

four last songs aging and creativity in verdi strauss messiaen and britten

[#aging and creativity music](#) [#Verdi Strauss Messiaen Britten](#) [#final musical works](#) [#classical composers legacy](#) [#music and life stages](#)

Explore the profound connection between aging and artistic output in the culminating works of master composers. This analysis delves into the 'four last songs' of Giuseppe Verdi, Richard Strauss, Olivier Messiaen, and Benjamin Britten, examining how their mature experiences shaped their enduring creative genius and final contributions to classical music.

Each document reflects current academic standards and practices.

The authenticity of our documents is always ensured.

Each file is checked to be truly original.

This way, users can feel confident in using it.

Please make the most of this document for your needs.

We will continue to share more useful resources.

Thank you for choosing our service.

Across digital archives and online libraries, this document is highly demanded.

You are lucky to access it directly from our collection.

Enjoy the full version Aging Creativity Last Songs, available at no cost.

Four Last Songs

Later life is a fraught topic in our commercialized, anti-aging, death-denying culture. Where does creativity fit in? The canonical composers whose stories are told in this book--Giuseppe Verdi (1813-1901), Richard Strauss (1864-1949), Olivier Messiaen (1908-1992), and Benjamin Britten (1913-1976)--offer radically individual responses to that question. In their late years, each of these national icons wrote an opera around which coalesced major issues about their own creativity and aging, ranging from declining health to the critical expectations that accompany success and long artistic careers. They also had to deal with the social, political and aesthetic changes of their time, including World Wars and the rise of musical modernism. By investigating their attitudes to their creativity in the face of aging, together with their late compositions and the critical reception of them, this book tells the stories of their different but creative ways of dealing with those changes. Bringing their respective specialties of medicine and literary criticism to bear on the study, the authors show how the late nineteenth century, where these stories begin, saw the discovery and definition of "old age" as a social, economic, and medical construct. And thus were born, in the twentieth century, both geriatrics and gerontology as disciplines. Despite recent medical advances and increased life expectancy, the strikingly dichotomous cultural views of age and aging--both positive and negative--have not changed much at all. What also has not changed are the reception of late-life works as caught between decline and apotheosis and the fraught discourse of "late style." The stories in this book weave all these elements together, highlighting both the shared vicissitudes of aging and the individual power of creativity as a way to meet them.

Critical Humanities and Ageing

Providing a critical humanities approach to ageing, this book addresses new directions in age studies: the meaning and workings of "ageism" in the twenty-first century, the vexed relationship between age and disability studies, the meanings and experiences of "queer" aging; the fascinating, yet often elided work of age activists; and, finally, the challenges posed by AI and, more generally, transhumanism in the context of caring for an ageing population. Divided into four parts: Part I: What Does It Mean to Grow Old? Part II: Aging: Old Age and Disability Part III: Aging, Old Age, and Activism Part IV: Old Age and Humanistic Approaches to Care the volume provides an innovative, two-part structure that facilitates rather than merely encourages interdisciplinary collaboration across the humanities and

social sciences. Each essay is thus followed by two short critical responses from disciplinary viewpoints that diverge from that of the essay's author. Drawing on work from across the humanities - philosophy, fine arts, religion, and literature, this book will be a useful supplemental text for courses on age studies, sociology and gerontology at both undergraduate and graduate levels.

Marriage - Constancy and Change in Togetherness

Partners develop and change during their shared path through life. Some things abide, while others are subject to change. Precisely because not everything remains as it was at the beginning, changes can also be understood as creative possibilities for common growth. This book seeks to show how married couples are challenged to give each other support, and also to help each other in this process of growth. In this Album amicorum, three thematic areas are taken up. These constitute the basis of five decades of shared life, and the wisdom of marital love finds expression in them: theology and spirituality, questions about bioethics, and the Jewish-Christian dialogue. Aldegonde Brenninkmeijer-Werhahn is the founder and director of the International Academy for Marital Spirituality (INTAMS), founded in 1989 in Brussels. Together with her husband, Hubert Brenninkmeijer, she also founded the Centre for the Study of Christianity at the Hebrew University of Jerusalem (2000), and the Cardinal Bea Center for Judaic Studies at the Pontifical Gregorian University in Rome (2001). (Series: Symposium-Towards for an Interdisciplinary Understanding / Symposium-Anst  ndigung zur interdisziplin  ren Verst  ndigung, Vol. 15) [Subject: Religious Studies]

