *Our Singing Country*. In short order, Woody Guthrie, Pete Seeger, Lead Belly, and Josh White learned the song and each recorded it. From there it began to move to the planet's farthest corners. Today, hundreds of artists have recorded "House of the Rising Sun," and it can be heard in the most diverse of places — Chinese karaoke bars, Gatorade ads, and as a ring tone on cell phones.

Anthony began his search in New Orleans, where he met Eric Burdon of the Animals. He traveled to the Appalachians — to eastern Kentucky, eastern Tennessee, and western North Carolina — to scour the mountains for the song's beginnings. He found Homer Callahan, who learned it in the mountains during a corn shucking; he discovered connections to Clarence "Tom" Ashley, who traveled as a performer in a 1920s medicine show. He went to Daisy, Kentucky, to visit the family of the late high-lonesome singer Roscoe Holcomb, and finally back to Bourbon Street to see if there really was a House of the Rising Sun. He interviewed scores of singers who performed the song. Through his own journey he discovered how American traditions survived and prospered -- and how a piece of culture moves through the modern world, propelled by technology and globalization and recorded sound.

Publisher's Price \$26.00 Our Price €8,00



Conrad Wilson. **Notes On Mozart: 20 Crucial Works.** ISBN 0802829295. Eerdmans, 2005. Paperback, 131 Pp.

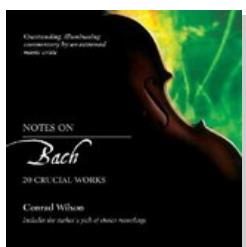
The “Notes on . . .” series by distinguished music critic Conrad Wilson illuminates the music of some of history’s greatest composers in relation to their private lives. In each “Notes on . . .” volume Wilson selects twenty crucial works of a given composer, discusses these masterpieces with insight and verve, and explains why these particular works are fundamen-

tal to understanding the composer.

Permeating these pages are Wilson’s vast musical expertise and his colorful, succinct, polished prose style. As a bonus Wilson highlights choice recordings of the music he discusses. Meant for any general reader interested in music, these guidebooks are ideal for dipping into as well as reading straight through.

Wilson’s explication of Mozart in the present volume casts new light on this celebrated composer. Examining his finances, Wilson shows why Mozart’s begging letters were less heartrending than they seem, and he explodes the supposed mystery surrounding Mozart’s famous *Requiem*.

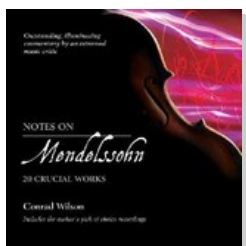
Publisher’s Price \$10.00 Our Price €3,00



Conrad Wilson. **Notes On Bach: 20 Crucial Works.** ISBN 0802829929. Eerdmans, 2005. Paperback, 125 Pp.

For many music lovers, Bach is a perpetually sober and serious composer, frowning out of pictures on book and CD covers. Wilson reminds listeners that one who only heard Bach’s music might imagine him as vivacious, even romantic, and shows why Bach continues to intrigue and influence the music scene.

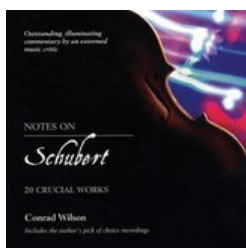
Publisher’s Price \$10.00 Our Price €3,00



Conrad Wilson. **Notes On Mendelssohn: 20 Crucial Works.** ISBN 0802829953. Eerdmans, 2005. Paperback, 120 Pp.

Having been called the greatest child prodigy in the history of Western music, Felix Mendelssohn nonetheless is often dismissed today as a classic case of creative burnout. Here Wilson claims that Mendelssohn’s genius not only stayed intact but gained new intensity in the years before his untimely death.

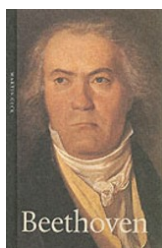
Publisher’s Price \$10.00 Our Price €3,00



Conrad Wilson. **Notes On Schubert: 20 Crucial Works.** ISBN 0802829287. Eerdmans, 2005. Paperback, 130 Pp.

In this exploration of Schubert's rich music together with his complex personality and inner conflicts, Wilson considers Schubert's sexuality and also examines signs that Schubert was moving into a new, important phase of his output when he died.

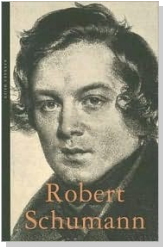
Publisher’s Price \$10.00 Our Price €3,00



Martin Geck. **Beethoven.** Anthea Bell, trans. ISBN 1904341039. Haus, 2003. Paperback, 176 Pp.

Ludwig van Beethoven (1770-1827) is one of the legendary figures of world culture. But who is the man behind the legend? Martin Geck offers a vivid portrait of a difficult but fascinating man with a tangled and still controversial love life. This is an expert introduction to a self-styled cultural hero, presented warts, genius, and all.

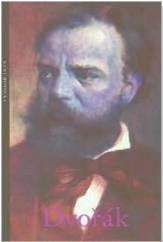
Publisher’s Price £8.99 Our Price €5,00



Barbara Meier. **Robert Schumann**. ISBN 1904341543. Haus, 2005. Hardcover, 185 Pp.

Robert Schumann (1810-1856) was the quiet one, the tormented genius. A serious illness prevented him from becoming a pianist, but he fell in love with and in 1840 married Clara, the daughter of his teacher Friedrich Wieck against her father's wishes. In 1843, Felix Mendelssohn Bartholdy appointed him lecturer in composition at the conservatory in Leipzig. A year later, the couple moved to Dresden. Then, in 1850, he became the Musical Director of the city of Düsseldorf. But his demons followed him wherever he went and he tried to kill himself by jumping into the Rhine four years later. He died two years later in a sanatorium.

