

1. Record Nr.	UNINA9910717200403321
Autore	Lasky Mark J. <1960->
Titolo	Complementary putty-clay capital and its implications for modeling business investment and measuring income from intangible capital / / Mark Lasky
Pubbl/distr/stampa	Washington, DC : , : Congressional Budget Office, , 2014
Descrizione fisica	1 online resource (58 pages, 1 unnumbered page) : illustrations
Collana	Working paper ; ; 2014-03
Soggetti	Capital - United States - Mathematical models Investments - United States - Mathematical models Labor productivity - United States - Mathematical models
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"May 2014."
Nota di bibliografia	Includes bibliographical references (pages 48-50).

2. Record Nr.	UNINA9910778531503321
Autore	Cavell Stanley <1926->
Titolo	A pitch of philosophy [[electronic resource]] : autobiographical exercises // Stanley Cavell
Pubbl/distr/stampa	Cambridge, MA, : Harvard University Press, 1994
ISBN	0-674-02928-3
Descrizione fisica	xv, 196 p
Collana	The Jerusalem-Harvard lectures
Disciplina	191
Soggetti	Philosophy Philosophy, American
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [171]-178) and indexes.
Nota di contenuto	Frontmatter -- Contents -- Overture -- 1. Philosophy and the Arrogation of Voice -- 2. Counter-Philosophy and the Pawn of Voice -- 3. Opera and the Lease of Voice -- Bibliography -- Acknowledgments -- Subject Index -- Name Index
Sommario/riassunto	A distinguished historian chronicles the rise of music and musicians in the West from lowly balladeers to masters employed by fickle patrons, to the great composers of genius, to today's rock stars. How, he asks, did music progress from subordinate status to its present position of supremacy among the creative arts? Mozart was literally booted out of the service of the Archbishop of Salzburg "with a kick to my arse," as he expressed it. Yet, less than a hundred years later, Europe's most powerful ruler—Emperor William I of Germany—paid homage to Wagner by traveling to Bayreuth to attend the debut of <i>The Ring</i> . Today Bono, who was touted as the next president of the World Bank in 2006, travels the world, advising politicians—and they seem to listen. The path to fame and independence began when new instruments allowed musicians to showcase their creativity, and music publishing allowed masterworks to be performed widely in concert halls erected to accommodate growing public interest. No longer merely an instrument to celebrate the greater glory of a reigning sovereign or Supreme Being, music was, by the nineteenth century, to be worshipped in its own right. In the twentieth century, new technological, social, and spatial forces combined to make music ever more popular and ubiquitous. In a

concluding chapter, Tim Blanning considers music in conjunction with nationalism, race, and sex. Although not always in step, music, society, and politics, he shows, march in the same direction.
