

Grand Finale Scares

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Land/scape/theater Elinor Fuchs,Una Chaudhuri,2002 Essays by leading theater scholars and theorists exploring the turn to landscape in modern and contemporary theater

Beethoven William Kinderman,1995-01-01 Combining musical insight and the most recent research, Kinderman's biography of Beethoven is both a richly drawn portrait of the man and a guide to his music. In analyses of individual pieces, Kinderman shows that the deepening of Beethoven's musical thought was a continuous process over decades of his life. 30 illustrations.

Jennifer Higdon Christina L. Reitz,2018-07-11 Renowned composer Jennifer Higdon is best known for her symphonic pieces blue cathedral, Concerto for Orchestra, City Scape, Concerto 4-3 and Violin Concerto (2010 Pulitzer Prize). These compositions illustrate her breadth of style and avant-garde technique. The author examines these works—with commentary by Higdon—as well as the music of her first opera, with a focus on compositional history, musical characteristics, formal analysis and critical reception.

The Haydn Economy Nicholas Mathew,2022-08-30 Analyzing the final three decades of Haydn's career, this book uses the composer as a prism through which to examine urgent questions across the humanities. In this far-reaching work of music history and criticism, Nicholas Mathew reimagines the world of Joseph Haydn and his contemporaries, with its catastrophic upheavals and thrilling sense of potential. In the process, Mathew tackles critical questions of particular moment: how we tell the history of the European Enlightenment and Romanticism; the relation of late eighteenth-century culture to incipient capitalism and European colonialism; and how the modern market and modern aesthetic values were—and remain—inextricably entwined. The Haydn Economy weaves a vibrant material history of Haydn's career, extending from the sphere of the ancient Esterházy court to his frenetic years as an entrepreneur plying between London and Vienna to his final decade as a venerable musical celebrity, during which he witnessed the transformation of his legacy by a new generation of students and acolytes, Beethoven foremost among them. Ultimately, Mathew asserts, Haydn's historical trajectory compels us to ask what we might retain from the cultural and political practices of European modernity—whether we can extract and preserve its moral promise from its moral failures. And it demands that we confront the deep histories of capitalism that continue to shape our beliefs about music, sound, and material culture.

Slant Room Michael Eden Reynolds,2009 Slant Room marks the book-length emergence of a poet whose work, already startlingly assured, is gaining national recognition. The poetry of Michael Eden Reynolds transforms both the Yukon's terrain and such everyday objects as a refrigerator through the use of arresting imagery and spare, dense language, finding a musical equivalence that is rare in contemporary Canadian poetry. ... I knock/ a cup of sugar cubes, it spits across/ the tabletop: metric archipelago.' The book's four sections include the spacious landscapes of Spare Room', an elegiac dream-suite, Migrations', and the strange mindscapes from the title section. The finale, Fugue', shows the poet expanding his repertoire in a suite of interpenetrating sonnets that wormhole from the past through a catastrophic future. Reynolds' voice, reminiscent by turns of the imagery of John Thompson and the musicality of W. S. Graham, is nonetheless distinctive, and finally original. This book is: ... a room that makes you: / the way that rock was split, awed, / mouth filled with rare plants and meltwater.'

Nightmares & Dreamscapes Stephen King,2017-10-31 Collection of 23 short stories--from classic horror to vampire thrillers, imitations of Sir Arthur Conan Doyle and Raymond Chandler, a teleplay, and a non-fiction bonus, a heartfelt little piece on Little League baseball.

Clean Plates Brooklyn 2012 Jared Koch,2013-10-10 Too often, healthy eating is linked with images of sacrifice-a pile of sprouts, or a single pea resting on a plate. It can be difficult to find a restaurant serving mouthwatering, delicious food that is also good for you. Not anymore. A nutritionist along with a few food critics-scoured the town together to select over 100 of the healthiest, tastiest and most sustainable restaurants in Brooklyn. From fine dining to fast food, Clean Plates Brooklyn offers selections for any budget, diet and lifestyle so you won't have to sacrifice taste for nutrition. Just toss this guide in your bag and flip through it whenever you're craving an Italian trattoria, grass-fed steak, gourmet vegetarian dinner, organic burrito or juicy burger free of hormones and antibiotics. Carnivore? Locavore? Vegan? Clean Plates is for you.

