



**PÓRTICO LIBRERÍAS**

Muñoz Seca, 6. 50005 Zaragoza (España)

Fax (+34) 976 353 226

Tel. 976 557 039 • 976 350 303 • 976 357 007

[www.porticolibrerias.es](http://www.porticolibrerias.es)

*Responsable de la Sección: Concha Aguirre*

## NOVEDADES

### MÚSICA

NOVIEMBRE 2013

**E. ANTOKOLETZ**  
**A HISTORY**  
**OF TWENTIETH-CENTURY MUSIC**  
**IN A THEORETIC-ANALYTICAL**  
**CONTEXT**

2013 – 528 pp., fig. €156,00

**ÍNDICE:** *Part 1:* Music to the Late 1940s — The Vienna of Freud: Toward Expressionism and the transformation of chromatic tonality — Vienna Schoenberg circle: Expressionism and free atonality — Schoenberg's music societies, World War I, and evolution of the twelve-tone method — Musical reactions to the ultrachromaticism of the Wagner-Strauss period: Rise of national styles — Toward synthesis of divergent folk- and art-music sources in Eastern Europe — Cultural identity and cosmopolitan developments in European music — New musical sources and aesthetics in the United States — Search for cultural identity in Latin America — Rise of neoclassicism in France: The Cocteau-Satie era and "Les Six" — Stravinsky in Switzerland and Paris (1914-1939): The neoclassical style — Neotonicity and Gebrauchsmusik in Germany — The music of Soviet composers — Color, noise, and new sonorities — Early developments of the twelve-tone system beyond Schoenberg, Berg, and Webern — *Part 2:* Music Since the Mid 1940s — Total serialization in Europe — Varied approaches to the twelve-tone principle and rhythmic formulization in the United States — Twelve-tone tonality — Musique concrète and electronic music — Aleatory—Chance, improvisation, open form—and Minimalist Music — Synthesis of national and other earlier trends in Europe — Synthesis of national and other earlier trends in the United States — Latin American Composers at home and abroad: Synthesis of national and other earlier trends — Synthesis of East and West in Eastern Asia.

\* \* \*

P. BEAUCE

**PARODIES D'OPÉRA  
AU SIÈCLE DES LUMIÈRES  
Évolution d'un genre comique**

2013 – 466 pp. €24,00

**ÍNDICE:** *Première partie:* Un siècle de parodie dramatique d'opéra — Une pratique éphémère? Séries, reprises et édition — Évolutions des réflexions théoriques et dramaturgiques — *Deuxième partie:* La parodie de tragédie en musique — Parodie, ballet et pastorale : l'union des genres — À opéra réformé, parodie réformée ? Parodier le genre sérieux à la fin du XVIII<sup>e</sup> siècle — Aux sources de la relation parodique : du mythe au livret — *Troisième partie:* La musique au cœur du spectacle — Jeu, danse, décor et costumes: l'épreuve de la scène — Un spectaculaire inattendu.

\* \* \*

S. CASTELVECCHI

**SENTIMENTAL OPERA  
Questions of Genre  
in the Age of Bourgeois Drama**

2013 – 294 pp., 13 fig., 17 not. €82,15

**ÍNDICE:** Preface — A prologue on genre — Pamela goes to the opera — The emergence of bourgeois drama — The codification of bourgeois drama — Opera as drame — Sensibility and the moral cure — A sentimental opera — Sentimental, anti-sentimental — Avenues — *Appendix:* Bartolomeo Benincasa's preface to *Il disertore* (1784).

\* \* \*

F. DELALANDE

**LAS CONDUCTAS  
MUSICALES**

2013 – 262 pp. €18,00

**ÍNDICE:** T. Silva Rojas / M. I. Cárdenas Serván: Notas de las traductoras — M. I. Cárdenas Serván: *Pédagogie musicale d'éveil*/Pedagogía de creación musical/Pedagogía de las conductas musicales — L. Marconi: Para un estudio de las relaciones hombre-música — ¿Qué es la música? — El gesto musical, de lo senso-motor a lo simbólico — La gestualidad del intérprete: el caso Gould — Del cuerpo sonoro al instrumento — Las estrategias del compositor — La invención musical: el niño y el músico — La música que se hace y la que se escucha — Percepción y pertinencia — Tipos de escucha y escuchas-tipo — El análisis musical: ¿una disciplina experimental? — Objeto/conductas — Bibliografía.

