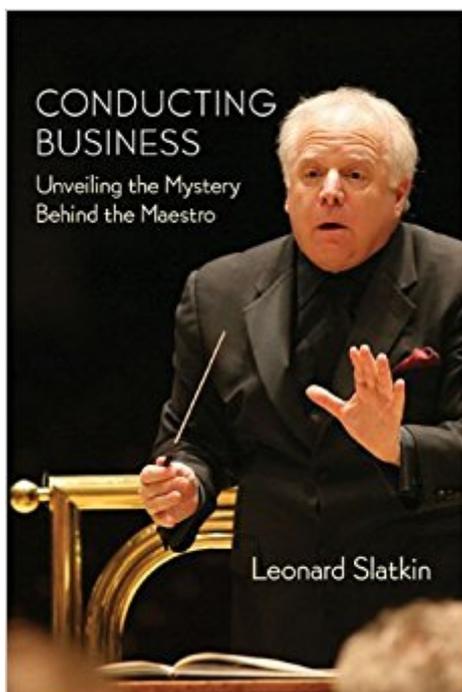


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Conducting Business: Unveiling The Mystery Behind The Maestro



Synopsis

(Amadeus). Conducting an orchestra is something that is seen as well as heard, but it is quite misunderstood when it comes to knowing what this person actually does for a living. This most mysterious of jobs is brought to life for the music lover as well as for the aspiring maestro in a new book by Leonard Slatkin. Drawing on his own experiences on and off the podium, Slatkin brings us into the world of the baton. He tells tales of some of the most fascinating people in the musical world, including Frank Sinatra, Leonard Bernstein, and John Williams. He takes the reader to the great concert halls and orchestras, soundstages in Hollywood, and opera pits around the globe. Mr. Slatkin recounts his controversial appearance at the Metropolitan Opera, his creation and direction of summer music festivals, and a shattering concert experience that took place four days following 9/11. Life in the recording studio and on the road as well as health issues confronting the conductor provide an insider's glimpse into the private world of public figures. Covering everything from learning how to read music to standing in front of an orchestra for the first time, what to wear, and how to deal with the press, *Conducting Business* is a unique look at a unique profession. *Conducting Business* is a recipient of the 2013 ASCAP Deems Taylor Special Recognition Award.

Book Information

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Customer Reviews

Slatkin's Human Account is an Inspiration The book's ironic, twist-of-a-phrase title is a clue that we are to become drawn into the enigmatic, somewhat circus-like world of classical music, and that we are to be treated to a soliloquy that dispels a portion of the classical music world's shroud of

mystery. The clever title distills the dichotomy inherent in the broader subject of the book, in much the same way that an opera overture displays and partially resolves the main themes of an epic story set to music. Leonard Slatkin's *Conducting Business* is perhaps the single most important book to meet my eyes in recent times, because of the way it humanizes the conductor's profession. Mr. Slatkin's message is achieved with a level of humility and grace that is too often obscured by the cloud of celebrity that shrouds many celebrated Maestros. If you have never heard Slatkin conduct, you will want to hear him after reading this book. Here is one maestro that is not afraid to admit he has made a few mistakes along the way. This type of frank talk and modesty is wildly refreshing. Mr. Slatkin's monologue cites struggles between union labor and management, but in the very same pages of the book, we also read Mr. Slatkin's vivid recount of his own background and childhood, and of a time not so very long ago, when musicians took their greatest pride not in their union contract terms, but rather in finer points of the musical craft for its own sake. If one reads it with sensitivity, one can also perceive how early childhood experiences of Mr. Slatkin shaped and guided his delicate psyche throughout an entire career.

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