A Rainy June and Other Stories

In this boldly innovative book, renowned musicologist Susan McClary presents an illuminating cultural interpretation of the Italian madrigal, one of the most influential repertories of the Renaissance. A genre that sought to produce simulations in sound of complex interiorities, the madrigal introduced into music a vast range of new signifying practices: musical representations of emotions, desire, gender stereotypes, reason, madness, tensions between mind and body, and much more. In doing so, it not only greatly expanded the expressive agendas of European music but also recorded certain assumptions of the time concerning selfhood, making it an invaluable resource for understanding the history of Western subjectivity. Modal Subjectivities covers the span of the sixteenth-century polyphonic madrigal, from its early manifestations in Philippe Verdelot's settings of Machiavelli in the 1520s through the tortured chromatic experiments of Carlo Gesualdo. Although McClary takes the lyrics into account in shaping her readings, she focuses particularly on the details of the music itself—the principal site of the genre's self-fashionings. In order to work effectively with musical meanings in this pretonal repertory, she also develops an analytical method that allows her to unravel the sophisticated allegorical structures characteristic of the madrigal. This pathbreaking book demonstrates how we might glean insights into a culture on the basis of its nonverbal artistic enterprises.

Proof through the Night

Throughout, collage asserts its power to enlighten through juxtaposition, resist resolution, sponsor pluralism, and promote understanding of an order that eludes all edicts.

Proceedings of the Board of Regents

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).
Critical Music Historiography: Probing Canons, Ideologies and Institutions

In keeping with the rest of the series, this rendition of Ford's Love's Sacrifice is edited afresh from the original, with modernized spelling and punctuation and with thorough annotations. The introduction assesses the authority of the text, discusses editorial methods used, and evaluates other aspects of the play, as well as providing a summary of the play. Distributed by Palgrave. Annotation copyrighted by Book News, Inc., Portland, OR.

Law and Opera

The life of Emily Dickinson, Richard B. Sewall's monumental biography of the great American poet (1830-1886), won the National Book Award when it was originally published in two volumes. Now available in the one-volume edition, it has been called "by far the best and most complete study of the poet's life yet to be written, the result of nearly twenty years of work" (The Atlantic). R.W.B. Lewis has hailed it as "a major event in American letters," adding that "Richard Sewall's biographical vision of Emily Dickinson is as complete as humans scholarship, ingenuity, stylistic pungency, and common sense can arrive at."

The Life of Emily Dickinson

Reproduction of the original: A Rainy June and Other Stories by Louise de la Ramée

Music in the Western World

Reproduction of the original: A House-Party by Louise de la Ramée

Bell

Buried Alive

The #1 New York Times Bestseller—Winner of the Pulitzer Prize and National Book Award
In his extraordinary biography of the major political couple of the twentieth century, Joseph P. Lash reconstructs from Eleanor Roosevelt's personal papers her early life and four-decade marriage to the four-time president who brought America back from the Great Depression and helped to win World War II. The result is an intimate look at the vibrant private and public worlds of two incomparable people.

Leaving Lines of Gender

The author of Proof through the Night: Music and the Great War provides a riveting investigation into the life of Gesualdo, a provocative musician of the Renaissance who continues to captivate composers, artists and audiences today.

Cosi Fan Tutti

"From his first travels in southwestern Indian country as a Harvard undergraduate to his final visit to the Taos pueblo shortly before his death, Oliver La Farge was involved with American Indians and engaged in a dedicated struggle to improve their lot. What began for him as a 'pet charity'-membership on the board of directors of a citizens' organization
to help the Indians--became an all-consuming interest. His lifelong devotion to the Indian cause drained much energy that might otherwise have gone into his writing, yet it enriched his talent profoundly and gave rise to his most successful books, including the Pulitzer Prize-winning novel, Laughing Boy."--Book jacket.

**School of Music Programs**

The Madrigal: A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition, production, and consumption. It contains 1,237 entries for items in English, French, German, and Italian. Scholars, students, teachers, librarians, and performers now have access to this rich literature in a single volume.

