

Rameau Pygmalion Libretto English

"J.J. was born for music," Jean-Jacques Rousseau wrote of himself, "not to be consumed in its execution, but to speed its progress and make discoveries about it. His ideas on the art and about the art are fertile, inexhaustible." Rousseau was a practicing musician and theorist for years before publication of his first Discourse, but until now scholars have neglected these ideas. This graceful translation remedies both those failings by bringing together the Essay, which John T. Scott says "most clearly displays the juncture between Rousseau's musical theory and his major philosophical works," with a comprehensive selection of the musical writings. Many of the latter are responses to authors like Rameau, Grimm, and Raynal, and a unique feature of this edition is the inclusion of writings by these authors to help establish the historical and ideological contexts of Rousseau's writings and the intellectual exchanges of which they are a part. With an introduction that provides historical background, traces the development of Rousseau's musical theory, and shows that these writings are not an isolated part of his oeuvre but instead are animated by the same "system," this volume fashions a much-needed portal through which literary scholars, musicologists, historians, and political theorists can enter into an important but hitherto overlooked chamber of Rousseau's vast intellectual palace.

Here is an up-to-date, full-colour, independent guide to what Fortune Magazine calls "the world's newest great city." It is packed full of the latest insider's information on where to go and what to do. You'll find trustworthy descriptions of all the best attractions from the CN Tower to the Eaton Centre, from the SkyDome to Harbourfront, Ontario Place and Casa Loma. You'll discover the secrets of Toronto's neighbourhoods, including bustling Chinatown and Kensington; quirky Queen Street West; charming Greektown, Little Italy and Little India; and gracious Cabbagetown and the Beaches. Local experts offer information on museums and galleries, five entertainment, shopping, fine gay Toronto and much more. Included are helpful maps, walking tours of downtown neighbourhoods, insights about the city's architecture, geography, and history, tips for exploring with kids, a guide to parklands and hundreds of full- colour photographs.

Music, Confrontation, Realism
World Chronology of Music History: 1736-1786
The New International Encyclopaedia
Treatise on Harmony
Music, Books on Music, and Sound Recordings

If there is one thing that people agree about concerning the massive, leaderless, spontaneous protests that have spread across the globe over the past decade, it's that they were failures. The protesters, many claim, simply could not organize; nor could they formulate clear demands. As a result, they failed to bring about long-lasting change. In the Street challenges this seemingly forgone conclusion. It argues that when analyses of such events are confined to a framework of success and failure, they lose sight of the on-the-ground efforts of political actors who demonstrate, if for a fleeting moment, that another way of being together is possible. The conception of democratic action developed here helps us see that events like Occupy Wall Street, the Gezi uprising, or the weeks-long protests that took place all around the US after George Floyd's killing by the police are best understood as democratic enactments created in and through "intermediating practices," which include contestation, deliberation, judging, negotiation, artistic production, and common use. Through these intermediating practices, people become "political friends"; they act in ways other than expected of them to reach out to others unlike themselves, establish relations with strangers, and constitute a common amidst disagreements. These democratic enactments are fleeting, but what remains in their aftermath are new political actors and innovative practices. The book demonstrates that the current obsession with the "failure" of spontaneous protests is the outcome of a commonly accepted way of thinking about democratic action, which casts organization as a technical matter that precedes politics and moments of spontaneous popular action as sudden explosions. The origins of this widely shared understanding lie in Jean-Jacques Rousseau's conception of popular sovereignty, shaped by his rejection of theatricality and idealization of immediacy. Insofar as contemporary thinkers see democratic moments as the unmediated expressions of people's will and/or instantaneous eruptions, they, like Rousseau, reduce spontaneity to immediacy and erase the rich and creative practices of political actors. In the Street counters this Rousseauian influence by appropriating Aristotle's notion of "political friendship," and developing an alternative conceptualization of democratic action through a close reading of Antonio Negri, Jrgen Habermas, and Jacques Rancire and the global protests of 1968 that inspired these thinkers and their work.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign

The New International Encyclopædia

Gramophone

Music Journal

A Colourguide Third Edition

This pathbreaking study of Italian stage works reconsiders a crucial period of music history: the late eighteenth century through the early nineteenth century. In her interdisciplinary examination of the statue animated by music, Ellen Lockhart deftly shows how Enlightenment ideas influenced Italian theater and music and vice versa. As Lockhart concludes, the animated statue became a fundamental figure within aesthetic theory and musical practice during the years spanning 1770–1830. Animation, Plasticity, and Music in Italy, 1770–1830 begins with an exploration of a repertoire of Italian ballets, melodramas, and operas from around 1800, then traces and connects a set of core ideas between science, philosophy, theories of language, itinerant performance traditions, the epistemology of sensing, and music criticism.

