

1.	Record Nr.	UNINA9910317650903321
	Titolo	Advances in Quantum Field Theory // edited by Sergey Ketov
	Pubbl/distr/stampa	London : , : IntechOpen, , 2022
	ISBN	953-51-4950-4
	Descrizione fisica	1 online resource (244 pages) : illustrations
	Disciplina	539.7
	Soggetti	Particle acceleration
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Nota di bibliografia	Includes bibliographical references.
2.	Record Nr.	UNINA9910790613803321
	Autore	Downes Stephen C. <1962->
	Titolo	After Mahler : Britten, Weill, Henze, and romantic redemption // Stephen Downes [[electronic resource]]
	Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2013
	ISBN	1-107-46057-3 1-139-89048-4 1-107-45897-8 1-107-47185-0 1-139-05180-6 1-107-46820-5 1-107-46475-7 1-107-47288-1
	Descrizione fisica	1 online resource (xiv, 276 pages) : digital, PDF file(s)
	Disciplina	780.9/04
	Soggetti	Music - 20th century - History and criticism
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia

Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Mahler's moment -- Naive and sentimental : Britten and Mahler -- Real and surreal : shocks, dreams and temporality in the music of Weill and Mahler -- Tyranny and freedom : Henze and Mahler.
Sommario/riassunto	The music of Gustav Mahler repeatedly engages with Romantic notions of redemption. This is expressed in a range of gestures and procedures, shifting between affirmative fulfilment and pessimistic negation. In this groundbreaking study, Stephen Downes explores the relationship of this aspect of Mahler's music to the output of Benjamin Britten, Kurt Weill and Hans Werner Henze. Their initial admiration was notably dissonant with the prevailing Zeitgeist - Britten in 1930s England, Weill in 1920s Germany and Henze in 1950s Germany and Italy. Downes argues that Mahler's music struck a profound chord with them because of the powerful manner in which it raises and intensifies dystopian and utopian complexes and probes the question of fulfilment or redemption, an ambition manifest in ambiguous tonal, temporal and formal processes. Comparisons of the ways in which this topic is evoked facilitate new interpretative insights into the music of these four major composers.