Publisher's Price £12.99 Our Price €6,00



Kurt Honolka. **Dvorak**. Anne Wyburd, trans. ISBN 1904341527. Haus Publishing, 2004. Paperback, 165 Pp.

This is the first biography of the famous Czech composer Antonín Dvořák (1841-1904) to be published in English in more than a decade, released on the centenary of his death. Kurt Honolka weaves the story of Dvořák's life into the rich tapestry of the political and social tensions of the Austro-Hungarian Empire in the twilight of its power. Honolka sets the scene for Dvořák's 'American' music and his return from the United States, providing a fascinating context for his most famous work, the Ninth Symphony from the New World.

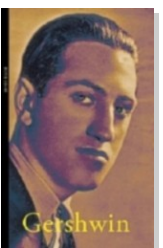
Publisher's Price £9.99 Our Price €5,00



Barbara Meier. **Verdi**. Rosemary Smith, trans. ISBN 1904341047. Haus, 2003. Paperback, 176 Pp.

Giuseppe Verdi (1813-1901), the popular genius behind *Rigoletto*, *Aida* and *La Traviata*, continues to enthral audiences with his daring music and stories of love and death. Of his *Requiem*, his wife Giuseppina wrote: "Posterity will place it, with wings outspread, in domination of all the music of mourning ever conceived by the human brain." His life was as dramatic and passionate as his music. As this biography shows, he was always fighting: for Italy's freedom and nationhood and for his own artistic freedom against the censors, opera impresarios and the authorities.

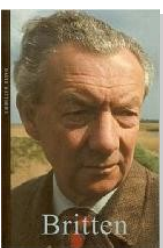
Publisher's Price £8.99 Our Price €5,00



Ruth Leon. **Gershwin**. ISBN 1904341225. Haus Publishing, 2004. Paperback, 192 Pp.

This biography of George Gershwin (1898-1937) evokes the pace and color of New York in the 1920s and 1930s and places Gershwin at the center of the Jazz age. He rose from being one of the two talented sons of poor Russian-Jewish parents in Manhattan's lower East Side to being the leading composer of his time. He was the bridge between serious music and light entertainment, the creator of the haunting Rhapsody in Blue, *Porgy and Bess*, and *An American in Paris*. His compositions are still used today as tools for teachers everywhere as examples of the American entrance to the musical world of Stravinsky, Chopin, Beethoven and Mozart.

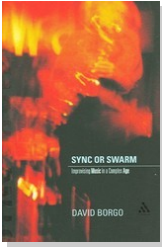
Publisher's Price £9.99 Our Price €5,00



David Matthews. **Britten**. ISBN 1904341217. Haus Publishing, 2003. Paperback, 182 Pp.

Benjamin Britten (1913-1976) was the most prolific and celebrated English composer of the mid-20th century. Britten shot to international fame with his operas, which are considered the finest English operas since those of Henry Purcell in the 17th century. He was also an outstanding pianist and conductor.

Publisher's Price £9.99 Our Price €5,00



David Borgo. **Sync Or Swarm: Musical Improvisation In A Complex Age**. ISBN 0826417299. Continuum, 2006. Hardcover, 272 Pp. Includes a CD.

Improvising music involves a leap into the uncharted, but its success relies on abilities honed through experience and on an unwavering commitment to the moment and context of performance. Improvisers synchronize their intentions and actions, all the while maintaining a keen sensitivity to and connection with the evolving group dynamic.

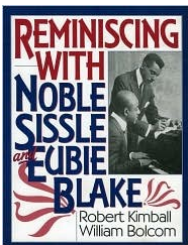
At times, performance can evoke a swarmlike quality in which the individual parts are moving in very different ways, yet the musical whole evolves with a collective purpose.

Sync or Swarm provides a fascinating study of musical improvisation, using theories from cultural and cognitive studies and the emerging science of chaos and complexity. David Borgo explores his topic with a systems approach, as individual chapters expand outward in scope: from the perspective of a solo improviser (English saxophonist Evan Parker); to that of a group interacting in performance and over time (the Sam Rivers trio); to the network dynamics that bind together performers, listeners, educators, and promoters into a musical community. Each chapter is paired with a different aspect of the emerging sciences, including perspectives from the study of embodied cognition, nonlinear dynamics, self-organizing systems, social networks, and situated and distributed learning.

Sync or Swarm looks through the lens of contemporary science to illuminate the process and practice of improvising music and explores the ability of improvisation to offer a visceral engagement with these emerging scientific notions, ultimately offering us new ways of engaging with and shaping the discourse that surrounds music in general.

The book comes **with a 74-minute CD** featuring performances by Evan Parker, the Sam Rivers Trio, George Lewis, and the author's own improvising collective, Surreal-estate.

Publisher's Price \$29.95 Our Price €8,00



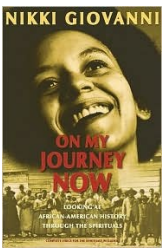
Robert Kimball and William Bolcom. **Reminiscing With Noble Sissle And Eubie Blake**. ISBN 081541045X. Cooper Square Press, 2000. Paperback, 256 Pp.

Based on extensive interviews, *Reminiscing with Noble Sissle and Eubie Blake* recounts the lives and music of singer-lyricist-bandleader Noble Sissle (1889-1975) and ragtime pianist-composer Eubie Blake (1883-1983). Their 57-year partnership began in 1915, when Broadway beckoned with a wealth of opportunity: thriving theater companies performed vaudeville, revue, musical comedy, and operetta to enthusiastic audiences.

Richly illustrated with a rare collection of photographs, theater posters, playbills, sheet music, and reviews, *Reminiscing with Noble Sissle and Eubie Blake* forms a portrait of an unforgettable era in musical theater and of the creative partnership that contributed so immensely to it.

