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Cesare Civetta

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Cesare Civetta : The Real Toscanini: Musicians Reveal the Maestro before purchasing it in order to gage whether or not it would be worth my time, and all praised The Real Toscanini: Musicians Reveal the Maestro:

2 of 2 people found the following review helpful. Worth a Read.By ChuckroastThe author presents The Maestro through the eyes of many of the Singers and Orchestral musicians who worked with him. He shows the many sided personality of a great conductor; he could be extremely demanding and a very autocratic in the pursuit of musical perfection, but at other times he could be thoughtful and full of praise for a musician whom he thought very well of. Lots of quotes about Toscanini from many of the famous musicians of his time. They were from his later years when he conducted the NBC Symphony and out into retirement.Lots of good stuff, but after awhile the continued stories of

adoration of the musicians gets a bit tiresome. Not much about his personal life of the man...I would like to know more about his life with his family and others. Worth the read, but it could have been better. 4 of 4 people found the following review helpful. *The Real Toscanini--Toscanini Revealed* By Brian B. Cesare Civetta's new book has a great deal of new material which provides some remarkable insights into this complex, sometimes contradictory and tormented genius. Although this volume sometimes quotes from B.H. Haggin's *The Toscanini Musicians Knew*, there are other interviews with surviving orchestra members and colleagues conducted by Civetta himself. The organization by topic, political, personal and musical is extremely helpful. New to many of us is the quotations from Giuseppe Valdengo's "Scusi, conosce Toscanini?" also printed under the title "Ho cantato con Toscanini" in 1962. Valdengo was principal baritone in some of Toscanini's most important opera recordings. The translations of passages from the book into English are phenomenally informative. Valdengo recorded, literally, many of his conversations with the Maestro. Toscanini may have erupted at his artists in rehearsal but he could be extremely genial and friendly in private. The discussions with Valdengo are like spending an evening with the Maestro and are revelatory. For one thing, though Toscanini hated making recordings, he seems to have been very knowledgeable about old recordings, historical even in his day, and advising Valdengo to study selected discs by Fernando de Lucia, Nazzareno de Angelis and others. He greatly admired Battistini and Tetrizzini. There are other surprises: some critics deprecate Renato Cellini's conducting of RCA's famous 1952 recording of *TROVATORE* (Milanov, Barbieri, Bjoerling, Warren) but Toscanini admired it tremendously for Cellini's innate sense of Verdian color and tempo transitions. The book also serves as a useful corrective to the sound of Toscanini's sometimes technically imperfect recordings and reveals a man that most musicians loved working with, despite his volcanic temper, the artistic high point of their lives. 0 of 0 people found the following review helpful. *Toscanini Compilation of Quotes by Singers Musicians* By Hannibal A compilation of views by many musicians who knew and/or worked with The Maestro. These views are interesting, but are ultimately repetitive and generally well-known. Perhaps to the uninitiated or young singers this may be informative, but for most, this is a hagiography providing few of the insights or fresh information available in several biographies of Toscanini recently published.

(Amadeus). Lauded by Verdi, Debussy, and other music legends, the celebrated conductor Arturo Toscanini raised the standards of orchestral and operatic performance over an astonishing 69 years on the podium. But as he did so, he acquired a reputation as something of a tyrant, who unleashed an explosive temper at musicians if rehearsals did not meet his expectations. In *The Real Toscanini*, Cesare Civetta presents an intriguing collection of vivid, one-of-a-kind interviews with artists who performed with Toscanini. A portrait of the inner workings of the maestro emerges through these extensive conversations, conducted by the author over a period of 20 years, together with other firsthand recollections. These accounts clarify Toscanini's philosophy, musical style, and techniques. They depict a man tormented by inner demons of anger and depression, which were easily triggered by his frustration at being unable to produce the musical ideal in his mind's ear. Toscanini is also revealed as a vehement anti-Fascist and an unequivocal opponent of totalitarianism and racism he defied Mussolini and publically opposed Hitler. The book includes a comprehensive account of his 1936 inauguration of what is now known as the Israel Philharmonic, in solidarity with Jewish refugee musicians. Toscanini comes through in this book as a tortured but deeply humane individual who strove to constantly improve a sincere and humble musician who was nevertheless the preeminent maestro of the 20th century.