Mikhail Bulgakov Lesley Milne,1990-09-28 A full, post-glasnost critical biography of Mikhail Bulgakov (1891-1940).

'Scape ,2006

The Gangster Film Reader Alain Silver,James Ursini,2007 In the 1930s the gangster film in the United States coincided with a very real and very sensational gangsterism at large in American society. Little Caesar (1931), The Public Enemy (1931), and Scarface (1932) borrowed liberally from the newspapers and books of the era. With the release of just these three motion pictures in barely more than a year's time, Hollywood quintessentially defined the genre. The characters, the situations, and the icons-from fast cars and tommy-guns to fancy fedoras and fancier molls-established the audience expectations associated with the gangster film that remain in force to this day. As with their Film Noir Reader series, using both reprints of seminal articles and new pieces, editors Silver and Ursini have assembled a group of essays that presents an exhaustive overview of this still vital genre. Reprints of work by such well-known film historians as Robin Wood, Andrew Sarris, Carlos Clarens, Paul Schrader, and Stuart Kaminsky explore the evolution of the gangster film through the 1970s and The Godfather. Parts 2 and 3 comprise two dozen newer articles, most of them written expressly for this volume by Ursini and Silver. These case studies and thematic analyses, from White Heat to the remake of Scarface to The Sopranos, complete the anthology.

Singing in the Wilderness Wilfrid Mellers,2001 Mellers (composer and professor emeritus, University of York) begins with the confusion of the (unfamiliar) forest within, audible in Wagner's late and Shoenberg's early works, in Delius's A Village Romeo and Juliet, and Debussy's Pelleas et Melisande. The next section, The Forest Without, examines Charles Koechlin's Le Foret Feerique and Milhaud's Le Boeuf Sur le Toit which embrace the real jungle without and the imaginative jungle within. Part 3 shows Villa-Lobos and Carlos Chavez connecting, as Mellers puts it, the jungle within the mind and the asphalt jungle of a rapidly industrialized metropolis. Part four explores interrelationships between wilderness and machine through the work of Carl Ruggles, Varese, Partch, Reich, and the Australian, Peter Sculthorpe. Finally, the erasure of border between wilderness and civilization is the focus in works by Ellington and Gershwin. Suitable for both musicians and non-musicians. c. Book News Inc.

Pleasure and Meaning in the Classical Symphony Melanie Lowe,2007-02-07 Classical music permeates contemporary life. Encountered in waiting rooms, movies, and hotel lobbies as much as in the concert hall, perennial orchestral favorites mingle with commercial jingles, video-game soundtracks, and the booming bass from a passing car to form the musical soundscape of our daily lives. In this provocative and ground-breaking study, Melanie Lowe explores why the public instrumental music of late-eighteenth-century Europe has remained accessible, entertaining, and distinctly pleasurable to a wide variety of listeners for over 200 years. By placing listeners at the center of interpretive activity, Pleasure and Meaning in the Classical Symphony offers an alternative to more traditional composer- and score-oriented approaches to meaning in the symphonies of Haydn and Mozart. Drawing from the aesthetics of the Enlightenment, the politics of entertainment, and postmodern notions of pleasure, Lowe posits that the listener's pleasure stems from control over musical meaning. She then explores the widely varying meanings eighteenth-century listeners of different social classes may have constructed during their first and likely only hearing of a work. The methodologies she employs are as varied as her sources -- from musical analysis to the imaginings of three hypothetical listeners. Lowe also explores similarities between the position of the classical symphony in its own time and its position in contemporary American consumer culture. By considering the meanings the mainstream and largely middle-class American public may construct alongside those heard by today's more elite listeners, she reveals the great polysemic potential of this music within our current cultural marketplace. She suggests that we embrace crosstalk between performances of this music and its myriad uses in film, television, and other mediated contexts to recover the pleasure of listening to this repertory. In so doing, we surprisingly regain something of the classical symphony's historical ways of meaning.

The italian riviera Touring club italiano,2001 For over a century, the Touring Club of Italy has been publishing the country's most authoritative guidebooks and maps. The Heritage Series is the expert's guide to travel and sightseeing in Italy. Each volume includes museums, town histories, churches, landmarks, and archaeological sites. There are dozens of maps that give an overview of each city, plus detailed neighborhood plans. Listings of accommodations and restaurants are complete with addresses, price ranges, hours, and phone and fax numbers.