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Publisher's Price \$24.95 Our Price €5,50

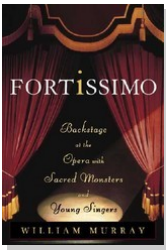


Nikki Giovanni. **On My Journey Now: Looking At African-American History Through The Spirituals**. ISBN 0763628859. Candlewick Press, 2007. Hardcover, 116 Pp.

Ever since she was a little girl going to services in three different churches, Nikki Giovanni has loved the spirituals. In her travels from the slave ports of Africa and back to congregations throughout the United States, she has listened for the roots of those magnificent songs. In *On My Journey Now*, she weaves together the powerful words of the spirituals — such as “Go Down, Moses” and “Ain’t Got Time To Die” — with the story of Africans in America.

of the spirituals — such as “Go Down, Moses” and “Ain’t Got Time To Die” — with the story of Africans in America.

Publisher's Price \$18.99 Our Price €6,00



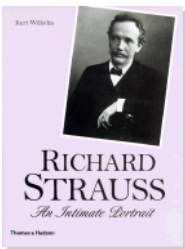
William Murray. **Fortissimo: Backstage At The Opera With Sacred Monsters And Young Singers.** ISBN 1400053609. Crown, 2005. Hardcover, 273 Pp.

H. L. Mencken declared that “the opera is to music what a bawdy house is to a cathedral.” It was not meant as a compliment, but to William Murray, former *New Yorker* staff writer and aspiring opera singer, a bawdy house is an apt metaphor for the opera: a place of confusion, high and low drama, fleshly pleasures and raucous song.

In *Fortissimo*, Murray follows twelve young singers in the Lyric Opera of Chicago’s training program, the prestigious Opera Center for American Artists, through the 2003–2004 season. In the course of the year, these singers attend countless coaching sessions, inspiring master classes, nerve-racking auditions and grueling rehearsals—and finally perform with some of the most celebrated names (and spectacular egos) in opera, from Samuel Ramey to José Cura and Natalie Dessay. While chronicling their progress, Murray offers an insider’s look at the different aspects of the opera world that influence a young singer’s success, a world filled with temperamental maestros, ambitious directors, old-world tradition and sacred monsters.

Weaving recollections of his own days training in New York, Rome and Milan in the 1950s with the personal and artistic struggles of the young singers in Chicago today, Murray lays bare the staggering ambition and relentless will required to achieve a career in the arts. As he writes, “Becoming a successful opera singer—stepping out on a huge stage to try to fill the house with your voice, to bring an audience of thirty-six hundred people to its feet—is as risky in its own peculiar way as embarking on a career as a matador. You can triumph, you can struggle to survive or you can perish from your wounds.” *Fortissimo* is a delicious tale of rising talents, angst and heartache and small triumphs, and the music that inspires it all.

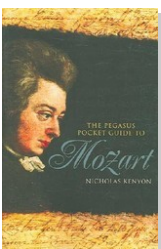
Publisher’s Price \$24.95 Our Price €5,50



Kurt Wilhelm. **Richard Strauss: An Intimate Portrait.** Mary Whittall, trans. ISBN 0500281599. Thames & Hudson, 1999. Paperback, 312 Pp.

Richard Strauss (1864 -1949) always claimed that his music was a self-portrait, that he depicted himself, his nature, and his world in musical notes. From the charming autobiographical opera *Intermezzo*, based on a domestic misunderstanding, to the self-confident tone poem *Ein Heldenleben*, the composer's works relate to his personal experience as closely as those of any nineteenth-century Romantic. For the huge audience that enjoys the music of Strauss, Kurt Wilhelm's book has proved to be a cornucopia of information. Many of the numerous illustrations—taken from the private archive of the Strauss family—have never been published previously, and all are of immense historical interest. Skillfully woven around them is a detailed and revealing text, rich in anecdotes, quotations, and personal reminiscences by members of the Strauss family and contemporaries. The result is an intimate investigation of the private life, opinions, background, and works of Strauss that comes as close to the man as one is likely to get.

Publisher’s Price \$29.95 Our Price €5,50

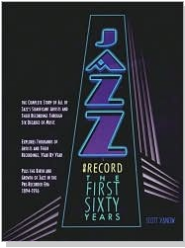


Nicholas Kenyon. **The Pegasus Pocket Guide To Mozart.** ISBN 1933648236. Pegasus Books, 2006. Paperback, 390 Pp.

To celebrate the 250th anniversary of Mozart’s birth, an easy-to-use guide to Mozart’s life and music, including: symphonies, concertos, operas, a seventy-five-page biography, and a poignant assessment of what the composer means to us today. In a crisp, sharp style, Nicholas Kenyon shows how Mozart’s music has communicated with unique power across so many generations and why the composer is so uni-

versally loved.

Publisher’s Price \$13.95 Our Price €4,00

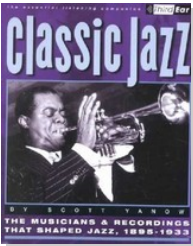


Scott Yanow. **Jazz On Record: The First Sixty Years.** ISBN 0879307552. Backbeat Books, 2003. Hardcover, 858 Pp.

The essential guide to the musicians and recordings of jazz's golden ages.

In this comprehensive volume, Scott Yanow traces the history of jazz through its recordings. Most live performances from this rich 60-year period are lost forever, but jazz fans can experience a rich legacy of recorded work. Sorting through and colorfully commenting on thousands of CDs and LPs, Yanow points out which performances are the most representative of the great 20th-century artists and which recordings are essential to jazz fans' collections. Along the way he takes readers on a journey through the golden ages of jazz, covering styles such as New Orleans jazz, swing, bebop, cool jazz, Dixieland, hard bop, soul jazz, the avant-garde, and fusion — and showing how these forms diverge, develop, and continue to flourish.

