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## Main content

Article Preview :

Those who regularly produce criticism in America's journals and newspapers face a number of challenges. Today's critics must contend with a generally low level of musical literacy, the peripheral position of the Western concert tradition in our culture, and the distressing fact that space dedicated to arts criticism is gradually disappearing. In those periodicals in which regular columns occur, critics are sometimes forced to trivialize their writings and focus on the more popular aspects of their subject to enhance its accessibility to those who are less schooled in it. As a result, the music itself rarely gets the attention it deserves and discussions are largely centered on performances of the standard repertory or personalities of musical celebrities. Now and then, a few of our leading writers sometimes address issues of magnitude such as music in society or arts funding.

Samuel Lipman and Tim Page have conquered at least a few of the difficulties of their profession with decidedly different, although equally successful, solutions. Lipman's *Music and More* and Page's *Music from the Road* are interesting, tantalizing volumes that will keep readers engaged. Lipman will not be a stranger to those interested in carefully argued, conservative criticism. A regular contributor to *Commentary* and *The New Criterion*, both periodic reviews of American culture and society, he has also written several other volumes, including the somewhat controversial *Arguing for Music, Arguing for Culture* (Boston: American Council...

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Tim Page on *Music Views and Reviews* (Hardcover). (In 65 perceptive pieces, including some of the work that ...) In 65 perceptive pieces, including some of the work that earned him the Pulitzer Prize for Criticism in 1997, Page offers what he calls "a collection of illumined moments," now gathered in a single volume for the wider audience who will treasure their insights.

<http://www.amazon.com/gp/product/157467076X/?tag=prabook0b-20>. *Music from the Road: Views and Reviews 1978-1992*. Gathering many of Page's liveliest articles and interviews, *Music from the Road* introduces a remarkable critical sensibility to a wider audience

while offering thought-provoking new perspectives on composers, performers, and trends that dominate the current scene. Are you sure you want to remove Music from the road from your list? There's no description for this book yet. Can you add one? Subjects. Music, Reviews, Interviews, History and criticism, Musicians, Protected DAISY, In library. People. Tim Page. Times. 20th century. 1 edition First published in 1992. Add another? Edition. Read. Locate. Buy. 0. @inproceedings{Faucett1992MusicAM, title={Music and More: Essays, 1975-1991}@@@Music from the Road: Views and Reviews, 1978-1992}, author={Bill F. Faucett and S. Lipman and T. Page}, year={1992} }. Part 1 Composers: music and Mao why Kurt Weill? American music - the years of hope Lenny on our minds Hugo Weisgall's six characters a new look at Prokofiev. Part 2 Pianists: Rubinstein the great entertainer Bartok at the piano Keith Jarrett joins the Bach parade the pupils of Clara Schumann and the uses of tradition does the piano have a future? Part 3 Conductors: Willem Mengelberg at the Philharmonic Pierre Monteux's success Toscanini and the love of great music Roger Norrington and authentic... CONTINUE READING. View via Publisher. Save to Library. Songs From the Road, packaged as both a CD and a DVD, collects songs from shows on that tour (London's instantly legendary O2 Arena show of November 13th, 2008, is the only one represented twice, with That Don't Make It Junk and Famous Blue Raincoat). The DVD especially makes it clear what an astute decision this tour was, Cohen intoning his words from beneath a raffishly tilted trilby, resembling a character from an Edward Hopper painting. His songs have always been ones of experience, and on some of his earlier recordings especially he didn't sound like he'd grown into them. But the perform Editorial Reviews. From Library Journal. In the early 1980s, one New York Times critic whose pieces this reviewer especially looked forward to reading was Page. He writes with enthusiasm and an open mind, and he obviously likes music. Now writing for Newsday , Page is a real alternative to the Times 's hegemony in classical music coverage. This collection of criticism, features, and interviews culled from various sources has only one flaw: One wishes it were twice as long. Unlike Andrew Porter's collected New Yorker columns (e.g., A Musical Season , LJ 6/15/74. o.p.), which seem all-