Echoes from the East Kiyoshi Tamagawa,2019-11-20 One of the most admired qualities of Claude Debussy’s music has been its seemingly effortless evocation and assimilation of exotic musical strains. He was the first great European composer to discern the possibilities inherent in the gamelan, the ensemble consisting mainly of tuned percussion instruments that originated in Java. *Echoes from the East: The Javanese Gamelan and its Influence on the Music of Claude Debussy* argues Debussy's encounter with the gamelan in 1889 at the Paris Exposition Universelle had a far more profound effect on his work and style than can be grasped by simply looking for passages and pieces in his output that sound “Asian or “like a gamelan. Kiyoshi Tamagawa recounts Debussy’s individual experience with the music of Java and traces its echoes through his entire compositional career. *Echoes from the East* adds a commentary on the modern-day issue of cultural appropriation and a survey of Debussy’s contemporaries and successors who have also attempted to merge the sounds of the gamelan with their own distinctive musical styles.

Mahler's Voices Julian Johnson,2009-04-17 Mahler's Voices brings together a close reading of the renowned composer's music with wide-ranging cultural and historical interpretation, unique in being a study not of Mahler's works as such but of Mahler's musical style.

The Cambridge Companion to Bartók Amanda Bayley,2001-03-26 This is a wide-ranging and accessible guide to Bartók and his music.

The Maritime Monthly ,1874

Fodor's Switzerland Fodor's Travel Publications, Inc,2007 Explicates Swiss history and traditions and offers helpful hints on shopping, sports activities, and tourist accommodations in Lichtenstein as well as Switzerland

The Geomantic Year Richard Leviton,2006-11-16 The spiritual world blesses the Earth at least 58 times a year-here's how you can join the party. Do you think folklore customs about solstices and equinoxes and other regular celebration days are quaint holdovers from the past? Not so. Do you sometimes wish there were a way to include the entire planet in a meditation practice? There is, and it's called the geomantic year. At least 58 times a year the spiritual world-angels, archangels, Ascended Masters, Star-Angels, even the Supreme Being-tunes in to the Earth, blesses, and even heals it in real-time day-long events. Our planet is constantly receiving input from the cosmos and heavenly realms. It's all part of a rhythmic maintenance calendar in which the Earth is enlivened, and all of humanity is invited to participate. This book shows you how. What kinds of events? On Epiphany, January 6, the Christ focuses on the planet to birth his Light. On Bifrost Paints the Planet, April 10, the Great Bear constellation envelopes the Earth in 14 rays of light. On Michaelmas, September 29, the Archangel Michael cleanses the Earth's sacred sites and all their plumbing. Other events in the geomantic year involve stars, Nature Spirits, holy mountains, River-gods, Pleiadians, Hollow Earth dwellers, Grail Kings, volcano spirits, the Great Mother, and much more. The Geomantic Year documents 58 festival dates that focus on the Earth through its sacred sites, and it provides 58 simple meditations to help you participate. And it offers 12 informative essays linking Earth energies with hot topics such as the Illuminati and world control, parallel universes, the world's gold supply, the Ghost Dance, the Fall of Man, Earth and climate changes, and the apocalyptic year 2012. Why not get out your appointment book and pencil in a few dates: the Earth's expecting you!

Reclaiming Heritage Ferdinand de Jong,Michael Rowlands,2016-06-03 Struggles over the meaning of the past are common in postcolonial states. State cultural heritage programs build monuments to reinforce in nation building efforts—often supported by international organizations and tourist dollars. These efforts often ignore the other, often more troubling memories preserved by local communities—markers of colonial oppression, cultural genocide, and ethnic identity. Yet, as the contributors to this volume note, questions of memory, heritage, identity and conservation are interwoven at the local, ethnic, national and global level and cannot be easily disentangled. In a fascinating series of cases from West Africa, anthropologists, archaeologists and art historians show how memory and heritage play out in a variety of postcolonial contexts. Settings range from televised ritual performances in Mali to monument conservation in Djenne and slavery memorials in Ghana.

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