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	Nota di contenuto	Frontmatter -- Contents -- Preface: Against Utopia -- 1. Et in Arcadia Ego Or, I Didn't Know I Was Such a Pessimist until I Wrote This Thing -- 2. Only Time Will Cover the Taint -- 3. "Nationalism": Colonialism in Disguise? -- 4. Why Do They All Hate Horowitz? -- 5. Optimism amid the Rubble -- 6. A Survivor from the Teutonic Train Wreck -- 7. Does

Nature Call the Tune? -- 8. Two Stabs at the Universe -- 9. In Search of the "Good" Hindemith Legacy -- 10. Six Times Six: A Bach Suite Selection -- 11. A Beethoven Season? -- 12. Dispelling the Contagious Wagnerian Mist -- 13. How Talented Composers Become Useless -- 14. Making a Stand against Sterility -- 15. A Sturdy Musical Bridge to the Twenty-first Century -- 16. Calling All Pundits: No More Predictions! -- 17. In The Rake's Progress, Love Conquers (Almost) All -- 18. Markevitch as Icarus -- 19. Let's Rescue Poor Schumann from His Rescuers -- 20. Early Music: Truly Old-Fashioned at Last? -- 21. Bartók and Stravinsky: Odd Couple Reunited? -- 22. Wagner's Antichrist Crashes a Pagan Party -- 23. A Surrealist Composer Comes to the Rescue of Modernism -- 24. Corraling a Herd of Musical Mavericks -- 25. Can We Give Poor Orff a Pass at Last? -- 26. The Danger of Music and the Case for Control -- 27. Ezra Pound: A Slim Sound Claim to Musical Immortality -- 28. Underneath the Dissonance Beat a Brahmsian Heart -- 29. Enter Boris Goudenow, Just 295 Years Late -- 30. The First Modernist -- 31. The Dark Side of the Moon -- 32. Of Kings and Divas -- 33. The Golden Age of Kitsch -- 34. No Ear for Music: The Scary Purity of John Cage -- 35. Sacred Entertainments -- 36. The Poietic Fallacy -- 37. The Musical Mystique: Defending Classical Music against Its Devotees -- 38. Revising Revision -- 39. Back to Whom? Neoclassicism as Ideology -- 40. She Do the Ring in Different Voices -- 41. Stravinsky and Us -- 42. Setting Limits (a talk) -- Index

Sommario/riassunto

The Danger of Music gathers some two decades of Richard Taruskin's writing on the arts and politics, ranging in approach from occasional pieces for major newspapers such as the New York Times to full-scale critical essays for leading intellectual journals. Hard-hitting, provocative, and incisive, these essays consider contemporary composition and performance, the role of critics and historians in the life of the arts, and the fraught terrain where ethics and aesthetics interact and at times conflict. Many of the works collected here have themselves excited wide debate, including the title essay, which considers the rights and obligations of artists in the aftermath of the 9/11 terrorist attacks. In a series of lively postscripts written especially for this volume, Taruskin, America's "public" musicologist, addresses the debates he has stirred up by insisting that art is not a utopian escape and that artists inhabit the same world as the rest of society. Among the book's forty-two essays are two public addresses—one about the prospects for classical music at the end of the second millennium C. E., the other a revisiting of the performance issues previously discussed in the author's *Text and Act* (1995)—that appear in print for the first time.