

1. Record Nr.	UNISA990001047220203316
Titolo	ItaliAfrica : bridging continents and cultures / edited by Sante Matteo
Pubbl/distr/stampa	Stony Brook : Forum Italicum publishing, copyr. 2001
ISBN	1-893127-22-2
Descrizione fisica	410 p. ; 22 cm
Collana	Filibrary Series ; 22
Disciplina	305.896045
Soggetti	Africa e Italia
Collocazione	II.5. 3781
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910784420403321
Autore	Kramer Lawrence <1946->
Titolo	Why classical music still matters [[electronic resource] /] / Lawrence Kramer
Pubbl/distr/stampa	Berkeley, Calif. ; ; London, : University of California Press, 2007
ISBN	1-281-75247-9 9786611752477 1-4294-7181-6 0-520-93364-8 1-4337-0967-8
Descrizione fisica	1 online resource (252 p.)
Disciplina	781.68
Soggetti	Music - Philosophy and aesthetics Musical analysis
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.

Nota di bibliografia

Includes bibliographical references and index.

Nota di contenuto

Front matter -- Contents -- In Lieu Of A Preface -- Chapter One. Classical Music And Its Values -- Chapter Two. The Fate Of Melody And The Dream Of Return -- Chapter Three. Score And Performance, Performance And Film: Classical Music As Liberating Energy -- Chapter Four. But Not For Me: Love Song And The Heartache Of Modern Life -- Chapter Five. The Ghost In The Machine: Keyboard Rhapsodies -- Chapter Six. Crisis And Memory: The Music Of Lost Time -- Chapter Seven. Persephone's Fiddle: The Value Of Classical Music -- References -- Index

Sommario/riassunto

"What can be done about the state of classical music?" Lawrence Kramer asks in this elegant, sharply observed, and beautifully written extended essay. Classical music, whose demise has been predicted for at least a decade, has always had its staunch advocates, but in today's media-saturated world there are real concerns about its viability. Why Classical Music Still Matters takes a forthright approach by engaging both skeptics and music lovers alike. In seven highly original chapters, Why Classical Music Still Matters affirms the value of classical music-defined as a body of nontheatrical music produced since the eighteenth century with the single aim of being listened to-by revealing what its values are: the specific beliefs, attitudes, and meanings that the music has supported in the past and which, Kramer believes, it can support in the future. Why Classical Music Still Matters also clears the air of old prejudices. Unlike other apologists, whose defense of the music often depends on arguments about the corrupting influence of popular culture, Kramer admits that classical music needs a broader, more up-to-date rationale. He succeeds in engaging the reader by putting into words music's complex relationship with individual human drives and larger social needs. In prose that is fresh, stimulating, and conversational, he explores the nature of subjectivity, the conquest of time and mortality, the harmonization of humanity and technology, the cultivation of attention, and the liberation of human energy.

3. Record Nr.	UNINA9910798978503321
Autore	Lake Peter
Titolo	How Shakespeare Put Politics on the Stage : Power and Succession in the History Plays / / Peter Lake
Pubbl/distr/stampa	New Haven, CT : , : Yale University Press, , [2017] ©2017
Descrizione fisica	1 online resource (683 pages)
Classificazione	HIS015000LIT015000HIS037090POL010000
Disciplina	822.33
Soggetti	Historical drama, English - History and criticism Literature and history Politics in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Previously issued in print: 2017.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Introduction and acknowledgements -- PART II: Past into present and future: 2 and 3 Henry VI and the politics of lost legitimacy -- CHAPTER 1: Losing legitimacy: monarchical weakness and the descent into disorder -- CHAPTER 2: Disorder dissected (i): the inversion of the gender order -- CHAPTER 3: Disorder dissected (ii): the inversion of the social order -- CHAPTER 4: Hereditary 'right' and political legitimacy anatomised -- PART III: Happy endings and alternative outcomes: 1 Henry VI and Richard III -- CHAPTER 5: How not to go there: 1 Henry VI as prequel and alternative ending -- CHAPTER 6: Richard III: political ends, providential means -- CHAPTER 7: Going Roman: Richard III and Titus Andronicus compared -- PART IV: How (not) to depose a tyrant: King John and Richard II -- CHAPTER 8: The Elizabethan resonances of the reign of King John -- CHAPTER 9: The first time as polemic, the second time as play: Shakespeare's King John and The Troublesome Reign -- CHAPTER 10: Richard II, or the rights and wrongs of resistance -- CHAPTER 11: Shakespeare and Parsons - again -- Part V: The Essexian circle squared, or a user's guide to the politics of popularity, honour and legitimacy -- CHAPTER 12: The loss of legitimacy and the politics of commodity dissected -- CHAPTER 13: Learning to be a bastard: Hal's second (plebeian) nature -- CHAPTER 14: Festive Falstaff: of popularity,

puritans and princes -- CHAPTER 15: Henry V and the fruits of legitimacy -- PART VI :Using plays to read plays: the court politics of the dramatic riposte -- CHAPTER 16: Contemporary readings: Oldcastle/Falstaff, Cobham/Essex -- CHAPTER 17: Oldcastle redivivus -- PART VII: Julius Caesar: the dangers of playing pagan and republican politics in a Christian monarchy -- CHAPTER 18: The state we're in -- CHAPTER 19: The politics of honour (in a popular state) -- CHAPTER 20: Performing honour and the politics of popularity (in a popular state) -- CHAPTER 21: The politics of popularity and faction (in a popular state) -- CHAPTER 22: The politics of prodigy, prophecy and providence (in a pagan state) -- CHAPTER 23: Between Henry V and Hamlet -- PART VIII: Disillusion: Christian and pagan style -- CHAPTER 24: Hamlet -- CHAPTER 25: The morning after the night before: Troilus and Cressida as retrospect -- Conclusion -- Notes -- Index

Sommario/riassunto

A masterful, highly engaging analysis of how Shakespeare's plays intersected with the politics and culture of Elizabethan England. With an ageing, childless monarch, lingering divisions due to the Reformation, and the threat of foreign enemies, Shakespeare's England was fraught with unparalleled anxiety and complicated problems. In this monumental work, Peter Lake reveals, more than any previous critic, the extent to which Shakespeare's plays speak to the depth and sophistication of Elizabethan political culture and the Elizabethan imagination. Lake reveals the complex ways in which Shakespeare's major plays engaged with the events of his day, particularly regarding the uncertain royal succession, theological and doctrinal debates, and virtue and virtue in politics. Through his plays, Lake demonstrates, Shakespeare was boldly in conversation with his audience about a range of contemporary issues. This remarkable literary and historical analysis pulls the curtain back on what Shakespeare was really telling his audience and what his plays tell us today about the times in which they were written.