**A House-Party**

One of The Wall Street Journal's Best fiction books of 2011 England, 1923. A gentleman critic named Leslie Shepherd tells the macabre story of a gifted young composer, Charles Jessold. On the eve of his revolutionary new opera's premiere, Jessold murders his wife and her lover, and then commits suicide in a scenario that strangely echoes the plot of his opera---which Shepherd has helped to write. The opera will never be performed. Shepherd first shares his police testimony, then recalls his relationship with Jessold in his role as critic, biographer, and friend. And with each retelling of the story, significant new details cast light on the identity of the real victim in Jessold's tragedy. This ambitiously intricate novel is set against a turbulent moment in music history, when atonal sounds first reverberated through the concert halls of Europe, just as the continent readied itself for war. What if Jessold's opera was not only a betrayal of Shepherd, but of England as well? Wesley Stace has crafted a dazzling story of counter-melodies and counter-narratives that will keep you guessing to the end.

**Eleanor and Franklin**

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

**The Gesualdo Hex: Music, Myth, and Memory**

Steeped in the overripe beauty, violence and exoticism of sixteenth century Naples, this is the riveting story behind one of the most famous and terrible murders in the history of the Renaissance. In 1590, the great and tormented composer Carlo Gesualdo, Prince of Venosa, murdered his beautiful wife Maria d’Avalos and her aristocratic lover. Gesualdo was a character of Shakespearian proportions: nobleman, musical genius and, for the last sixteen years of his life, madman or so it is alleged. With the chilling calculation of a hunter, he staged the violent and bloody murder of the lovers like an opera. Yet far from ending his torment, in the years that followed Gesualdo became increasingly persecuted by his furies and demons. Inspired by this story that has haunted generations of Neapolitans and ignited the imaginations of artists the world over, Victoria Hammond has
written a lush and sensual evocation of love, desire and madness, vividly imagining the life of the mysterious and seductive Maria, her tormented marriage to Carlo, and her affair with Fabrizio Carafa, the handsomest and accomplished nobleman in Naples.

**The Madrigal**

**Mastro-don Gesualdo**

An Aurelio Zen Novel Michael Dibdin's overburdened Italian police inspector has been transferred to Naples, where the rule of law is so lax that a police station may double as a brothel. But this time, having alienated superiors with his impolitic zealosity in every previous posting, Zen is determined not to make waves. Too bad an American sailor (who may be neither American nor a sailor) knives one of his opposite numbers in Naples's harbor, and some local garbage collectors have taken to moonlighting in homicide. And when Zen becomes embroiled in a romantic intrigue involving love-sick gangsters and prostitutes who pass themselves off as Albanian refugees, all Naples comes to resemble the set of the Mozart opera of the same title. Bawdy, suspenseful, and splendidly farcical, the result is an irresistible offering from a maestro of mystery.

**Charles Jessold, Considered as a Murderer**

Carols floating across no-man's-land on Christmas Eve 1914; solemn choruses, marches, and popular songs responding to the call of propaganda ministries and war charities; opera, keyboard suites, ragtime, and concertos for the left hand—all provided testimony to the unique power of music to chronicle the Great War and to memorialize its battles and fallen heroes in the first post-Armistice decade. In this striking book, Glenn Watkins investigates these variable roles of music primarily from the angle of the Entente nations' perceived threat of German hegemony in matters of intellectual and artistic accomplishment—a principal concern not only for Europe but also for the United States, whose late entrance into the fray prompted a renewed interest in defining America as an emergent world power as well as a fledgling musical culture. He shows that each nation gave "proof through the night"—ringing evidence during the dark hours of the war—not only of its nationalist resolve in the singing of national airs but also of its power to recall home and hearth on distant battlefields and to reflect upon loss long after the guns had been silenced. Watkins's eloquent narrative argues that twentieth-century Modernism was not launched full force with the advent of the Great War but rather was challenged by a new set of alternatives to the prewar avant-garde. His central focus on music as a cultural marker during the First World War of necessity exposes its relationship to the other arts, national institutions, and international politics. From wartime scores by Debussy and Stravinsky to telling retrospective works by Berg, Ravel, and Britten; from "La Marseillaise" to "The Star-Spangled Banner," from "It's a Long Way to Tipperary" to "Over There," music reflected society's profoundest doubts and aspirations. By turns it challenged or supported the legitimacy of war, chronicled misgivings in miniature and grandiose formats alike, and inevitably expressed its sorrow at the final price exacted by the Great War. Proof through the Night concludes with a consideration of the post-Armistice period when, on the classical music front, memory and distance forged a musical response that was frequently more powerful than in wartime.

