

1. Record Nr.	UNISA996384861603316
Autore	Garraway Henry, Sir, <1575-1646.>
Titolo	The loyal citizen revived [[electronic resource]] : A speech made by Alderman Garroway, at a common-hall, on Tuesday the 17. of January, 1642. Upon occasion of a speech delivered there the Friday before, by Mr. Pym, at the reading of His Majesties answer to the late petition
Pubbl/distr/stampa	[London, : s.n., 1679]
Descrizione fisica	4 p
Soggetti	Great Britain Politics and government 1642-1649 Early works to 1800
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Caption title. Imprint suggested by Wing. Reproduction of original in the British Library.
Sommario/riassunto	eebo-0018

2. Record Nr.	UNINA9910463154303321
Autore	Trippett David <1980->
Titolo	Wagner's melodies : aesthetics and materialism in German musical identity // David Trippett [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2013
ISBN	1-139-88851-X 1-107-06496-1 1-107-05656-X 1-107-05445-1 1-107-05766-3 1-139-01370-X 1-107-05891-0 1-107-05547-4
Descrizione fisica	1 online resource (xiv, 448 pages) : digital, PDF file(s)
Disciplina	782.1092
Soggetti	Music - 19th century - Philosophy and aesthetics Melody
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	German melody -- Melodielehre? -- Wagner in the melodic workshop -- Excursus : Bellini's Sinnlichkeit, Wagner's Italy -- Hearing voices : Wilhelmine Schroder-Devrient and the Lohengrin recitatives -- Vowels, voices, and "original truth" -- Wagner's material expression.
Sommario/riassunto	Since the 1840s, critics have lambasted Wagner for lacking the ability to compose melody. But for him, melody was fundamental - 'music's only form'. This incongruity testifies to the surprising difficulties during the nineteenth century of conceptualizing melody. Despite its indispensable place in opera, contemporary theorists were unable even to agree on a definition for it. In Wagner's Melodies, David Trippett re-examines Wagner's central aesthetic claims, placing the composer's ideas about melody in the context of the scientific discourse of his age: from the emergence of the natural sciences and historical linguistics to sources about music's stimulation of the body and inventions for

'automatic' composition. Interweaving a rich variety of material from the history of science, music theory, music criticism, private correspondence and court reports, Trippett uncovers a new and controversial discourse that placed melody at the apex of artistic self-consciousness and generated problems of urgent dimensions for German music aesthetics.