Embodiment of Musical Creativity

Embodiment of Musical Creativity offers an innovative look at the interdisciplinary nature of creativity in musical composition. Using examples from empirical and theoretical research in creativity studies, music theory and cognition, psychology and philosophy, performance and education studies, and the author's own creative practice, the book examines how the reciprocity of cognition and performativity contributes to our understanding of musical creativity in composition. From the composer's perspective the book investigates the psychological attributes of creative cognition whose associations become the foundation for an understanding of embodied creativity in musical composition. The book defines the embodiment of musical creativity as a cognitive and performative causality: a relationship between the cause and effect of our experience when composing music. Considering the theoretical, practical, contextual, and pedagogical implications of embodied creative experience, the book redefines aspects of musical composition to reflect the changing ways that musical creativity is understood and evaluated. Embodiment of Musical Creativity provides a comparative study of musical composition, in turn articulating a new perspective on musical creativity.

Modernism and Opera

A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z

Early Childhood, Aging, and the Life Cycle

In this book, Silin maps the common ground between early childhood and the period sociologists call "young-old age." Emphasizing the continuities that bind children and adults rather than the differences that traditional developmental psychology claims separate us, he focuses on the themes we all manage across a lifetime. Building on memoir and narrative, Silin argues that when we recognize how the concerns of childhood continue to thread their way through our experience, we look anew at the shape of our lives. This book highlights the powerful generative acts through which people of all ages find new meanings and relationships to compensate for the individual and social losses that mark our lives.

The Routledge Companion to Music and Modern Literature

Modern literature has always been obsessed by music. It cannot seem to think about itself without obsessing about music. And music has returned the favour. The Routledge Companion to Music and Modern Literature addresses this relationship as a significant contribution to the burgeoning field of word and music studies. The 37 chapters within consider the partnership through four lenses—the universal, opera and literature, musical and literary forms, and popular music and literature—and touch upon diverse and pertinent themes for our modern times, ranging from misogyny to queerness,

racial inequality to the claimed universality of whiteness. This Companion therefore offers an essential resource for all who try to decode the musico-literary exchange.

Rubble Music

As the seat of Hitler's government, Berlin was the most frequently targeted city in Germany for Allied bombing campaigns during World War II. Air raids shelled celebrated monuments, left homes uninhabitable, and reduced much of the city to nothing but rubble. After the war's end, this apocalyptic landscape captured the imagination of artists, filmmakers, and writers, who used the ruins to engage with themes of alienation, disillusionment, and moral ambiguity. In *Rubble Music*, Abby Anderton explores the classical music culture of postwar Berlin, analyzing archival documents, period sources, and musical scores to identify the sound of civilian suffering after urban catastrophe. Anderton reveals how rubble functioned as a literal, figurative, psychological, and sonic element by examining the resonances of trauma heard in the German musical repertoire after 1945. With detailed explorations of reconstituted orchestral ensembles, opera companies, and radio stations, as well as analyses of performances and compositions that were beyond the reach of the Allied occupiers, Anderton demonstrates how German musicians worked through, cleared away, or built over the debris and devastation of the war.

Adapting Margaret Atwood

This book engages with Margaret Atwood's work and its adaptations. Atwood has long been appreciated for her ardent defence of Canadian authors and her genre-bending fiction, essays, and poetry. However, a lesser-studied aspect of her work is Atwood's role both as adaptor and as source for adaptation in media as varied as opera, television, film, or comic books. Recent critically acclaimed television adaptations of the novels *The Handmaid's Tale* (Hulu) and *Alias Grace* (Amazon) have rightfully focused attention on these works, but Atwood's fiction has long been a source of inspiration for artists of various media, a seeming corollary to Atwood's own tendency to explore the possibilities of previously undervalued media (graphic novels), genres (science-fiction), and narratives (testimonial and historical modes). This collection hopes to expand on other studies of Atwood's work or on their adaptations to focus on the interplay between the two, providing an interdisciplinary approach that highlights the protean nature of the author and of adaptation.