There can be little doubt that opera and emotion are inextricably linked. From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera’s staging to the reactions and critiques of audience members, emotion is omnipresent in opera. Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera’s ability to move emotions. Taking Australia as a case study, this two-volume collection of extended essays demonstrates that emotional experiences, discourses, displays and expressions do not share universal significance but are at least partly produced, defined, and regulated by culture. Spanning approximately 170 years of opera production in Australia, the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time. Volume I adopts an historical, predominantly nineteenth-century perspective, while Volume II applies historical, musicological, and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty-first century. With final chapters pulling threads from the two volumes together, Opera, Emotion, and the Antipodes establishes a model for constructing emotion history from multiple disciplinary perspectives.

Opera, Emotion, and the Antipodes Volume II

New York Magazine

In the Street

Bibliographic Guide to Dance

The Opera Quarterly

High schools that do not need (or are unable to afford) the 10-volume New Grove Dictionary of Music and Musicians, on which this volume is based, will find this authoratative (and in some cases, updated) work useful. The 10,000 alphabetically arranged entries, written by subject specialists, cover all areas of music (e.g., composers, instrumentalists, performers, terminology). There are 1,000 entries under names of individual works. The emphasis is on classical music, but some attention is given to rock and popular music. Illustrations include pictures of instruments, diagrams for the symphony orchestra, and music examples.

Covering over 320 composers and 43 countries, this book will be invaluable to opera scholars, researchers and serious listeners throughout the world.

The Grove Concise Dictionary of Music

Essay on the Origin of Languages and Writings Related to Music

Cyclopedia of Music and Musicians: Naaman-Zwillingsbrüder

From Monteverde to Donizetti

International Record Review

Historians of French politics, art, philosophy and literature have long known the tensions and fascinations of Louis XV's reign, the 1750s in particular. David Charlton's study comprehensively re-examines this period, from Rameau to Gluck and elucidates the long-term issues surrounding opera. Taking Rousseau's Le Devin du Village as one narrative centrepiece, Charlton investigates this opera's origins and influences in the 1740s and goes on to use past and present research to create a new structural model that explains the elements of reform in Gluck's tragédies for Paris. Charlton's book opens many new perspectives on the musical practices and politics of the period, including the Querelle des Bouffons. It gives the first detailed account of intermezzi and opere buffe performed by Eustachio Bambini's troupe at the Paris Opéra from August 1752 to February 1754 and discusses Rameau's comedies Platéé and Les Paladins and their origins.

This encyclopedia includes entries for 1,153 world premiere (and other significant) performances of operas in Europe, the United States, Latin America and Russia. Entries offer details about key persons, arias, interesting facts, and date and location of each premiere. There is a biographical dictionary with 1,288 entries on historical and modern operatic singers, composers, librettists, and conductors. Fully indexed and with a bibliography.

The Penguin Guide to Compact Discs

The Penguin Opera Guide

Animation, Plasticity, and Music in Italy, 1770-1830

International Dictionary of Opera: L-Z

An Encyclopedia of World Premieres and Significant Performances, Singers, Composers, Librettists, Arias and Conductors, 1597-2000

One of most important books in Western music. Detailed explanation of principles of diatonic harmonic theory. New 1971 translation by Philip Gossett of 1722 edition. Many musical examples.

Examining the evolving practices in music, librettos, choreographed dance, and staging throughout the history of French Baroque opera.

A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign

Dance and Drama in French Baroque Opera

With Illustrations and Woodcuts

Opera

Opera in the Age of Rousseau

The Hutchinson Concise Dictionary of Music, in 7,500 entries, retains the breadth of coverage, clarity, and accessibility of the highly acclaimed Hutchinson Encyclopedia of Music, from which it is derived.

Catalogue

Authors and Their Works with Dates

Toronto 2001-02

International Who's who in Classical Music ...

Applied Perspectives: Compositions and Performances