**Love's Sacrifice**

**Memoirs 1950-1963**
On the face of things, Mastro Don Gesualdo is a success. Born a peasant but a man 'with an eye for everything going', he becomes one of the richest men in Sicily, marrying an aristocrat with his daughter destined, in time, to wed a duke. But Gesualdo falls foul of the rigid class structure of mid-19th century Sicily. His title Mastro Don, 'Worker Gentleman', is ironic in itself. Peasants and gentry alike resent his extraordinary success. And when the pattern of society is threatened by revolt, Gesualdo is the rebels' first target.

**Mastro Don Gesualdo**

During the past two decades, there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history. A certain suspicion towards François Lyotard's grand narratives, as a sign of what he diagnosed as our 'postmodern condition', has become more or less an established and unquestioned point of departure among historians. This suspicion, at its most extreme, has led to a radical conclusion of the 'end of history' in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama. The contributors to Critical Music Historiography take a step back and argue that the radical view of the 'impossibility of history', as well as the unavoidable ideology of any history, are counter-productive points of departure for historical scholarship. It is argued that metanarratives in history are still possible and welcome, even if their limitations are acknowledged. Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed. As to the metanarratives of music history, they must avoid the pitfalls of evolutionism, hagiography, and teleology, all hallmarks of traditional historiography. In this volume the contributors put these methods and principles into practice. The chapters tackle under-researched and non-conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism, and consequently introduce new concepts such as occidentalism and transnationalism. The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history.

**Reader's Guide to Music**

The seventeenth and early eighteenth centuries were an exciting time in Italian music, and this collection of essays by leading European, British, and American musicologists seeks to consolidate the recent growth of interest in the field, with discussions of leading composers (including Monteverdi, Vivaldi, and Handel), theatrical and secular vocal music, and iconography.

**Indian Man**

Girolamo Frescobaldi (1583–1643) occupies a special place in the history of music as the first significant European composer who concentrated his major creative efforts into the realm of instrumental music. In this collection of papers based on the Quadricentennial Frescobaldi Studies Conference, sixteen American and European specialists examine important aspects of the life and works of this composer and of his role in the creation of a new musical language of the Baroque.

**Modal Subjectivities**

A reprint of the 1973 biography of the American inventor. Divided into pre-telephone, telephone, and post-telephone sections, also covers his work with the Smithsonian, the deaf, the National Geographic Society, and Science magazine. Paper edition ($12.95) not seen. Annotation copyrighted by Book News, Inc., Portland, OR
Charmed Circle

An authoritative survey of music and its context in the Renaissance.

Frescobaldi Studies

Carlo Gesualdo, Prince of Venosa, is equally celebrated as the composer of madrigals of great power and tortured complexity and as the murderer of his wife and her lover in flagrante delicto. His life and compositions are not unconnected. His neurotic sensibility found an ideal outlet in the mannerist tendencies of late Renaissance music, and his works are the most extreme examples of those tendencies. Watkins’s extended study of Gesualdo’s life and works was originally published in 1973. Alongside detailed analysis of Gesualdo's remarkable madrigals and of the few works in other genres, it contained much new biographical material, particularly on the latter part of the composer's life. This new edition has been extensively updated, and contains a new chapter covering the research of recent years. The preface to the first edition, by Igor Stravinsky is reprinted.

De l'image à l'objet

Avant-garde Paris comes to life in this "meticulous and loving reconstruction of the period" (The New York Times Book Review) On almost every Saturday of the first half of the twentieth century, Gertrude Stein would open her door to the likes of Picasso and Matisse, Hemingway and Fitzgerald, Cocteau and Apollinaire, welcoming them into a salon alive with vivid avant-garde paintings and sparkling intellectual conversation. In Charmed Circle, James R. Mellow has re-created this fascinating world and the complex woman who dominated it. His engaging narrative illuminates Stein's writing—now celebrated along with the work of such literary giants as Joyce and Woolf—including her difficult early periods, which adapted cubism and abstraction to the written word. Rich with detail and insight, it conveys both the serene rhythms of daily life with her devoted partner, Alice B. Toklas, and the radical pulse and dramatic upheavals of her exciting era. Spanning the years from 1903, when Stein first arrived in Paris, to her final days at the end of the Second World War, Charmed Circle is a penetrating and lively account of a writer at the heart of modernity.