Opera in a Multicultural World

Through historical and contemporary examples, this book critically explores the relevance and expressions of multicultural representation in western European operatic genres in the modern world. It reveals their approaches to reflecting identity, transmitting meaning, and inspiring creation, as well as the ambiguities and contradictions that occur across the time and place(s) of their performance. This collection brings academic researchers in opera studies into conversation with previously unheard voices of performers, critics, and creators to speak to issues of race, ethnicity, and culture in the genre. Together, they deliver a powerful critique of the perpetuation of the values and practices of dominant cultures in operatic representations of intercultural encounters. Essays accordingly cross methodological boundaries in order to focus on a central issue in the emerging field of coloniality: the hierarchies of social and political power that include the legacy of racialized practices. In theorizing coloniality through intercultural exchange in opera, authors explore a range of topics and case studies that involve immigrant, indigenous, exoticist, and other cultural representations and consider a broad repertoire that includes lesser-known Canadian operas, Chinese- and African-American performances, as well as works by Haydn, Strauss, Puccini, and Wagner, and in performances spanning three continents and over two centuries. In these ways, the collection contributes to the development of a more integrated understanding of the interdisciplinary fields inherent in opera, including musicology, sociology, anthropology, and others connected to Theatre, Gender, and Cultural Studies.

The Oxford Handbook of Adaptation Studies

This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to *Frankenstein* to Philip Roth, and

the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

Aging Moderns

What happens when the avant-garde grows old? Examining a group of writers and artists who continued the modernist experiment into later life, Scott Herring reveals how their radical artistic principles set out a new path for creative aging. *Aging Moderns* provides portraits of writers and artists who sought out or employed unconventional methods and collaborations up until the early twenty-first century. Herring finds Djuna Barnes performing the principles of high modernism not only in poetry but also in pharmacy orders and grocery lists. In mystery novels featuring Gertrude Stein and Alice B. Toklas along with modernist souvenir collections, the gay writer Samuel Steward elaborated a queer theory of aging and challenged gay male ageism. The Harlem Renaissance dancer Mabel Hampton dispelled stereotypes about aging through her queer of color performances at the Lesbian Herstory Archives. Herring explores Ivan Albright's magic realist portraits of elders, Tillie Olsen's writings on the aging female worker, and the surrealistic works made by Charles Henri Ford and his caregiver Indra Bahadur Tamang at the Dakota apartment building in New York City. Showcasing previously unpublished experimental art and writing, this deeply interdisciplinary book unites new modernist studies, American studies, disability studies, and critical age studies. *Aging Moderns* rethinks assumptions about literary creativity, the depiction of old age, and the boundaries of modernism.

Economic Foundations for Creative Ageing Policy, Volume II

Aging populations are a major consideration for socio-economic development in the early 21st century. This demographic change is mainly seen as a threat rather than as an opportunity to improve the quality of human life. Aging population is taking place in every continent of the world with Europe in the least favourable situation due to its aging population and reduction in economic competitiveness. *Economic Foundations for Creative Aging Policy* offers public policy ideas to construct positive answers for ageing populations. This exciting new volume searches for economic solutions that can enable effective social policy concerning the elderly. Klimczuk covers theoretical analysis and case study descriptions of good practices, to suggest strategies that could be internationally popularised.