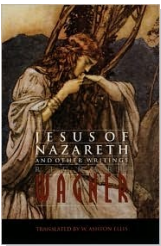
Publisher's Price \$49.95 Our Price €15,00



Scott Yanow. **Classic Jazz: The Musicians And Recordings That Shaped Jazz, 1895-1933.** ISBN 0879306599. Backbeat Books, 2001. Paperback, 298 Pp.

Classic Jazz explores the birth and early development of a truly American art form. Scott Yanow's insightful essays describe the very beginnings of jazz, as well as ragtime, early blues, and New Orleans jazz from 1895-1916. Jazz in the years 1917-1933 is examined in greatest detail, highlighting the careers and rating the recordings of the top performers of the day. Musicians covered include: Louis Armstrong, Cab Calloway, Hoagy Carmichael, Bing Crosby, Tommy Dorsey, Duke Ellington, George Gershwin, Benny Goodman, Earl Hines, Gene Krupa, Glenn Miller, Jelly Roll Morton, Bessie Smith, Fats Waller and dozens more. Also includes a listing of recommended books and videos on classic jazz, and 40 black-and-white photos.

Publisher's Price \$22.95 Our Price €7,00

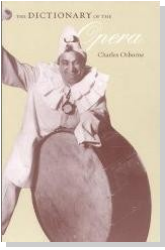


Richard Wagner. **Jesus Of Nazareth And Other Writings.** W. Ashton Ellis, trans. ISBN 0803297807. University of Nebraska Press, 1995. Paperback, 441 Pp.

Near the end of his life, Richard Wagner supervised the publication of his collected writings, providing an extensive view of his thoughts about art and politics from his youth to his final period of triumph. After his death, there was still more to be told: his admirers discovered a large number of writings he had forgotten, misplaced, never published, or had chosen to omit from his collected works. This volume, the last of eight volumes now reprinted by the University of Nebraska Press, collects the most illuminating of those works. The title work, "Jesus of Nazareth," was written in 1848 or 1849; its composition coincided with the most widespread revolutionary ferment seen in Europe. It expresses Wagner's own revolutionary ideals, thoroughly justified (or so he thought) by Jesus and the early Church. At the time Wagner considered Jesus as a revolutionary leader whose struggles with authority and traditions were much like his own.

The opening work is "Siegfried's Death," a poem written in 1848 that set the tone for his most famous operatic work, the tetralogy *Der Ring des Nibelungen*. Whole sections of the poem were later incorporated into the fourth Ring opera, *Gotterdammerung*, but the differences are as revealing as the carryover. The essays that Wagner published in journals but saw fit to exclude from his *Gesammelte Schriften* might have embarrassed the elderly sage but are key documents to Wagner's activities in his revolutionary period. For example, his ardently prorevolutionary essay, "The Revolution," would have displeased the wealthy patrons of his later years. This edition includes the full text of volume 8 of the translation of Wagner's works published in 1899 for the London Wagner Society.

Publisher's Price \$15.00 Our Price €3,50



Charles Osborne. **The Dictionary Of The Opera.** ISBN 1566491088. Welcome Rain Publishers, 1999. Paperback, 383 Pp.

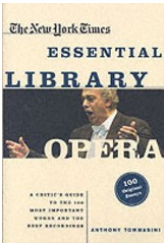
The international opera authority Charles Osborne is renowned throughout the world for his writing, broadcasting and lecturing on opera. His freshly updated and revised *Dictionary of the Opera* offers analyses of librettos, performances and music, costume designs, historic productions, and descriptions of the great opera houses will inform and delight opera buffs, newcomers to the art, and everyone in

between.

The Dictionary of the Opera features entries on nearly 300 composers and 800 singers, as well as conductors, producers, set designers, librettists, and others. Arranged alphabetically and cross-referenced, the entries include authoritative comments by the author on the composers' careers, historical and technical information, plot summaries of 570 operas, and historical and contemporary critical receptions of the works and performances. 170 photographs and illustrations, spanning the history of opera from its beginnings to the present, accompany the text.

This new edition, which features new entries and photographs of performers, singers, productions and opera houses that have come to prominence in recent years, is an indispensable tool for enjoying the world's most comprehensive art form.

Publisher's Price \$16.95 Our Price €5,00



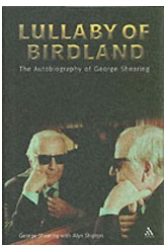
Anthony Tommasini. **The New York Times Essential Library: Opera: A Critic's Guide To The 100 Most Important Works.** ISBN 0805074597. Times Books, 2004. Paperback, 316 Pp.

An insightful, provocative selection of the best opera performances, chosen by *The New York Times's* chief classical music critic in one hundred original essays

Opera intertwines the drama of the theater with the powerful emotionality of music. In this magical and illuminating guide to the best opera recordings, Anthony Tommasini delves into the ways story and music interweave to create the subtle but telling moments that move us.

Tommasini brings to life the rich history of opera performance and the singers and conductors who, over the past century, have come to own the music. He chooses masterworks, such as Arturo Toscanini's *La Boheme*, captured for posterity fifty years after he conducted the opera's 1896 premiere for Puccini, and Leontyne Price's Leonora in *Il Trovatore*, an encapsulation of the ideal Verdi soprano. For aficionados and newcomers alike, Tommasini is the perfect guide to the passions and playfulness of the opera.

