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Written with compassionate realism and wit, the stories in this mesmerizing collection depict the disparities of town and village life in South America, of the frightfully poor and outrageously rich, of memories and illusions, and of lost opportunities and present joys.

Everything you could possibly know about Verdi and his operas, from the brilliant and humorous author of Wagner Without Fear. If you want to know why La traviata was actually a flop at its premiere in 1853, it's in here. If you want to know why claiming to have heard Bjorling's Chicago performance of Il trovatore is the classic opera fan faux pas, it's in here. Even if you just want to know how to pronounce Aida, or what the plot of Rigoletto is all about, this is the place to look. From the composer's intense hatred of priests to synopses of the operas and a detailed discography of the best recordings to buy, it can all be found in Verdi with a Vengeance. William Berger has given another improbable performance, serving up a book as thorough as it is funny and as original as it is astute, an utterly indispensable guide for novice and expert alike.

Written with exclusive access to the original Verdi family documents, this book explores the facts behind the myths of this extraordinary figure. Previously unknown aspects of Verdi's life are exposed in this biography, which took 30 years to write.

Guglielmo Marconi was a boy genius who was unable to gain admittance to university. Instead he set up a laboratory in the attic of his father's house and unravelled one of the great

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mysteries of the universe. The result was the invention of wireless communication: the radio. At first only a few feet separated the transmitter from the receiver. In the days that followed, he carried his experiments into the garden, out to the fields, and behind a hill. Often disparaged by the scientific community of the day, he persisted - spanning the Atlantic, circling the world. At Signal Hill in Newfoundland, in 1901, he picked the first transatlantic communication: the three dots representing the letter S in Morse. The next year, from Table Head near Glace Bay in Nova Scotia, he transmitted the first message across the ocean by wireless. More than any other man, Marconi made the twentieth century possible. In *My Father, Marconi* his daughter, Degna, recounts his scientific achievements. More important, she gives an intimate portrait of his turbulent personal life.

This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms

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from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader's Guide, detailed index, and cross references. Music in the Social and Behavioral Sciences, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

The perfect introduction to the Master.

The author of Verdi turns her attention to the creator of La Bohème and Tosca, revealing Puccini to be a creative genius plagued by self-doubt and depression. (Biography)

Puccini is the most beloved composer of opera in the world: one quarter of all opera performances in the U.S. are of his operas, his music pervades movie soundtracks, and his plots have infiltrated our popular culture. But, although Puccini's art still captivates audiences and the popularity of such works as Tosca, La Bohème, and Madama Butterfly has never waned, he has long been a victim of critical snobbery and cultural marginalization. In this witty and informative guide for beginners and fans alike, William Berger sets the record straight, reclaiming Puccini as a serious artist. Combining his trademark irreverent humor with passionate enthusiasm, Berger strikes just the right balance of introductory information and thought-provoking analysis. He includes a biography, discussions of each opera, a glossary, fun facts and anecdotes, and above all keen insight into Puccini's enduring power. For anyone who loves Puccini and for anyone who just wonders what all the fuss is about, Puccini Without Excuses is funny, challenging, and always a pleasure to read. INCLUDES: • Why Puccini's art and its message of hope is crucial to our world today • How Anglo audiences often miss the mythic significance of his operas • The use of

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his music as shorthand in films, from *A Room with a View* to *Fatal Attraction* • A scene-by scene analysis of each opera • A guide to the wealth of available recordings, books, and videos

Examines how changes from the Industrial Revolution prior to World War I brought about radical transformation in society, changes in education, and massive migration in population that led to one of the bloodiest events in history.

A powerful glimpse into the passions, ambitions, and high-stakes corporate and sexual politics lurking behind the elegant facade of the Metropolitan Opera House reveals the many scandals, acts of ruthlessness, and unaesthetic maneuvers that have plagued this illustrious institution for the last twenty-five years. Reprint. 25,000 first printing.

This early work by Edith Wharton was originally published in 1932 and we are now republishing it with a brand new introductory biography. 'The Gods Arrive' is a sequel to 'Hudson River Bracketed' in which the characters, Halo and Vance, try to continue their literary relationship. Edith Wharton was born in New York City in 1862. Wharton's first poems were published in Scribner's Magazine. In 1891, the same publication printed the first of her many short stories, titled 'Mrs. Manstey's View'. Over the next four decades, they – along with other well-established American publications such as Atlantic Monthly, Century Magazine, Harper's and Lippincott's – regularly published her work.

Every 3rd issue is a quarterly cumulation.