Creativity in Later Life

This collection begins with two premises: that our understanding of the nature and forms of creativity in later life remains limited and that dialogue between specialists in gerontology, the arts and humanities can produce the crucial new insights that are so obviously needed. Representing the outcome of ongoing dialogue across the disciplinary divide, the contributions of this volume reflect anew on what we share and how we differ; creating new narratives so as to build an understanding of late-life creativity that goes far beyond the narrow confines of the pervasively received idea of 'late style'. Creativity in Later Life encompasses a range of personal reflections and discussions of the boundaries of creativity, including: Canonical artistic achievements to community art projects Narratives of carers for those living with dementia Analyses of creative theory Through these insightful chapters, the authors consequently offer an understanding of creativity in later life as varied, socialised and - above all - located in the cultural and economic circumstances of the here and now. This title will appeal to academics, practitioners and students in the various gerontological, arts and humanities fields; and to anyone with an interest in the nature of creativity in later life and the forms it takes.

Shakespeare in the World

Shakespeare in the World traces the reception histories and adaptations of Shakespeare in the nineteenth century, when his works became well-known to non-Anglophone communities in both

Europe and colonial India. Sen provides thorough and searching examinations of nineteenth-century theatrical, operatic, novelistic, and prose adaptations that are still read and performed, in order to argue that, crucial to the transmission and appeal of Shakespeare's plays were the adaptations they generated in a wide range of media. These adaptations, in turn, made the absorption of the plays into different "national" cultural traditions possible, contributing to the development of "nationalist cosmopolitanisms" in the receiving cultures. Sen challenges the customary reading of Shakespeare reception in terms of "hegemony" and "mimicry," showing instead important parallels in the practices of Shakespeare adaptation in Europe and colonial India. *Shakespeare in the World* strikes a fine balance between the Bard's iconicity and his colonial and post-colonial afterlives, and is an important contribution to Shakespeare studies.

Comparative Literature for the New Century

Since its beginning, Comparative Literature has been characterized as a discipline in crisis. But its shifting boundaries are its strength, allowing for collaboration and growth and illuminating a path forward. In *Comparative Literature for the New Century* a diverse group of scholars argue for a distinct North American approach to literary studies that includes the promotion of different languages. Chapters by senior scholars such as George Elliott Clarke, E.D. Blodgett, and Sneja Gunew are placed in dialogue with those by younger scholars, including Dominique Hétu, Maria Cristina Seccia, and Ndeye Fatou Ba. The writers, many of whom are multilingual, discuss problems with translation, identity and belonging, the modern epic, the role of tradition, minority writing, Francophone and Anglophone novels in Africa, and politics in literature. Engaging with theory, history, media studies, psychology, translation studies, post-colonial studies, and gender studies, chapters exemplify how the knowledge and tools offered by Comparative Literature can be applied in reading, exploring, and understanding not only literary productions but also the world at large. Presenting some of the most current work being carried out by academics and scholars actively engaged in the field in Canada and abroad, *Comparative Literature for the New Century* promotes the value of Comparative Literature as an interdisciplinary study and assesses future directions it might take. Contributors include George Elliott Clarke (University of Toronto), Dominique Hétu (Alberta & Montreal), Monique Tschofen (Ryerson), Jolene Armstrong (Athabasca), E.D. Blodgett (Alberta), Ndeye Fatou Ba (Ryerson), Maria Cristina Seccia (Hull), Sneja Gunew (UBC), Deborah Saidero (Udine), Elizabeth Dahab (CSULB), Gaetano Rando (Wollongong), Anna Pia De Luca (Udine), Mark A. McCutcheon (Athabasca), Giulia De Gasperi (PEI), and Joseph Pivato (Athabasca).

Where is Adaptation?

Where is Adaptation? Mapping cultures, texts, and contexts explores the vast terrain of contemporary adaptation studies and offers a wide variety of answers to the title question in 24 chapters by 29 international practitioners and scholars of adaptation, both eminent and emerging. From insightful self-analyses by practitioners (a novelist, a film director, a comics artist) to analyses of adaptations of place, culture, and identity, the authors brought together in this collection represent a broad cross-section of current work in adaptation studies. From the development of technologies impacting film festivals, to the symbiotic potential of interweaving disability and adaptation studies, censorship, exploring the "glocal," and an examination of the Association for Adaptation Studies at its 10th anniversary, the original contributions in this volume aim to trace the leading edges of this evolving field.