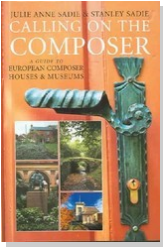
Publisher's Price \$18.00 Our Price €5,00



George Shearing. **Lullaby Of Birdland: The Autobiography Of George Shearing.** ISBN 0826460151. Continuum, 2004. Hardcover, 259 Pp.

Pianist George Shearing is that rare thing, a European jazz musician who became a household name in the US, as a result of the 'Shearing sound' - the recordings of his historic late 1940s quintet. Together with his unique 'locked hands' approach to playing the piano, Shearing's quintet with guitar and vibraphone in close harmony to his own playing revolutionised small group jazz, and ensured that after seven years as Melody Maker's top British pianist, he achieved even greater success in America. His compositions have been recorded by everyone from Sarah Vaughan to Miles Davis, and his best known pieces include Lullaby of Birdland, She and Conception. His story is all the more remarkable because Shearing was born blind. His candid reminiscences include a behind the scenes experience of New York's 52nd Street in its heyday, as well as memories of a vast roll-call of professional colleagues that includes all the great names in jazz.

Publisher's Price \$27.95 Our Price €8,00

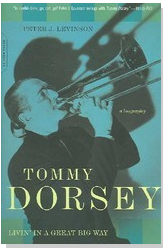


Julie Anne Sadie and Stanley Sadie. **Calling On The Composer: A Guide To European Composer Houses And Museums.** ISBN 0300107501. Yale University Press, 2005. Hardcover, 430 Pp.

Across Europe, more than three hundred houses and museums commemorate the composers who lived and worked in them. In *Calling on the Composer*, two distinguished musicologists guide the musically curious traveler or reader to these sites and provide essential information on their content and significance.

Whether lakeside hut or moated castle, clock tower or cave, village school or fine town house, the physical context for musical genius and the artefacts of day-to-day existence have a powerful impact on how we perceive the figure behind the music we know and love. Julie and Stanley Sadie have journeyed to thirty-one countries to compile this unique travel companion and reference source. They offer practical information for the visitor, seasoned insights, and lively commentary. Richly illustrated and supported by thorough maps, the entries on individual composers trace their steps through the practicalities of life and reveal to us the context of creativity.

Publisher's Price \$52.00 Our Price €12,00



Peter J. Levinson. **Tommy Dorsey: Livin' In A Great Big Way.** ISBN 0306815028. Da Capo Press, 2006. Paperback, 354 Pp.

Swing has never gone out of style. It was the music the Greatest Generation danced to—and went to war to. And no musician evokes the Big Band era more strikingly than Tommy Dorsey, whose soaring trombone play and hit tunes influenced popular music for a generation. Tommy Dorsey (1905–1956) led a rich and complex life. Beginning with his childhood in the coal mining towns of Pennsylvania, we

follow the young trombonist's journey to fame and fortune during the Jazz Age. Tommy, with his brother Jimmy, created one of the most popular bands of the era and played with such giants as Bing Crosby and Glenn Miller. They also launched the career of a skinny young singer named Frank Sinatra. But Tommy's volcanic personality eventually split the band and Tommy went off on his own. Drawing on exhaustive new research and scores of interviews with the musicians who knew him best, Levinson delves into Dorsey's famously eccentric lifestyle and his oversize appetite for drink, women, and perfection. The first biography on Dorsey in more than thirty years, *Tommy Dorsey* is a dazzling portrait of the Big Band's brightest star—his tumultuous life, his turbulent times, and the unforgettable music that made him a legend.

Publisher's Price \$18.95 Our Price €5,00



Sean Wilentz and Greil Marcus. **The Rose & The Briar: Death, Love And Liberty In The American Ballad.** ISBN 0393059545. W. W. Norton, 2005. Hardcover, 406 Pp.

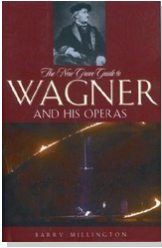
A devastatingly original work that plunges into the heart of the American psyche from America's beginnings to Bruce Springsteen's "Nebraska."

The ballad has been part of American history since before the country had a name. In this book, Sean Wilentz and Greil Marcus have assembled an astonishing group of writers and artists—Paul Muldoon, Stanley Crouch, R. Crumb, Jon Langford of the Mekons, John Rockwell, Luc Sante, Joyce Carol Oates, Dave Marsh, and more than a dozen other novelists, essayists, performers, and critics—to explore the ineffable power of the American ballad. In words and in drawings, the collaborators have tapped the veins of America's most imaginative and expressive form. From "Barbara Allen," one of the earliest, through "The Wreck of the Old 97," to contemporary ballads by Bob Dylan and Bruce Springsteen, *The Rose & the Briar* presents a rich new patch of art and commentary—like the ballads, no two the same, but all of a piece, about stories, storytellers, and American death, love, and liberty. 25 illustrations.

Publisher's Price \$26.95 Our Price €5,50 OUT OF STOCK

"This is an indispensable reference tool for music lovers who want to undertake a pilgrimage. Yet the most astonishing achievement of this book is how much closer the text makes you feel to many of the composers."

—*The Gramophone*



Barry Millington. **The New Grove Guide To Wagner And His Operas.** ISBN 0195305884. Oxford University Press, 2006. Paperback, 190 Pp.

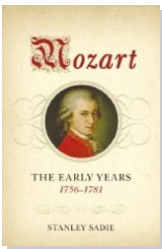
One of the most controversial figures in the history of ideas as well as music, Richard Wagner continues to stimulate debate whenever his works are performed. Drawing upon the scholarship of *The New Grove Dictionary of Opera*, the most comprehensive dictionary of opera in the world, Barry Millington offers a concise, portable survey and guide, which will make a welcome addition to the shelf of anyone who loves

opera.