Speaking of Wagner compiles in a new and highly accessible format celebrated author, lecturer, and Metropolitan Opera commentator William Berger's collection of talks and presentations about Richard Wagner, the most controversial, and perhaps the most widely influential, artist in history.

These talks have been successful with diverse audiences, ranging from newcomers to the field to the most exacting

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experts, often at the same time! Berger's book preserves that wide range of tone: erudite but engaging, from lofty to startlingly coarse (as the subject requires), and connecting the subject to references from mythology to psychology and even (and especially) to cutting-edge pop culture.

A remarkable account of a wildly artistic life, finally restored to its unexpurgated form, with a revealing new introduction by Joan Acocella. The visionary choreographer and dancer Isadora Duncan (1877–1927) not only revolutionized dance in the twentieth century but blazed a path for other visionaries who would follow in her wake. While many biographies have explored Duncan's crucial role as one of the founders of modern dance, no other book has proved as critical—as both historical record and vivid evocation of a riveting life—as her autobiography. From her early enchantment with classical music and poetry to her great successes abroad, to her sensational love affairs and headline-grabbing personal tragedies, Duncan's story is a dramatic one. *My Life* still stands alone as “a great document, revealing the truth of her life as she understood it, without reticence or apology or compromise” (New York Herald Tribune). Now, in this fully restored edition, with its risqué recollections and fervent idealism, *My Life* can be appreciated by a new generation. In this unique work, Henry Miller gives an utterly candid and self-revealing account of the reading he did during his formative years.

Die Opern Giacomo Puccinis rangieren seit mehr als hundert Jahren an Spitzenpositionen des weltweiten Repertoires. *Tosca*, *Butterfly* oder *Turandot* faszinieren noch heute, ebenso wie die Genialität der kantablen Erfindung Puccinis. Das Handbuch bietet Artikel zu allen Werken, die eingebettet sind in Beiträge zur Biografie, zur Politik-, Kultur- und Operngeschichte Italiens und

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zum transnationalen Einfluss von Puccinis Werk. Neben der Rezeptionsgeschichte bis hin zu gegenwärtigen Inszenierungen liegen die Schwerpunkte auf Fragen der Werkentstehung, der Librettisten, der Vers-, Form-, Melodie- und Klangbildungen sowie der Besonderheiten von Musikdramaturgie und Szene. Erstmals bündelt das Handbuch die Erkenntnisse der internationalen Forschung, die manch vertraut geglaubte Werkfassung und Lebensepisode revidiert hat.

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

One of the greatest mezzo-sopranos of postwar opera, Christa Ludwig recalls her long and lustrous career singing for two generations of adoring audiences, under the batons of such conductors as Klemperer, Karajan, Solti, and Bernstein, in the great opera houses of the world. Her memoirs make clear why Bernstein said of her, "She is simply the best, and the best of all possible human beings."

Hosting the Monster responds to the call of the monstrous with, not rejection, but invitation. Positing the monster as that which defies classification, the essays in this collection are an ongoing engagement with that which lies outside of established boundaries. With chapters ranging from the monstrous mother or the deformed child to subjectivity in transition, this volume is not only of interest to film and gender scholars and literary and cultural theorists but also students of popular culture or horror. Its wide appeal stems from its invitation both to entertain the monster and to widen the call to and the listening for the monsters that have not yet, and

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perhaps must not yet, come calling back. This sense of hospitality and non-hostility is one guiding principle of this collection, suggesting that the ability to survey and research the otherwise may reveal more about the subjectivity of the self through the wisdom of the other, however monstrous the manifestation.

Hunter Adrien must stop a war between humans and vampires, even if it means losing gentle vampire Nicolas. From Saint James to Jim Beam bourbon, from King James to chocolate jimmies, from all the Jamestowns in the United States to one in the middle of the Atlantic Ocean, and from Jimmy Hoffa to Slim Jims with lots of stops between, this book takes on a jillion facets of Western civilization as we know it, all unified by a common thread based on one of the most popular names ever given to baby boys. At times thought-provoking, at times downright funny, these lighthearted essays and observations are at all times lively reading. Being named Jim is not a prerequisite for enjoying this. Part of the Legend Classics series As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. The Metamorphosis - the masterpiece of Franz Kafka - was first published in 1915 and is one of the seminal works of fiction of the twentieth century. The novel is cited as a key influence for many of today's leading authors; as Auden wrote: "Kafka is important to us because his predicament is the predicament of modern man". Traveling salesman, Gregor Samsa, wakes to find himself transformed into a large, monstrous insect-like creature. The cause of Gregor's transformation is never revealed, and as he attempts to adjust to his new condition he becomes a burden to his parents and sister, who are