Bodily Charm

Bodily Charm is a passionate defense of opera as a living as well as live art. Written for both the opera lover and the specialist by a physician and a literary critic, it is an accessible and engaging interdisciplinary exploration of the operatic body—both the actual physical bodies of the singers and audience members and the represented body on stage in operas such as *Death in Venice*, *Salome*, *Rigoletto*, *Der Ring des Nibelungen*, and *Elektra*.

Opera

Our modern narratives of science and technology can only go so far in teaching us about the death that we must all finally face. Can an act of the imagination, in the form of opera, take us the rest of the way? Might opera, an art form steeped in death, teach us how to die, as this provocative work suggests? In *"Opera: The Art of Dying"* a physician and a literary theorist bring together scientific and humanistic perspectives on the lessons on living and dying that this extravagant and seemingly artificial

art imparts. Contrasting the experience of mortality in opera to that in tragedy, the Hutcheons find a more apt analogy in the medieval custom of "contemplatio mortis"—a dramatized exercise in imagining one's own death that prepared one for the inevitable end and helped one enjoy the life that remained. From the perspective of a contemporary audience, they explore concepts of mortality embodied in both the common and the more obscure operatic repertoire: the terror of death (in Poulenc's "Dialogues of the Carmelites"); the longing for death (in Wagner's "Tristan and Isolde"); preparation for the good death (in Wagner's "Ring of the Nibelung"); and suicide (in Puccini's "Madama Butterfly"). In works by Janacek, Ullmann, Berg, and Britten, among others, the Hutcheons examine how death is made to feel logical and even right morally, psychologically, and artistically—how, in the art of opera, we rehearse death in order to give life meaning.

Schubert's Late Music

A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

Likely Stories

Music listeners today can effortlessly flip from K-pop to Ravi Shankar to Amadou & Mariam with a few quick clicks of a mouse. While contemporary globalized musical culture has become ubiquitous and unremarkable, its fascinating origins long predate the internet era. In *Music and the New Global Culture*, Harry Liebersohn traces the origins of global music to a handful of critical transformations that took place between the mid-nineteenth and early twentieth century. In Britain, the arts and crafts movement inspired a fascination with non-Western music; Germany fostered a scholarly approach to global musical comparison, creating the field we now call ethnomusicology; and the United States provided the technological foundation for the dissemination of a diverse spectrum of musical cultures by launching the phonograph industry. This is not just a story of Western innovation, however: Liebersohn shows musical responses to globalization in diverse areas that include the major metropolises of India and China and remote settlements in South America and the Arctic. By tracing this long history of world music, Liebersohn shows how global movement has forever changed how we hear music—and indeed, how we feel about the world around us.

Music and the New Global Culture

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 Rest Is Noise

"Higgins' love of music and cultural variety is evident throughout. She writes in a relaxed, accessible, sophisticated style...Highly recommended."—Choice From our first social bonding as infants to the funeral rites that mark our passing, music plays an important role in our lives, bringing us closer to one another. In this book, philosopher Kathleen Marie Higgins investigates this role, examining the features of human perception that enable music's uncanny ability to provoke—despite its myriad forms across continents and throughout centuries—the sense of a shared human experience. Drawing on disciplines such as philosophy, psychology, musicology, linguistics, and anthropology, Higgins's richly researched study showcases the ways music is used in rituals, education, work, and healing, and as a source of security and—perhaps most importantly—joy. By participating so integrally in such meaningful facets of society, Higgins argues, music situates itself as one of the most fundamental bridges between people, a truly cross-cultural form of communication that can create solidarity across political divides. Moving beyond the well-worn takes on music's universality, *The Music between Us* provides a new understanding of what it means to be musical and, in turn, human. "Those who, like Higgins, deeply love music, actually know something about it, have open minds and ears, and are

willing to look beyond the confines of Western aesthetics...will find much to learn in *The Music between Us*.”—*Journal of Aesthetics and Art Criticism*

The Music between Us

Over the past two centuries Western culture has largely valorized a particular kind of “good” music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals. In *Good Music*, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

BBC Music Magazine

Focuses on the operatic soprano as the diva and her relationships with technology from the 1820s to the digital age.

