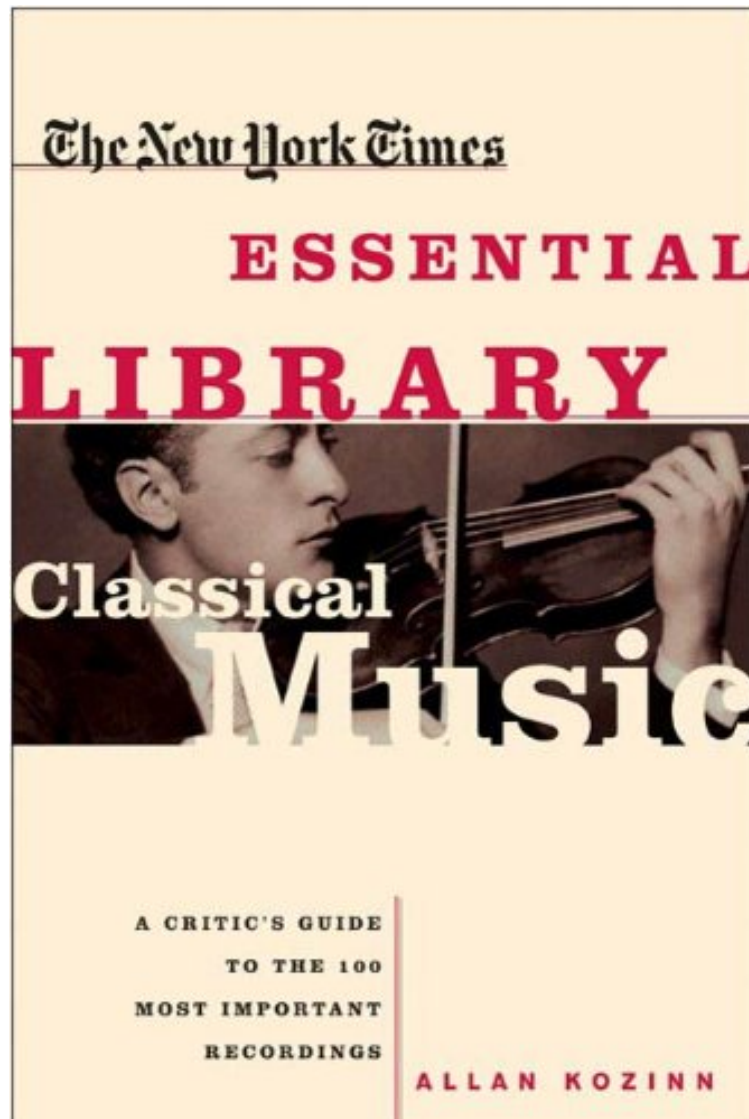


(Pdf free) The New York Times Essential Library: Classical Music: A Critic's Guide to the 100 Most Important Recordings

## The New York Times Essential Library: Classical Music: A Critic's Guide to the 100 Most Important Recordings

Allan Kozinn

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**Allan Kozinn : The New York Times Essential Library: Classical Music: A Critic's Guide to the 100 Most Important Recordings** before purchasing it in order to gage whether or not it would be worth my time, and all praised The New York Times Essential Library: Classical Music: A Critic's Guide to the 100 Most Important Recordings:

4 of 6 people found the following review helpful. New York Times Essential Library of Classical MusicBy Ross