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repelled by the horrible, verminous creature Gregor has become. A harrowing, yet strangely comic, meditation on human feelings of inadequacy, guilt, and isolation, *The Metamorphosis* has taken its place as one of the most widely read and influential works of twentieth-century fiction. The Legend Classics series: *Around the World in Eighty Days*, *The Adventures of Huckleberry Finn*, *The Importance of Being Earnest*, *Alice's Adventures in Wonderland*, *The Metamorphosis*, *The Railway Children*, *The Hound of the Baskervilles*, *Frankenstein*, *Wuthering Heights*, *Three Men in a Boat*, *The Time Machine*, *Little Women*, *Anne of Green Gables*, *The Jungle Book*, *The Yellow Wallpaper and Other Stories*, *Dracula*, *A Study in Scarlet*, *Leaves of Grass*, *The Secret Garden*, *The War of the Worlds*, *A Christmas Carol*, *Strange Case of Dr Jekyll and Mr Hyde*, *Heart of Darkness*, *The Scarlet Letter*, *This Side of Paradise*, *Oliver Twist*, *The Picture of Dorian Gray*, *Treasure Island*, *The Turn of the Screw*, *The Adventures of Tom Sawyer*, *Emma*, *The Trial*, *A Selection of Short Stories by Edgar Allen Poe*, *Grimm Fairy Tales*

Julian Budden provides a look at the process of putting an opera together, the cut-and-slash of nineteenth-century Italian opera, -the struggle to find the right performers for the debut of *La Boheme*, Puccini's anxiety about completing *Turandot* (he in fact died of cancer before he did so), and his animosity toward his rival Leoncavallo (whom he called Leonasino or "lion-ass"). Budden provides an analysis of the operas themselves, examining the music act by act. He highlights, among other things, the influence of Wagner on Puccini--alone among his Italian contemporaries, Puccini followed Wagner's example in bringing the motif into the forefront of his narrative, sometimes voicing the singer's unexpressed thoughts, sometimes sending out a signal to the audience of which the character is unaware. And Budden also paints a portrait of Puccini the man--talented but modest,

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a man who had friends from every walk of life: shopkeepers, priests, wealthy landowners, fellow artists. --From publisher's description.

Having survived her entanglement in a murder plot at the Metropolitan Opera, violinist Julia Kogan finds herself once more in operatic turmoil at the Santa Fe Opera. Against the breathtaking backdrop of mystical New Mexico and the elegant contemporary outdoor Santa Fe Opera Theatre, chaos ensues, as murderous activities plague the performers on stage and off.

Of all the colorful figures on the twentieth-century European cultural scene, hardly anyone has provoked more polarity than Alma Schindler Mahler Gropius Werfel (1879-1964), mistress to a long succession of brilliant men and wife of three of the best known: composer Gustav Mahler, architect Walter Gropius and writer Franz Werfel. To her admirers Alma was a self-sacrificing socialite who inspired many great artists. Her detractors found her a self-aggrandizing social climber and an alcoholic, bigoted, vengeful harlot - as one contemporary put it, "a cross between a grande dame and a cesspool." So who was she really? When historian Oliver Hilmes discovered a treasure-trove of unpublished material, much of it in Alma's own words, he used it as the basis for his first biography, setting the record straight while evoking the atmosphere of intellectual life in Europe and then in ŽmigriŽ communities on both coasts of the United States after the Nazi takeover of their home territories. First published in German in 2004, the book was hailed as a rare combination of meticulously researched scholarship and entertaining writing, making it a runaway bestseller and advancing Oliver Hilmes to his position as a household name in contemporary literature. Alma Mahler was one of the twentieth century's rare originals, worthy of her immortalization in song. Oliver Hilmes has provided us with an even-handed yet tantalizingly

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detailed account of her life, bringing Alma's singular story to a whole new audience.

Unfinished at Puccini's death in 1924, *Turandot* was not only his most ambitious work, but it became the last Italian opera to enter the international repertory. In this colorful study two renowned music scholars demonstrate that this work, despite the modern climate in which it was written, was a fitting finale for the centuries-old Great Tradition of Italian opera. Here they provide concrete instances of how a listener might encounter the dramatic and musical structures of *Turandot* in light of the Italian melodramma, and firmly establish Puccini's last work within the tradition of Rossini, Bellini, Donizetti, and Verdi. In a summary of the sounds, sights, and symbolism of *Turandot*, the authors touch on earlier treatments of the subject, outline the conception, birth, and reception of the work, and analyze its coordinated dramatic and musical design. Showing how the evolution of the libretto documents Puccini's reversion to large musical forms typical of the Great Tradition in the late nineteenth century, they give particular attention to his use of contrasting Romantic, modernist, and two kinds of orientalist coloration in the general musical structure. They suggest that Puccini's inability to complete the opera resulted mainly from inadequate dramatic buildup for *Turandot*'s last-minute change of heart combined with an overly successful treatment of the secondary character. Examines the opera *Porgy and Bess*'s long history of invention and reinvention as a barometer of 20th-century American expectations about race, culture and the struggle for equality.

