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■ *Alternative Strings: The New Curriculum*. By Julie Lyonn Lieberman. Amadeus Press (512 Newark Pompton Turnpike, Pompton Plains, NJ 07444; 973-835-6375; fax, 973-835-6504; www.amadeuspress.com), 2004. 208 pp. Index, illustrations, CD, photos, musical examples. Paperback, \$24.95.

The schism between what we are teaching teenagers and their primary musical interests may be costing us a whole new generation of string players and audiences. While it is our job to enable our students to appreciate classical music through exposure and its resulting familiarity—as well as, I maintain, to expose them to a wider musical panorama of styles—it is also important to keep them active on their instruments by showing interest in and respect for their musical taste. (p.18)

In *Alternative Strings: The New Curriculum*, Julie Lyonn Lieberman attempts to give teachers the tools necessary to heal the schism she describes above. Lieberman creates a strong rationale for the inclusion of nontraditional music in the school strings curriculum, gives teachers a plan for learning and teaching music with which they may not already be familiar, and describes over twenty styles of music that teachers can include alongside standard classical fare. Although not herself a public school teacher, Julie Lyonn Lieberman has worked with teachers and artists to establish herself as one of the leading experts in bringing this new pedagogy to our increasingly diverse society.

Lieberman states in her introduction that the purpose of *Alternative Strings* is to help teachers remain current as educators and players and to encourage us to “honor and include all musical traditions as well as the art of improvisation” (p. 3). She begins with an explanation of her teaching philosophy, defines the musical and pedagogical movement she terms “alternative,” suggests ways in which to teach and learn alternative styles of music, and then spends the majority of the book describing different genres. Styles covered include American fiddle, jazz and blues, pop and rock, and world music traditions. The discussion of each genre includes a brief historical and stylistic overview, followed by biographies and distinguishing characteristics of major artists. Extensive lists of supporting materials and discographies pepper the text and illustrate the scope of creativity within the string world. Recordings and books referenced throughout the text are current enough to be easily ordered over the Internet, if not found in a local store. The inclusion of interviews and performance demonstrations on the accompanying CD illustrates Lieberman’s

commitment to the importance of aural transmission in music learning.

Public school strings and orchestra teachers appear to be the targeted audience for this text, but they are not the only ones who would find this book useful and inspiring. Private teachers, college professors (both of performance and of education), and anyone wishing to learn a new style of music will receive support and guidance from this book in their quest for new musical skills.

The greatest value of *Alternative Strings: The New Curriculum* is its ability to inspire and empower educators to make positive changes in their own playing skills and their curriculum. This book does not condescend or take a cookbook approach to the concept of curriculum, but instead gives educators tools to discover musical richness and meaning in the world beyond Western classical music.

—Ruth Fisher, a string specialist for the Binghamton City School District, NY, can be reached at ruthifisher@aol.com.

■ *This Business of Music Marketing and Promotion: A Practical Guide to Creating a Completely Integrated Marketing and E-Marketing Campaign*. By Tad Lathrop. Billboard Books (770 Broadway, New York, NY 10003, 646-654-5455, www.watsonguptil.com), 2003. 320 pp. Index, appendix, black-and-white illustrations. Hardcover, \$24.95.

This Business of Music Marketing and Promotion is an information-packed guide to the issues facing individuals who are trying to break into the music industry. The text is directed at musicians attempting to create a product, package it, and deliver it to the public in a manner that will generate the highest possible sales. The author, an experienced music marketer who has written and lectured on this subject in many business and academic forums, displays an excellent knowledge of the music marketplace. This publication would be most beneficial for musicians who are thinking of producing their first CD for distribution beyond friends and family. The text could also be useful in an introductory course in music marketing and promotion.

Lathrop tackles a subject that is at least several courses long at most institutions offering a degree in music business. This makes the text very dense and crammed with information. For example, the author packs explanations and examples of basic, online, radio, video, and television publicity; sales incentives; live shows; and other methods of promotion in only sixty-two pages. Also included in this portion of the book are examples of promotional materials and suggested cost and return balance sheets. This amount of material might overwhelm musicians taking their first

look at producing, packaging, and marketing a product.

Each chapter is well organized with clear headings, sub-headings, and occasional graphic representations of the ideas presented. Short sections in which the popular perception of a subject is compared and contrasted with the author's alternate view help clarify the material presented and provide a humorous side in an otherwise dense and serious text. However, a chapter review or a more concise presentation of all the material would be indispensable for the beginning music marketer.

Two sections that are new to this edition are interviews with successful people from the music industry and a chapter titled "Right Now" that tells aspiring music marketers how to immediately improve their profiles. The individual interviews are short and do not provide substantial information beyond what Lathrop presents in the main body of the text. The "Right Now" chapter is, however, a good starting point for readers who may be overwhelmed by the information presented in the rest of the text.

