

# Magic baton - Toscanini's life for music

Putnam - Toscanini, Arturo 1867



Description: -

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Toscanini, Arturo, -- 1867-1957.magic baton - Toscanini's life for music

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Notes: Italian ed. published 1951.

This edition was published in 1957



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Toscanini was no longer welcome in his native land. And yet, years and even decades after a first hearing, Toscanini's straightforward renditions still hold their appeal.

**The magic baton; Toscanini's life for music : Sacchi, Filippo, 1887**

In part to exemplify his humanistic concern, Toscanini interrupted his hectic schedule of guest appearances to lead the Palestine Philharmonic, newly formed by European refugees, through its inaugural season of 1936-1937.

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Typical of this new, dramatic era are magnificent 1939 performances of Mozart's Symphony 40 on RCA CD 60285 , Beethoven's Symphonies 3 and 8 on 60260 and Beethoven's Symphony 5 on 60270 , and 1941 readings of Brahms's Symphony 1 on 60277 , Wagner excerpts on 60304 and the Tchaikovsky Piano Concerto 1 with Vladimir Horowitz Toscanini's son-in-law as soloist on 60319.

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The final concert of the 1953-54 season, an all-Wagner program, was scheduled for April 4. The most extreme example is the third movement of Mozart's Symphony 39, which accelerated all the way from 4:07 in 1920 to a mere 3:07 in 1948! Unlike the vast majority of acoustic recordings, which may be valuable historically but are often painful to hear nowadays, every one of the Toscanini sides remains highly listenable today without apology or compensation for musical or technical deficiencies. Thus, by Joseph Horowitz's tally, of the 30 concerts Toscanini gave in New York from 1926 to 1936, he included Wagner's Meistersinger Prelude in 9, Brahms's Haydn Variations in 8 and Beethoven's Third Symphony in 7.

**The magic baton; Toscanini's life for music : Sacchi, Filippo, 1887**

The dust jacket is fairly bright still although somewhat edge worn, repaired chips, discoloured on the white areas and with minor loss.

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But these are minor quibbles after the horrors of the past. As a result, the performing scene was so crowded with Toscanini clones that the novel approach upon which his fame was anchored no longer amazed and indeed seemed quite commonplace. Before the final chords Toscanini dropped his baton and shuffled off stage.

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