The Devil & Maria D'Avalos

On the face of things, Mastro Don Gesualdo is a success. Born a peasant but a man' with an eye for everything going', he becomes one of the richest men in Sicily, marrying an aristocrat with his daughter destined, in time, to wed a duke. But Gesualdo falls foul of the rigid class structure of mid-19th century Sicily. His title Mastro Don, 'Worker Gentleman', is ironic in itself. Peasants and gentry alike resent his extraordinary success. And when the pattern of society is threatened by revolt, Gesualdo is the rebels' first target.

Poetry & Barthes

This classic anthology assembles over 200 source readings, bringing to life the history of music through letters, reviews, biographical sketches, memoirs, and other documents. Writings by composers, critics, and educators touch on virtually every aspect of Western music from ancient Greece to the present day. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The Uneasy Chair
What kinds of pleasure do we take from writing and reading? What authority has the writer over a text? What are the limits of language's ability to communicate ideas and emotions? Moreover, what are the political limitations of these questions? The work of the French cultural critic and theorist Roland Barthes (1915-80) poses these questions, and has become influential in doing so, but the precise nature of that influence is often taken for granted. This is nowhere more true than in poetry, where Barthes' concerns about pleasure and origin are assumed to be relevant, but this has seldom been closely examined. This innovative study traces the engagement with Barthes by poets writing in English, beginning in the early 1970s with one of Barthes' earliest Anglophone poet readers, Scottish poet-theorist Veronica Forrest-Thomson (194775). It goes on to examine the American poets who published in L=A=N=G=U=A=G=E and other small but influential journals of the period, and other writers who engaged with Barthes later, considering his writings' relevance to love and grief and their treatment in poetry. Finally, it surveys those writers who rejected Barthes' theory, and explores why this was. The first study to bring Barthes and poetry into such close contact, this important book illuminates both subjects with a deep contemplation of Barthes' work and a range of experimental poetries.

**Gesualdo**

George F. Kennan’s first volume of memoirs is Memoirs 1925-1950. In the second volume of his memoirs, George Kennan resumes the narrative of his remarkable career, recreating his development as a historian and analyzing the crucial issues of the twentieth century. “I don’t see how a memoir could be better; even if you aren’t interested in the subject at hand, the language carries you along. And the story here told — with all action subject to the finest Kennan introspection — is both important and absorbing All of it is graced by the Kennan style; all is stamped with the Kennan foreign-policy trademark [which] consists of an ability to think clearly about complicated matters with an utter independence of mind. He draws on a superb stock of historical knowledge Most of the conclusions that George Kennan has reached over the years involve, in one way or another, the Soviet Union, and they emerge with admirable clarity from this book [Kennan is the] most brilliant and civilized of students of the public scene.” — John Kenneth Galbraith, The New York Times “Delightfully written and appalling frank Mr. Kennan writes with a freedom and a sensitivity which carry the reader easily into a much deeper understanding of the difficulties of foreign policy-making in a mass democracy of the American model.” — D.C. Watt, New Statesman “[An] engulfing volume this volume and its predecessor form one of the outstanding memoirs of our time.” — Richard W. Leopold, The American Historical Review “[T]his second volume of his memoirs can be read with as much speed and pleasure as a novel This book is frank, honest, and introspective, and it therefore reveals a great deal about Kennan as a person Kennan is obviously a complex, fascinating character — intelligent, proud, articulate, independent-minded, dedicated to serving his country, concerned over the fate of the world, generous in giving of his time to others, and yet suffering the pangs of frustration, loneliness, and alienation from his native land.” — Thomas T. Hammond, The Russian Review “As scholar and diplomatist, policymaker and critic of policy, George F. Kennan possesses a rare combination of expertise and experience This book is notable for its lucid style and for the verbal portraits which it presents of such persons as Acheson, Dulles, Truman, Eisenhowe, Stalin, and Tito this volume ranks as an important contribution to our understanding of American postwar foreign policy.” — Robert L. Pfaltzgraff, Jr., The Annals of the American Academy of Political and Social Science “[T]here is much here worth any serious student’s time, indeed close attention Kennan should and will be read” — Kirkus “Kennan writes so well it is no doubt his intention that, though he shows himself plainly as a public figure, as a private person he remains elusive — a sort of Marquand character: gentlemanly, conservative (in the best sense), urbane, direct and honest; yet to any but his friends very private. I’m glad. There are so few celebrated men who refuse to become celebrities.” — Richard J.
Walton, The Washington Post

