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In 1990 Amadeus Press issued this oversized work covering the complete writings for the Gramophone by Herman Klein, probably the most uniquely situated opera critic in history. Klein had previously written several book on opera singers, including the tremendous Thirty Years of Musical Life in London, 1870-1900, Klein's extraordinary chronicle of what many call the Golden Age of opera.

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Herman Klein was intimately involved in the musical scene in London. From 1924 until his death in 1934, he contributed a monthly essay to The Gramophone magazine, commenting on the current opera seasons at Covent Garden and reviewing the latest performances, recordings and books. This book is a reprint of his essays, plus other writings including his famous "The Bel Canto."

Herman Klein and "iThe Gramophone/i"

From 1901 to 1909, Klein lived and taught singing in New York City, where he wrote for The New York Herald. He was one of the first critics to take notice of the gramophone and was appointed "musical adviser" to Columbia Records in 1906 in New York. He returned to England in 1909.

Herman Klein - Wikipedia

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Gramophone - August 1924

Herman Klein Last updated April 07, 2019. Herman Klein. Herman Klein (born Hermann Klein; 23 July 1856 – 10 March 1934) was an English music critic, author and teacher of singing.Klein's famous brothers included Charles and Manuel Klein.His second wife was the writer Kathleen Clarice Louise Cornwell, and one of their children was the writer Denise Robins.

(Amadeus). From Klein's comments on early recordings that remain available today, the reader can get a glimpse of what legendary singers such as Patti and Lind sounded like more than a century ago. The essays of Herman Klein that appeared in The Gramophone from 1924 until 1934 are indispensable sources of information on the singers of the Golden Age.

The legendary singing method of Manuel Garcia as illuminated by his student Hermann Klein. Written in New York City with accompanying gramophone recordings, Klein's "lost" manual reappears after more than a century with a new introduction that highlights its importance for modern teachers and students of singing."

Looks at the history of recording technology and its effect on music, including artistic performance, listening habits, and audience participation.

The words surrounding music influence how we listen to it.

John Steane's subject, in all three sections of this book, is the art of singing. In the first part he takes the material, the voices themselves, in the second he considers the work and achievement of ten individual singers; and in the third he listens through the ears of an earlier generation of critics, finding much to learn. The 'Assortment of Voices' in Part I is a sorting, a distinguishing of voice-types with regard to timbre and quality as well as range, repertoire and power. Description of terms such as coloratura, soubrette, spinto and baryton-Martin involves the meaning and derivation of the words. The need is argued for a new category, the soprano-mezzo, and for a broader but more sharply delineated notion of the Heldentenor. The ten singers chosen for special attention in Part II range chronologically from the great baritone Mattia Battistini, who lived two-thirds of his long life in the nineteenth century, to Maria Callas and Elisabeth Schwarzkopf in our own day. Rosa Ponselle and Giovanni Martinelli are given special attention. Part III criticises the critics, from Dyneley Hussey and the veteran Herman Klein to Neville Cardus and the presiding authority Ernest Newman. These were entertaining writers as well as acute critics, and with John Steane's observant commentaries they provide a quickening of response to music in general and singing in particular.

"Roth Family Foundation music in America imprint"--Prelim. p.

Richard Hudson presents the first comprehensive history of this special melodic cadence and examines its usage from the beginnings of Western music to the present time. The work identifies the falling-third figures as a significant element of style in pol

00 Prelims 1672 -- 01 Chapter 1672 -- 02 Chapter 1672 -- 03 Chapter 1672 -- 04 Chapter 1672 -- 05 Chapter 1672 -- 06 Chapter 1672 -- 07 Chapter 1672 -- 08 Chapter 1672 -- 09 Chapter 1672 -- 10 Chapter 1672 -- 11 Chapter 1672 -- 12 Notes 1672 -- 13 Tenog 1672 -- 14 Audio 1672 -- 15 Biblio 1672 -- 16 Index 1672

This volume brings together twenty-two of the most diverse and stimulating journal articles on classical and romantic performing practice, representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire. In so doing, it provides a wide range of subject-based scholarship. It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such matters still stimulate controversy.

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