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Titolo	The Composer, Herself : Contemporary Snapshots of the Creative Process // edited by Linda Kouvaras, Natalie Williams, Maria Grenfell
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Altri autori (Persone)	KouvarasLinda Ioanna WilliamsNatalie <1977-> GrenfellMaria <1969->
Disciplina	780.82
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Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1. Introduction: The 'Post-Feminist' Moment in Contemporary Classical Music; Lina Kouvaras -- Part 1: Activist Musical Projects and Intersectional Collaborations -- 2. Borrowing from the Bard: Ruler of the Hive; Melody Eotvos -- 3. Letters to Clara: A Contemporary Composer's Homage to a Women Pioneer; Natalie Williams -- 4. Carnivals of Voice, Musical Playgrounds: Music from Text in Works of Andree Greenwell; Andree Greenwell -- 5. Holding, Handling, Moulding and Setting the Inner Thoughts of Another in Hidden Thoughts; Katy Abbott -- 6. Walking the Line: Emancipating the Complex Female Voice

in Recent Operas; Missy Mazzoli -- 7. Democracy and Collective Composition; Cathy Milliken -- 8. *Harmonia Mundi*: Creating a New Work of Music Theatre to speak to the Current World Chaos; Judith Clingan -- 9. Blocking Out Noise: Metamorphosis and Identity in the Recent Chamber Music of Vivian Fung; Vivian Fung -- 10. An overview of My Compositional Practice and Collaborations into China; Rachel Walker -- 11. Luck, Grief, Hospitality: Re-Routing Power Relationships in Music; Liza Lim -- 12. In Search of the Artistic Moment: Interdisciplinary Collaboration and 'The Space Between' from an Australian Screen -- Composer's Perspective; Yantra De Vilder -- Part 2: Philosophical and Phenomenological Dimensions of Time -- 13. Finding Time, Finding Space: An Autoethnography of Compositional Praxis; Christine McCombe -- 14. A Compositional Life in Time: The Recent Operas of Elena Kats-Chernin; Elena Kats-Chernin -- 15. Einstein's Dream: At the Threshold between Science and Art; Cindy McTee -- 16. The Pendulum Process: Point of Balance; Mary Finsterer -- 17. Gravity and Gravitas: Time, Passion, and Inevitability in the Music of Shulamit Ran; Shulamit Ran -- 18. Low Frequency as Concept in the Music of Cat Hope; Cat Hope -- 19. A Drone Opera Recast: Threat, Allure, Promise; Susan Frykberg -- Part 3: Music Awakenings: Reflecting Back, Projecting Forward -- 20. Composing the Rolls-Royce: A Composer's Adventures in Orchestral Composition; Maria Grenfell -- 21. Finding a Reason: A Composer's Pathway Forged through Social Justice Advocacy; Kathleen McGuire -- 22. 'I'm A Type Triple-A Composer!' Augusta Read Thomas -- 23. How My Music is Made: 'Tantot Libre, Tantot Recherche'; Nicola LeFanu -- 25. The Mirror: A Novel in Reflections; Lera Auerbach -- 26. Sometimes Dreams do Come True: Thea Musgrave's Exploration of Dramatic-Abstract Forms in her Instrumental Music; -- 27. My Awakening as a Composer: No Adjective; Judith Lang Zaimont -- 28. Epilogue.

Sommario/riassunto

This edited volume presents 27 original essays by living composers from all around the globe, reflecting on the creation of their music. Coterminal to the recent worldwide resurgence in feminist focus, the distinctive feature of this collection is the "snapshots" of creative processes and conceptualizing on the part of women who write music, writing in the present day, from prominent early-career composers to major figures, from a range of ethnic backgrounds in the contemporary music field. The chapters step into the juncture point at which feminism finds itself: as binary conceptions of gender are being dissolved, with critiques of the attendant gender-based historical generalizations of composers, and with the growing awareness of the rightful place of First Nations' cultural voices, the contributors explore what, actually, is being composed by women, and what they think about their world. The needs that this book serves are acutely felt: despite recent social gains, and sector initiatives and programs encouraging and presenting the work of women who compose music, their works are yet to receive commensurate exposure with that of their male counterparts. In its multi-pronged, direct response to this dire situation, this vibrant volume highlights established as well as emerging women composers on the international stage; reveals myriad issues around feminism, as broadly conceived; and gives insights, from the composers' own voices, on the inner workings of their composition process. The volume thus presents a contemporary moment in time across the generations and within developments in musical composition. With its unique insights, this book is essential for academics and practitioners interested in the illuminations of the current working landscape for creative women. Linda Kouvaras is a professor at the Melbourne Conservatorium of Music, the University of

Melbourne, Australia. Natalie Williams' most recent academic posting was as Interim Dean at the School of Music, Art and Theatre, North Park University, Chicago, United States of America. Maria Grenfell is an associate professor at the School of Creative Arts and Media at the University of Tasmania, Australia.

2. Record Nr.	UNINA9910136708803321
Autore	Young Moira
Titolo	Blood Red Road : Dustlands: 1
Pubbl/distr/stampa	New York : , : PRH Canada Young Readers, , 2011 ©2011
Descrizione fisica	1 online resource (214 pages)
Collana	Dust Lands ; ; v.1
Disciplina	823.92
Soggetti	Kidnapping Hand-to-hand fighting Siblings
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	<p>This fast-paced YA debut novel has it all: smart, savvy characters making their way through an eerily dystopian society, with all the requisite action, adventure and romance characteristic of the genre vividly and at times, chillingly, portrayed. In a wild and lawless future, where life is cheap and survival is hard, eighteen-year-old Saba lives with her father, her twin brother Lugh, her young sister Emmi and her pet crow Nero. Theirs is a hard and lonely life. The family resides in a secluded shed, their nearest neighbour living many miles away and the lake, their only source of water and main provider of food, gradually dying from the lack of rain. But Saba's father refuses to leave the place where he buried his beloved wife, Allis, nine years ago. Allis died giving birth to Emmi, and Saba has never forgiven her sister for their mother's death. But while she despises Emmi, Saba adores her twin brother</p>

Lugh. Golden-haired and blue-eyed, loving and good, he seems the complete opposite to dark-haired Saba, who is full of anger and driven by a ruthless survival instinct. To Saba, Lugh is her light and she is his shadow, he is the day, she is the nighttime, he is beautiful, she is ugly, he is good, she is bad. So Saba's small world is brutally torn apart, when a group of armed riders arrives five day's after the twin's eighteenth birthday snatch Lugh away. Saba's rage is so wild, that she manages to drive the men away, but not before they have captured Lugh and killed their father. And here begins Saba's epic quest to rescue Lugh, during which she is tested by trials she could not have imagined, and one that takes the reader on breathtaking ride full of romance, physical adventure and unforgettably vivid characters, making this a truly sensational YA debut novel.