Good Music

THE MAKING OF MUSIC is the story of our musical history, its origins and how it has shaped us. We have all grown up with a common background noise, whether we realise it or not. The tradition of European music that took shape in medieval monasteries, then in churches and courts, and moved into the salons, concert halls and theatres in later centuries, is in our cultural bloodstream. James Naughtie delves into the colourful, turbulent world of music - its characters, traditions and mysterious power - in a delightfully lively and personal way. His story is richly peopled and animated by moments of drama: what it was like at the first night of *The Rite of Spring*, when the dancers could neither hear their instructions nor could Stravinsky continue conducting because the booing was so loud; how it must have felt for Beethoven to scratch Napoleon's name off the dedication page of the 'Eroica' Symphony because he believed the emperor to have betrayed the French Revolution. As when presenting the Proms, James Naughtie brings to THE MAKING OF MUSIC that particular blend of expertise and approachability set to delight the aficionado and the uninitiated alike.

Technology and the Diva

Linda Hutcheon, in this original study, examines the modes, forms and techniques of narcissistic fiction, that is, fiction which includes within itself some sort of commentary on its own narrative and/or linguistic nature. Her analysis is further extended to discuss the implications of such a development for both the theory of the novel and reading theory. Having placed this phenomenon in its historical context Linda Hutcheon uses the insights of various reader-response theories to explore the “paradox” created by metafiction: the reader is, at the same time, co-creator of the self-reflexive text and distanced from it because of its very self-reflexiveness. She illustrates her analysis through the works of novelists such as Fowles, Barth, Nabokov, Calvino, Borges, Carpentier, and Aquin. For the paperback edition of this important book a preface has been added which examines developments since first publication. *Narcissistic Narrative* was selected by Choice as one of the outstanding academic books for 1981–1982.

The Making of Music

An outstanding anthology in which notable musicians, artists, scientists, thinkers, poets, and more—from Gustavo Dudamel and Carrie Mae Weems to Ruth Bader Ginsburg and Paul Muldoon—explore the influence of music on their lives and work. Contributors include: Laurie Anderson Ħ Jamie Barton Ħ Daphne A. Brooks Ħ Edgar Choueiri Ħ Jeff Dolven Ħ Gustavo Dudamel Ħ Edward Dusingher Ħ Corinna da Fonseca-Wollheim Ħ Frank Gehry Ħ James Ginsburg Ħ Ruth Bader Ginsburg Ħ Jane Hirshfield Ħ Pico Iyer Ħ Alexander Kluge Ħ Nathaniel Mackey Ħ Maureen N. McLane Ħ Alicia Hall Moran Ħ Jason Moran Ħ Paul Muldoon Ħ Elaine Pagels Ħ Robert Pinsky Ħ Richard Powers Ħ Brian Seibert Ħ Arnold Steinhardt Ħ Susan

Stewart Ā Abigail Washburn Ā Carrie Mae Weems Ā Susan Wheeler Ā C. K. Williams Ā Wu Fei What happens when extraordinary creative spirits—musicians, poets, critics, and scholars, as well as an architect, a visual artist, a filmmaker, a scientist, and a legendary Supreme Court justice—are asked to reflect on their favorite music? The result is *Ways of Hearing*, a diverse collection that explores the ways music shapes us and our shared culture. These acts of musical witness bear fruit through personal essays, conversations and interviews, improvisatory meditations, poetry, and visual art. They sound the depths of a remarkable range of musical genres, including opera, jazz, bluegrass, and concert music both classical and contemporary. This expansive volume spans styles and subjects, including Pico Iyer's meditations on Handel, Arnold Steinhardt's thoughts on Beethoven's *Grosse Fuge*, and Laurie Anderson and Edgar Choueiri's manifesto for spatial music. Richard Powers discusses the one thing about music he's never told anyone, Daphne Brooks draws sonic connections between Toni Morrison and Cécile McLorin Salvant, and Ruth Bader Ginsburg reveals what she thinks is the sexiest duet in opera. Poems interspersed throughout further expand how we can imagine and respond to music. *Ways of Hearing* is a book for our times that celebrates the infinite ways music enhances our lives.