Millington has completely updated the original pieces and contributed four new chapters on Wagner, including a summary of Wagner productions from 1876 to the present day, a suggested listening and viewing guide, complete chronology of Wagner's operas, and a glossary of terms that will delight any opera-goer. In addition, there are detailed entries on each of Wagner's operas, a main biographical section, and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk, as well as a newly revised updated article on Bayreuth.

Complete with a new preface, updated bibliography, glossary, and discography—including first release dates of each recording—*The New Grove Guide to Wagner and his Operas* furnishes both seasoned Wagner-lovers and neophytes with all they require for an in-depth appreciation of this unique historical figure.

Publisher's Price \$15.95 Our Price €6,00



Stanley Sadie. **Mozart: The Early Years, 1756-1781.** ISBN 0393061124. W. W. Norton, 2005. Hardcover, 644 Pp.

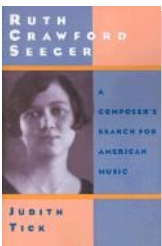
The first comprehensive life and works of the composer in over sixty years, by a leading Mozart specialist.

Our understanding of Mozart's life and music has broadened immensely in recent years. Much new material has come to light, including discoveries of musical sources and fresh ways of interpreting

known ones. Studies in the chronology of Mozart's works, his compositional process, his relationship to the world around him—these and many other areas have yielded new thinking that has challenged or overturned the inherited wisdom.

In *Mozart: The Early Years*, renowned music historian Stanley Sadie discusses all aspects of the composer's life and music, relating them to the social, economic, cultural, and musical environments in which he worked. Drawing substantially on family correspondence, Sadie illuminates Mozart's world and his relationships with employers, colleagues, and family. Individual works are discussed in sequence and related to the events of the composer's life. 16 pages of illustrations.

Publisher's Price \$35.00 Our Price €10,00



Judith Tick. **Ruth Crawford Seeger: A Composer's Search For American Music.** ISBN 0195137922. Oxford University Press, 1997. Paperback, 457 Pp.

Ruth Crawford Seeger (1901-1953) is frequently considered the most significant American female composer in the twentieth century. With Aaron Copland and Henry Cowell she was a key member of the 1920s musical avant-garde, and she was the first woman to win a Guggenheim Foundation Fellowship in music composition. But her legacy

extends far beyond the cutting edge of modern music. Collaborating with poet Carl Sandburg on folk song arrangements in the twenties, and with the famous folk-song collectors John and Alan Lomax in the 1930s, she emerged as a central figure in the American folk music revival. In addition, she became an energetic proponent of social change in the 1930s and devoted much of her last decades to progressive causes. This engrossing new biography emphasizes the choices Crawford Seeger made in her roles as composer, activist, teacher, wife and mother.

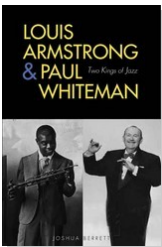
Publisher's Price \$19.95 Our Price €5,00



Gaia Servadio. **Rossini**. ISBN 0786711957. Carroll & Graf Publishers, 2003. Hardcover, 320 Pp.

Brilliant, dashing, the most sought-after composer of opera in the Romantic age, Gioacchino Rossini captured the ears and hearts of music lovers throughout Europe. From his native Italy to Paris to London, he mounted triumph after triumph—works like the grandly comic *The Barber of Seville*, *La Cenerentola*, and his masterpiece, *William Tell*. Prodi- giously talented, by the age of thirty-two, in 1820, he had written thirty-nine operas and commanded universal adoration. Then he fell silent for more than forty years. The mystery that drove Rossini from the forefront of Europe’s cul- tural stage and that curtailed an unparalleled operatic career lies at the center of Gaia Servadio’s perceptive and revealing biography. With the benefit of previously unpub- lished letters and other new material, Servadio traces the history of Rossini—a man who exchanged ideas with Richard Wagner and in Paris salons kept company with Victor Hugo, Honore de Balzac, and Eugene Delacroix—from a difficult, impoverished childhood through his complicated relationships with his divas, to his battles with nervous illnesses. She sets Rossini’s life, too, against the sweep of European history in an age defined and betrayed by Napoleon.

Publisher’s Price \$26.00 Our Price €8,00



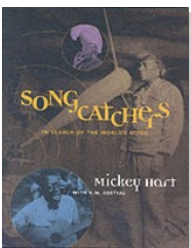
Joshua Berrett. **Louis Armstrong & Paul Whiteman: Two Kings Of Jazz**. ISBN 0300103840. Yale University Press, 2004. Hardcover, 242 Pp.

In *Louis Armstrong and Paul Whiteman* the jazz scholar Joshua Berrett offers a provocative revision of the history of early jazz by focusing on two of its most notable practitioners—Whiteman, legendary in his day, and Armstrong, a legend ever since.

Paul Whiteman’s fame was unmatched throughout the twenties. Bix Beiderbecke, Bing Crosby, and Jimmy and Tommy Dorsey honed their craft on his bandstand. Celebrated as the “King of Jazz” in 1930 in a Universal Studios feature film, Whiteman’s imperium has declined considerably since. The legend of Louis Armstrong, in contrast, grows ever more lustrous: for decades it has been Armstrong, not Whiteman, who has worn the king’s crown.

This dual biography explores these diverging legacies in the context of race, com- merce, and the history of early jazz. Early jazz, Berrett argues, was not a story of black innovators and white usurpers. In this book, a much richer, more complicated story emerges—a story of cross-influences, sidemen, sundry movers and shakers who were all part of a collective experience that transcended the category of race. In the world of early jazz, Berrett contends, kingdoms had no borders.

Publisher’s Price \$32.00 Our Price €7,50



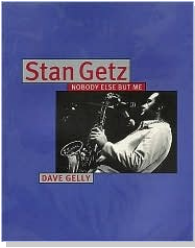
Mickey Hart with K. M. Kostyal. **Songcatchers: In Search Of The World's Music**. ISBN 079224107X. National Geographic, 2003. Hard- cover, 192 Pp.