**Pyramids at the Louvre**

This first volume examines how sexual mores and behavior, religious dogma and practice, and artistic creativity and authenticity have influenced, and been influenced by, the existentialist thought of Kierkegaard, Heidegger, Sartre, Nietzsche, Husserl and Buber, and the writings of Camus, Dostoevsky, Beckett, Kafka and Shestov. It compares the author’s personality theory with those of Freud, Jung, Fairbairn, Karl Abraham and Melanie Klein, and Buddhist, Gnostic, Christian and Muslim mysticism with Jewish Kabbalah. It explains society’s harsh treatment of Carlo Gesualdo, Vincent van Gogh and Antonin Artaud, and analyzes the existentialist approach to existence, absurdity, human dialogue, and suicide. It will appeal to students and professionals in fields as diverse as philosophy, psychology, sociology, anthropology, religion, law, music, art, drama, literature and biology.


This book explores the various connections between Law and Opera, providing a comprehensive, multinational, and multidisciplinary (with approaches from jurists, philosophers, musicologist, historians) resource on the subject. Further, it makes a valuable contribution to studies on law and the humanities. While, for example, the relationship between law and literature has been extensively researched, the relationship between Law and Opera remains largely overlooked. The book approaches the topic from three perspectives in three main sections: Law in Opera, Law on Opera, and Law around Opera.

**An Existentialist Theory of the Human Spirit (Volume 1)**

Electrifying, highly acclaimed, and intensely personal, this new and updated version of Myra Friedman's classic biography of Janis Joplin teems with dramatic insights into Joplin's genius and into the chaotic times that catapulted her to fame as the legendary queen of rock. It is a stunning panorama of the turbulent decade when Joplin's was the rallying voice of a generation that lost itself in her music and found itself in her words. From her small hometown of Port Arthur, Texas, to San Francisco's Haight-Ashbury, from the intimate coffeehouses to the supercharged concert halls, from the glitter of worldwide fame to her tragic end in a Hollywood hotel, here is all the fire and anguish of an immortal, immensely talented, and troubled performer who devoured everything the rock scene had to offer in a fatal attempt to make peace with herself and her era. Yet, in an eloquent introduction recently written by the author, Joplin emerges from her "ugly duckling" childhood as a woman truly ahead of her time, an outrageous rebel, a defiant outcast and artist of incomparable authenticity who, almost in spite of herself, became to so many a symbol of triumph over adversity. This edition also contains an afterword detailing the whereabouts of a large and colorful cast of characters who were part of Joplin's life, as well as "We Remember Janis," a new chapter of poignant and affectionate anecdotes told by friends.

**Macaulay**

The most significant contribution to the literary history of Language writing to date.

**The Rest Is Noise**
Each volume in this series for the study of pictorial documents on musical subjects contains articles, a catalog (published in installments) devoted to the complete documentation of specific sources, and an annual bibliography that bridges the gap between the bibliographies in art history and musicology.

**Mastro-don Gesualdo**

**European Music, 1520-1640**

Bernard DeVoto was a wild intellectual from the Rocky Mountains, a rebel, iconoclast, and idealist who fled his stifling small town for the intellectual freedom and community of Harvard. While he settled eastward in his career as a novelist, professor, editor, historian, and critic, he continued to love, to a point of passion, western openness, freedom, and society. National Book Award- and Pulitzer Prize-winning author and fellow westerner Wallace Stegner's life intersected with Devoto's many times, first by accident and later by friendship and example. They were kindred spirits, both westerners by birth, upbringing, and demeanor, novelists by vocation, teachers by necessity, and historians and conservationists by a sheer compulsion inspired by the region that shaped them.

**Blackberry Winter**

The noted anthropologist writes about her life and work—her childhood, student days, her early trips to Samoa, New Guinea, and Bali, her three marriages and divorces, and her rich intellectual life.

**Con Che Soavità**

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