Narcissistic Narrative

(Vocal). These three brand-new settings by the multi-talented Andre Previn, composed for and premiered by Renee Fleming, demonstrate once more why Emily Dickinson's poetry is irresistible to composers and singers. Contents: As Imperceptibly as Grief * Will There Really Be a Morning? * Good Morning Midnight.

Ways of Hearing

These readings are organized into four sections. The first explores the wellsprings of the debates in the relationship between the postmodern and the enterprise it both continues and contravenes: modernism. Here philosophers, social and political commentators, as well as cultural and literary analysts present controversial background essays on the complex history of postmodernism. The readings in the second section debate the possibility—or desirability—of trying to define the postmodern, given its cultural agenda of decentering, challenging, even undermining the guiding “master” narratives of Western culture. The readings in the third section explore postmodernism's complicated complicity with these very narratives, while the fourth section moves from theory to practice in order to investigate, in a variety of fields, the common denominators of the postmodern condition in action.

Three Dickinson Songs

Exactly what does a conductor do in front of an orchestra? Internationally renowned conductor Christopher Seaman offers lively and informative answers in this wise yet humorous book.

A Postmodern Reader

Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

International Who's who in Music and Musicians' Directory

"At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. This provocative study is situated at the intersection of the history, historiography, and aesthetics of twentieth-century music. It uses Benjamin Britten's operas to illustrate the ways in which composers, critics, and audiences mediated the 'great divide' between modernism and mass culture. Reviving midcentury discussions of the 'middlebrow,' Christopher Chowrimootoo demonstrates how these works allowed audiences to have their modernist cake and eat it too: to revel in the pleasures of consonance, lyricism, and theatrical spectacle even while enjoying the prestige that came from rejecting them. By focusing on key moments when reigning aesthetic oppositions and hierarchies threatened to collapse, Middlebrow

Modernism offers a powerful model for recovering shades of gray in the previously black-and-white historiographies of twentieth-century music"--Provided by publisher

Inside Conducting

"In the 1930s Grey Owl was considered the foremost conservationist and nature writer in the world. He owed his fame largely to his four internationally bestselling books, which he supported with a series of extremely popular illustrated lectures across North America and Great Britain. His reputation was transformed radically, however, after he died in April 1938, and it was revealed that he was not of mixed Scottish-Apache ancestry, as he had often claimed, but in fact an Englishman named Archie Belaney. Born into a privileged family in the dominant culture of his time, what compelled him to flee to a far less powerful one? Albert Braz's *Apostate Englishman: Grey Owl the Writer and the Myths* is the first comprehensive study of Grey Owl's cultural and political image in light of his own writings. While the denunciations of Grey Owl after his death are often interpreted as a rejection of his appropriation of another culture, Braz argues that what troubled many people was not only that Grey Owl deceived them about his identity, but also that he had forsaken European culture for the North American Indigenous way of life. That is, he committed cultural apostasy."--

Musicology: The Key Concepts

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

Middlebrow Modernism

"*An Unnatural Attitude* traces a style of musical thinking and listening that coalesced in the intellectual milieu of the Weimar Republic and its legacy-the phenomenological style, which involved a search for contact with the world of perception. Resisting the influence of naturalism, figures in this milieu argued for a new understanding and description of the musical experience as something based not in introspection but rather in an attitude of outward, open orientation, where musical experience acquires meaning when the act of listening is physically (materially) shared with others"--

Apostate Englishman

Handel wrote over 100 cantatas, compositions for voice and instruments describing the joy and pain of love. In the first comprehensive study of the cantatas, Harris investigates their place in Handel's life as well as their extraordinary beauty.

Modern Music and After

An Unnatural Attitude