Mickey Hart, the Grateful Dead’s percussionist, is also a dedicated musicologist who has recorded traditional music all over the globe. His personal quest is part of this fascinating book, but here, too, are trailblazers like Jesse Fewkes, who made the first field recordings on wax cylinders in 1890; John and Alan Lomax, whose work with

folk and blues artists helped define modern music; and many more — men and women whose curiosity led them from Africa, Asia, and far-flung Pacific islands to the Arctic Circle, often at great personal risk and usually burdened with balky, cumber- some equipment. Their legacy — of high adventure and dedicated scholarship — is as priceless as it is colorful.

Filled with historical photographs and highlighted by a time line that traces the hun- dred-year evolution of recording technology, *Songcatchers* is an informative, always engrossing odyssey of the world’s musical heritage and our ongoing effort to under- stand, appreciate, and preserve it.

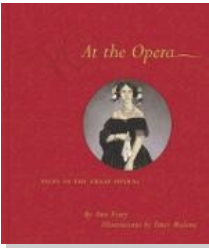
Publisher’s Price \$30.00 Our Price €6,50



Dave Gelly. **Stan Getz: Nobody Else But Me.** ISBN 0879307293. Backbeat Books, 2003. Paperback, 176 Pp.

The creator of the unforgettable "Girl from Ipanema" tenor sax tone, this son of Ukrainian immigrants took his unique sound through five decades of swing, cool, bossa and beyond. From Getz's teenage gigs with Dorsey, Goodman and Stan Kenton, fame with Woody Herman, years as a masterful bandleader, and struggles with drugs and the law, this biography tells the bittersweet story of one of our most beloved jazz musicians. This is the first book to focus on Getz's musical legacy, exploring the lightness of touch, lyricism and warm glow that marked his sound. It also gives insight into his skills as a consummate improviser, capable of playing with a musical, tonal and emotional range matched by few other musicians.

Publisher's Price \$22.95 Our Price €5,00



Ann Fiery. **At The Opera: Tales Of The Great Operas.** Peter Malone, illus. ISBN 0811827747. Chronicle Books, 2003. Hardcover, 304 Pp.

As the lights dim and the curtain rises, *At the Opera* transports us with the passion and high drama of our best-loved and most frequently performed operas. Elegantly bound in rich red silk, it presents the stories of over 30 renowned works, accompanied by lush illustrations by artist Peter Malone that glow with theatrical charm. From Mozart's sunny *Figaro* to Puccini's moon goddess *Turandot*, the plots and counterplots that drive the great operas are told with grace and zest in a volume as opulent as its subject. Each telling is packed with delicious details and wry humor, complemented with gossip and theatre lore. A must-have for opera fans and a delightful introduction for those attending their first performance, *At the Opera* is a front-row seat for the best of music and drama.

Publisher's Price \$50.00 Our Price €12,50



Alfred Brendel. **Me of All People: Alfred Brendel in Conversation with Martin Meyer.** Richard Stokes, trans. ISBN 0801440998. Cornell University Press, 2002. Hardcover, 320 Pp.

"I was not a child prodigy; indeed, I had none of the requisite qualities for making a successful career." This "shortcoming" has not prevented Alfred Brendel from becoming one of the greatest pianists of the twentieth century. His solo recitals and appearances with the leading orchestras of the world make him a regular guest in London, Paris, New York, Vienna, Berlin, Munich, and Amsterdam, and at the major European and American music festivals.

In a series of dialogues with Martin Meyer, Brendel speaks about his life, the development of his career, his music-making, his travels, his poems and essays; about his childhood in Zagreb, adolescence in Graz, and experiences as a young man in Vienna ("I was in Vienna, but I was never a 'genuine' Viennese"); about literature, painting, architecture, and kitsch.

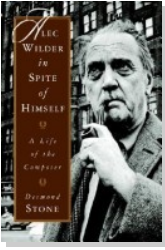
Brendel talks about the freedoms and obligations of a performer and discusses the work of musicians who have fascinated him- Alfred Cortot, Edwin Fischer, Wilhelm Furtwängler, Wilhelm Kempff, and Bruno Walter- and those who have irritated him, as did Glenn Gould. The conversations between Brendel and Meyer are both serious and witty. *Me of All People* abounds in amusing anecdotes and contains penetrating insights into the music of Haydn, Mozart, Beethoven, Schubert, Schumann, Liszt, Busoni, and Schoenberg.

Alfred Brendel emerges as a deep thinker, a passionate skeptic, and an emotional musician. He is a multitalented figure with an engaging sense of humor, a healthy dose of modesty, and an enormous appetite for life.

Publisher's Price \$32.50 Our Price €7,00

"We'd all sound like that if we could."

— John Coltrane



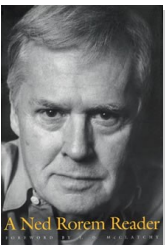
Desmond Stone. **Alec Wilder in Spite of Himself: A Life of the Composer.** ISBN 0195096002. Oxford, 1996. Hardcover, 244 Pp.

Alec Wilder wrote songs and lyrics of unsurpassed beauty and originality, and his work won the respect and admiration of such important musical figures as Frank Sinatra, Peggy Lee, Mitch Miller, Gunther Schuller, and many others. Yet Wilder seemed almost to court obscurity. Both in the music he composed and in the way he lived his life, Wilder valued the unique and eccentric over the established and easily acceptable. And though he authored the definitive *American Popular Song*--which critics praised as "singular" (Studs Terkel), "pioneering" (Whitney Balliett), "rewarding" (Milton Babbitt), and "a joy to anyone who really cares about American popular music" (Max Morath)--his own contribution to that music has remained, until now, too little known and far too little appreciated.