Scimeca This book tries to cover too much. The author, who I must admit recommends recordings that I totally agree with, tries to cover both symphonic and chamber music in a single volume. Some essential music that I would have included, e.g. Beethoven Piano Concerti, are not reviewed. What is reviewed must be taken seriously by any classical music record collector. The author definitely looked at the recorded history of each selection he investigates and informs his readers of alternative recordings. This book will be great fun for lovers of classical music in general and record collectors in particular. I compliment the author for his inclusion on older records that have been beautifully remastered for CD. This is especially useful for collectors that are of younger generation, i.e., under 40. Ross Scimeca of 0 people found the following review helpful. Five Stars By Robert J. Kleb great 2 of 4 people found the following review helpful. Quickly outdated but still beneficial By Patrick W. Crabtree I garnered some great information from this 2004 book. I listen to classical music at a minimum of 8 hours per day (mostly CDs), every day and I have a nice collection of about 500 recordings. I was pleased that many of the CDs recommended in here were already to be found in my stash. I thought that Kozinn was a little heavy on Leonard Bernstein performances but, other than that I have few criticisms of his recommendations. Given that this is a New York Times book, I cannot say that I'm terribly surprised to the numerous allusions to Bernstein. But the chief point here is that nothing less than top-notch performances are recommended. The reader initially gets 100 detailed recommendations and then Kozinn gives us a second 100 preferred CDs which were initially shaved from the top contenders. There's some terrific information about the composers in those first 100 essays and that is the strength of the book, given that it otherwise deteriorates as time goes on and as aggressive recording companies like Naxos continue to turn out numerous updated classical recordings. What does this book do for you? Chiefly, it gets the newer listeners to classical music buying some historic and quality performances rather than wasting money on marginal ones. Secondly, one garners some useful biographical information about the composers and the respective conductors. This book is definitely worthwhile reading for the classical music lover and it's a good value.

A dazzling appraisal of the definitive classical music performances available today For classical music lovers, there is nothing more beguiling and exciting than the range of technique and emotion that can capture or transform the great works in the hands of a conductor and musicians. But with hundreds of recordings released every year, discovering the jewels is a challenge, for newcomers as well as for connoisseurs. New York Times classical music critic Allan Kozinn offers the ultimate collector's guide, packed with a rich history of the composers and performers who stir our souls. From Bach's eloquent Goldberg Variations performed by master pianist Glenn Gould at the beginning and end of his career in startlingly different interpretations, to a lyrical performance of Rimsky-Korsakov's Scheherazade conducted by Kiril Kondrashin shortly after his defection from the Soviet Union, Kozinn places each work in the greater context of musical development and stretches the listener's understanding of each pivotal composition. These original essays on the one hundred greatest recorded classical works provide both practical guidance for building a library and deep insight into the transcendent power of music itself.

From Publishers Weekly It's always a tricky task to pick a list with as sweeping a title as this, but Kozinn, a music critic for the New York Times, has done a sterling job. Not only does he write concisely and informatively about the works in hand, offering an excellent potted history of the composer and his composition, but Kozinn also sets forth sound reasons why he has chosen the recording he has and in most cases he offers recommended alternatives, too. His list contains most of the expected big guns in classical masterpieces, but with an unusually extended list of contemporary works as well; 25% of the pieces he cites were written in the 20th century: Britten and Glass and Reich, of course, but also such lesser-known figures as Milton Babbitt and Gregorio Paniagua. In performance, he has soft spots for the work of Leonard Bernstein and George Szell, but also for Pierre Boulez as a conductor, and is a great admirer of Columbia's composer-as-conductor series featuring Stravinsky and Copland. Best of all; and to keep the arguments flowing; he offers at the end a list of another 100 discs almost as essential; and hints at many more. It's a treasure trove for record collectors; though they should be aware that Kozinn's choices do not include opera. Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist In introducing this volume of the New York Times Essential Library, Kozinn notes the quixotic nature of choosing the top 100 classical music recordings. Unlike jazz or rock, classical music is an interpretive and re-creational art. There is only one Kind of Blue; other recordings of its exact program don't diminish its definitiveness, for jazz is essentially individualistic and improvisatory. But, to cite Kozinn's example, the "definitive" recording of Bach's sonatas and partitas for solo violin can be Nathan Milstein's for the 1970s, Gidon Kremer's for the '80s, and Christian Tetzlaff's now; and none ever displaces the others. Kozinn's strategy for dealing with the fact that very different interpretations of the same music are equally "valid" is to opt generally for more recent recordings and to note often, within the context of appraising the pieces at hand and their composers, other fine versions of particular scores. Historically, Kozinn's selections span from the twelfth-century sacred songs of Hildegard of Bingen to masterpieces by a dozen living composers. An excellent book of its kind. Ray Olson Copyright copy; American Library Association. All rights reserved About the Author Allan Kozinn is a classical music critic for The

New York Times. Before joining the staff of the Times in 1991, he was a contributing editor for the classical music magazines High Fidelity, Opus, and Keynote, and he was the music critic for The New York Observer. He lives in New York City.