A timeless tale of love, lust, and politics, *Tosca* is one of the most popular operas ever written. In *Tosca*'s Rome, Susan Vandiver Nicassio explores the surprising historical realities that lie behind Giacomo Puccini's opera and the play by Victorien Sardou on which it is based. By far the most

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"historical" opera in the active repertoire, *Tosca* is set in a very specific time and place: Rome, from June 17 to 18, 1800. But as Nicassio demonstrates, history in *Tosca* is distorted by nationalism and by the vehement anticlerical perceptions of papal Rome shared by Sardou, Puccini, and the librettists. To provide the historical background necessary for understanding *Tosca*, Nicassio takes a detailed look at Rome in 1800 as each of *Tosca*'s main characters would have seen it—the painter Cavaradossi, the singer *Tosca*, and the policeman Scarpia. Finally, she provides a scene-by-scene musical and dramatic analysis of the opera. "[Nicassio] must be the only living historian who can boast that she once sang the role of *Tosca*. Her deep knowledge of Puccini's score is only to be expected, but her understanding of daily and political life in Rome at the close of the 18th century is an unanticipated pleasure. She has steeped herself in the period and its prevailing culture-literary, artistic, and musical-and has come up with an unusual, and unusually entertaining, history."—Paul Bailey, *Daily Telegraph* "In *Tosca*'s Rome, Susan Vandiver Nicassio . . . orchestrates a wealth of detail without losing view of the opera and its pleasures. . . .

Nicassio aims for opera fans and for historians: she may well enthrall both."—*Publishers Weekly* "This is the book that ranks highest in my estimation as the most in-depth, and yet highly entertaining, journey into the story of the making of *Tosca*."—Catherine Malfitano "Nicassio's prose . . . is lively and approachable. There is plenty here to intrigue everyone-seasoned opera lovers, musical novices, history buffs, and Italophiles."—*Library Journal*

Do you cringe when your opera-loving friends start raving about the latest production of *Tristan*? Do you feel faint just thinking about the six-hour performance of *Parsifal* you were given tickets to? Does your mate

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accuse you of having a Tannhäuser complex? If you're baffled by the behavior of Wagner worshipers, if you've longed to fathom the mysteries of Wagner's ever-increasing popularity, or if you just want to better understand and enjoy the performances you're attending, you'll find this delightful book indispensable. William Berger is the most helpful guide one could hope to find for navigating the strange and beautiful world of the most controversial artist who ever lived. He tells you all you need to know to become a true Wagnerite--from story lines to historical background; from when to visit the rest room to how to sound smart during intermission; from the Jewish legend that possibly inspired Lohengrin to the tragic death of the first Tristan. Funny, informative, and always a pleasure to read, *Wagner Without Fear* proves that the art of Wagner can be accessible to everyone. Includes: - The strange life of Richard Wagner--German patriot (and exile), friend (and enemy) of Liszt and Nietzsche - Essential opera lore and "lobby talk" - A scene-by-scene analysis of each opera - What to listen for to get the most from the music - Recommended recordings, films, and sound tracks

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Art Does art leave you cold? And is that what it's supposed to do? Or is a painting meant to move you to tears? Hemingway was reduced to tears in the midst of a drinking bout when a painting by James Thurber caught his eye. And what's bad about that? In *Pictures and Tears*, art historian James Elkins tells the story of paintings that have made people cry. Drawing upon

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anecdotes related to individual works of art, he provides a chronicle of how people have shown emotion before works of art in the past, and a meditation on the curious tearlessness with which most people approach art in the present. Deeply personal, *Pictures and Tears* is a history of emotion and vulnerability, and an inquiry into the nature of art. This book is a rare and invaluable treasure for people who love art. Also includes an 8-page color insert.

Law for Business and Personal Use 15E maintains a fundamental emphasis on business law, while introducing personal law topics that interest students. Give your students the most comprehensive coverage of contracts, ethics, employment law, credit, banking, partnerships, bankruptcy, and more!

World-famous tenor Jonas Kaufmann (born 1969) has performed all the great roles in the opera canon. On the occasion of his 50th birthday, this volume offers photographs from his most famous roles, plus images from the early years of his career, never-before-seen photographs of his private life and behind-the-scenes footage.

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