Desmond Stone's engaging and lively biography brings Alec Wilder's life and music into the spotlight where it belongs. Ranging from Wilder's childhood in Rochester, New York, to his rise as a major writer of popular songs in the 1940s, to his relationships with Frank Sinatra and the cabaret singer Mabel Mercer, Stone gives us rich insight into the creative process and profound influence of this highly unorthodox composer. We see the impulses and musical concerns that led to such standards as "I'll Be Around" and "It's So Peaceful in the Country." We also get an inside view of how he wrote his monumental *American Popular Song*, which remains the most significant study of America's great songwriters. More important, we get a vivid sense of a haunting, incorruptible melodist whose unique personality was mirrored in his music. Man and composer dared to be different. When Wilder in the late 1930s wrote his famous Octets, the music world did not know what to make of these irreverent, highly original pieces. Yet they had a seminal influence on jazz chamber music in America. Wilder would go on to compose hundreds of instrumental numbers. Whether he was writing concert pieces for an unprecedented and highly unusual group of instruments, or mixing jazz, classical, and popular idioms in a single song, or dashing off a sonata for a friend, Wilder followed the dictates of his own creativity rather than the expectations of the musical establishment. Such independence and unpredictability earned him the hostility of many critics but the enduring respect of the musicians he wrote for.

Here then is a fascinating private portrait of a man who lived a nomad's life, who loved riding trains so much he kept a timetable in his pocket at all times, a man whose only home was a small room he maintained at the Algonquin Hotel in Manhattan (where he often held court in the lobby), a man with a serious drinking problem as well as the kindest and most generous of friends. Essential reading for anyone interested in American popular music, *Alec Wilder in Spite of Himself* provides a much needed account of this complex, colorful, and highly original life.

Publisher's Price \$30.00 Our Price €5,00



Ned Rorem. **A Ned Rorem Reader.** Foreword by J. D. McClatchy. ISBN 0300089848. Yale, 2001. Hardcover, 287 Pp.

Ned Rorem, composer and writer, is both a gifted memoirist and one of our most acerbic cultural commentators. This anthology of his musings on music, people, and life surveys the full range of his literary achievement and reflects the evolution of his sensibilities. The first part of the book is devoted to writing of an autobiographical nature, including ruminations on being alone and on becoming a composer. The second part focuses on music and individuals from Bartók and Ravel to Edith Piaf and the Beatles. The final part consists of portraits and memorials of such figures as Martha Graham, Paul Bowles, Marc Blitzstein, Frank O'Hara, Allen Ginsberg, and Truman Capote. The book also includes a lengthy conversation on the art of the diary.

Ned Rorem, a prolific composer who is particularly well known for his more than four hundred songs, won the Pulitzer Prize in 1976 for *Air Music for Orchestra*. He has published five volumes of diaries as well as numerous collections of his other writings. J. D. McClatchy is a poet and editor of the *Yale Review*.

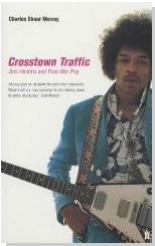
Publisher's Price \$29.95 Our Price €5,50



Richard Wagner. **Actors and Singers**. ISBN 0803297734. Nebraska, 1996. Paper, 383 Pp.

The essays in this volume were written between 1870 and 1873—years that brought the coalescing of separate states into a unified Germany and Bismarck's declaration of the German Empire. Richard Wagner suddenly felt like a prophet whose predictions had come true before his eyes—the German culture he longed to enliven had a German state as grand as his own ambition. Wagner was also deeply inspired by the works of Shakespeare, an influence that runs throughout this volume. The title essay is one of Wagner's most deliberate and philosophical writings. Also included are Wagner's famous essay "Beethoven"; his first publications concerning the nascent Bayreuth Festival Playhouse; his visionary "The Destiny of Opera"; and his letter to Friedrich Nietzsche responding to the publication of *The Birth of Tragedy*. Besides being a major operatic composer, dedicated to giving his newly unified Germany a high-minded cultural tradition, Richard Wagner wrote extensively on a wide range of subjects, including the theater and the opera, the close ties between religion and art, the triumph of Germany over France, revolution, and Christ, along with poetry, plays, and critiques. In the 1890s, the London Wagner Society published an eight-volume translation of Wagner's writings, reproduced in this series with notes from translator William Ashton Ellis, an index, and a chronological table of the writings collected.

Publisher's Price \$15.00 Our Price €3.50

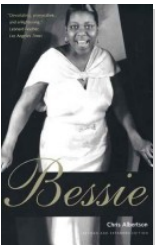


Charles Shaar Murray. **Crosstown Traffic: Jimi Hendrix and Post-war Pop**. ISBN 0571207499. Faber and Faber, 2001. Paperback, 326 Pp.

This volume traces the sources of Jimi Hendrix's talent, showing how his knowledge of black musical traditions enabled him to cross racial barriers and achieve legendary status as both musician and performer. In the 30 years since his death his influence has not diminished.

Winner of the Ralph Gleason Music Book Award.

Publisher's Price £12.99 Our Price €6,00



Chris Albertson. **Bessie**. Revised and Expanded Edition. ISBN 0300107560. Yale, 2003. Paperback, 314 Pp.

This book—a revised and expanded edition of the definitive biography of Bessie Smith, known as the Empress of the Blues—debunks many of the myths that circulated after her untimely death in 1937. For this new edition, Chris Albertson provides more details of Bessie's early years, new interview material, and a chapter devoted to events and responses that followed the original publication.

Publisher's Price \$20.00 Our Price €6,00

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