In the preface, the author explains that the music industry is complex and that each reader's situation will be different. Readers are also wisely advised that, although the book is a valuable resource, they should seek the advice of current professionals before launching into a project. The entire subject of music marketing and promotion is too complex to be adequately covered in a single text. This guide, however, is an excellent resource and starting point, providing a wealth of information and a list of industry professionals that readers can contact to obtain additional advice on this subject.

—Kevin Tutt, associate director of bands and assistant professor of music at Grand Valley State University in Allendale, MI, can be reached at tuttk@gvsu.edu.

■ *Pierre Monteux: Maître*. By John Canarina. Amadeus Press (512 Newark Pompton Turnpike, Pompton Plains, NJ 07444; 973-835-6375; fax, 973-835-6504; www.amadeuspress.com), 2003. 353 pp. Index, bibliography, discography, black-and-white photographs. Hardcover, \$29.95.

Pierre Monteux (1875–1964) is most widely known for conducting the controversial world premiere of Igor Stravinsky's *The Rite of Spring* in 1913. A stocky man with a distinctive walrus mustache, he was known for preparing his orchestras with meticulous detail and also for having a clear but conservative conducting technique. Monteux was a gentle and amusing conductor who persuaded and charmed orchestras instead of terrorizing them like so many of his conducting counterparts. Although Monteux was born in France, he never allowed himself to be stereotyped as a "French conductor," and he received international acclaim as a conductor with an extensive repertoire that included the music of many nationalities. Monteux enjoyed great popularity in America as the conductor of both the Boston and San Francisco Symphony Orchestras.

Because little has been written about this great conductor to date, this may be the single most comprehensive and detailed examination of his professional and personal life to appear in print. The author, John Canarina, was a student of Monteux's at his conducting school in Hancock, Maine.

Despite his personal connection and admiration for Monteux, Canarina presents the reader with an objective view of Monteux's life that includes both his flaws and virtues. The author's occasional first person accounts add an even more intimate look at Monteux's personality.

Lovers of music history and Stravinsky's music will enjoy *The Rite of Spring* premiere told from the perspective of the conductor. Just as interesting is the relationship that Monteux and Stravinsky shared throughout their careers, including a controversy over whose recording of *The Rite* was the definitive version. The inclusion of the letters exchanged between the two men gives the reader a close and exciting look at this relationship.

Some of the most valuable information in the book deals with Monteux's approach to teaching conducting. A description and transcript of Monteux's remarks at a 1938 conducting class in Paris provides a revealing look at the maestro's approach to rehearsing as well as the physical aspect of conducting. Canarina devotes a chapter to L'Ecole Monteux, established in 1943 and currently known as the Pierre Monteux School for Conductors and Orchestra Musicians. Former students of the school include notable conductors such as Lorin Maazel, David Zinman, Andre Previn, Erich Kunzel, and Sir Neville Marriner. The author gives several accounts of conducting lessons and a list of Monteux's "Rules for Young Conductors." He describes Monteux's opinions on several issues, including the observance of repeats in expositions and the seating arrangement of the orchestra. The book also details Monteux's specific ideas regarding the musical interpretation of Berlioz's *Symphonie fantastique*, Franck's *Symphony in D minor*, Beethoven's *Eroica* symphony, and other major orchestral works.

The descriptions of various performances and critical reviews can grow tedious, but they are necessary for a complete account of Monteux's professional career. Canarina provides a chronological discography that lists Monteux's recorded repertoire and the significant world premieres he conducted. *Pierre Monteux: Maître* is a well-written biography that is essential for all conductors, fans of orchestral music, and twentieth-century music history enthusiasts.

—Danny Galyen, a doctoral student in music education at the University of Florida in Gainesville, can be reached at sdgalyen@ufl.edu.

■ *Testimony: The Memoirs of Dmitri Shostakovich as Related to and Edited by Solomon Volkov*. Translated by Antonina W. Bouis. Limelight Editions (118 East 30 Street, New York, NY 10016; 212-532-5525; fax, 212-532-5526; www.limelighteditions.com), 2004. 289 pp. Index, black-and-white photographs. Paperback, \$20.00.

"I was remembering my friends and all I saw was corpses, mountains of corpses." These words by Dmitri Shostakovich, referring to many of his friends and artistic colleagues in the former Soviet Union, are a chilling account of the fate of many Soviets during the years of the Stalin regime. This twenty-fifth-anniversary reissue of *Testimony: The Memoirs of Dmitri Shostakovich* features a new foreword by Vladimir Ashkenazy and editor/musicolo-