\* \* \*

C. DINGLE / R. FALLON, EDs.

MESSIAEN  
PERSPECTIVES 1

Sources and Influences

2013 – 388 pp., 35 fig., 73 not. €87,40

**ÍNDICE:** Introduction, C. Dingle / R. Fallon — *Part I. Sources:* Perspectives on sources, C. Dingle / R. Fallon — Olivier Messiaen and the Prix de Rome as rite of passage, L. Hamer / C. Brent Murray — Olivier Messiaen and Portique pour une fille de France, L. Kayas / C. Brent Murray — Formal genesis in the sketches for Visions de l’Amen, Y. Balmer — From music for the radio to a piano cycle: sources for the Vingt Regards sur l’Enfant-Jésus, L. Kayas — My collaboration with Olivier Messiaen and Yvonne Loriod on Harawi, S. von Osten — Olivier Messiaen’s Timbres-durées, C. B. Murray — From Reveil des oiseaux to Catalogue des oiseaux: Messiaen’s Cahiers de notations des chants d’oiseaux, 1952-59, P. Hill — In the beginning was the Word? An exploration of the origins of the Méditations sur le mystère de la Sainte Trinité, A. M. Keeley — Intermède: Yvonne Loriod as source and influence, C. Dingle — *Part II. Influences:* Perspectives on influences, C. Dingle / R. Fallon — Messiaen and Mozart: a love without influence?, C. Dingle — Messiaen and the romantic gesture: contemplations on his piano music and pianism, C. Rae — Messiaen and the problem of communication, J. Anderson — Messiaen and Art Sacré, S. Broad — Messiaen, the Cinq Rechants and ‘spiritual violence’, P. Weller — Messiaen in retrospect, H. Macdonald — Appendix: Yvonne Loriod discography, C. Dingle.

\* \* \*

C. DINGLE / R. FALLON, EDs.

MESSIAEN  
PERSPECTIVES 2

Techniques, Influence and Reception

2013 – 464 pp., 8 fig., 83 not. €87,40

**ÍNDICE:** Introduction, C. Dingle / R. Fallon — *Part I. Techniques:* Perspectives on techniques, C. Dingle / R. Fallon — Sacred machines: fear, mystery and transfiguration in Messiaen’s mechanical procedures, C. Dingle — La fauvette des jardins and the ‘spectral attitude’, R. Chadwick — Aspects of compositional organization and stylistic innovation in Petites Esquisses d’oiseaux, D. Kopp — Messiaen’s counterpoint, C. Neidhöfer — Intermède 1; A catalogue of Messiaen’s birds, R. Fallon. *Part II. Influence:* Perspectives on influence, C. Dingle / R. Fallon — Messiaen and Ohana: parallel preoccupations or anxiety of influence?, C. Rae — The Messiaen-Xenakis conjunction, A.-S. Barthel-Calvet — From France to Quebec: Messiaen’s transatlantic legacy, Heather White Luckow; Messiaen and the spectralists, M. Nonken — Intermède II; The tombeaux of Messiaen: at the intersection of influence and reception, R. Fallon — *Part III. Reception:* Perspectives on reception, C. Dingle / R. Fallon — The reception of Olivier Messiaen in Italy: a historical interpretation, R. Pozzi — Three decades of Messiaen’s

music in Spain: a brief survey, 1945-1978, G. Gan-Quesada — Placing Mount Messiaen, R. Fallon — Genesis and reception of Olivier Messiaen's *Traité de rythme, de couleur, et d'ornithologie*, 1949-1992: toward a new reading of the composer's writings, J. Boivin — Appendix: a critical catalogue of Messiaen's musical works, C. Dingle / R. Fallon.

\* \* \*

**B. GARCÍA BERNALT ALONSO**  
**CATÁLOGO**  
**DEL ARCHIVO DE MÚSICA**  
**DE LA CAPILLA DE LA UNIVERSIDAD**  
**DE SALAMANCA**

2013 – 957 pp., not. €50,00

\* \* \*

**E. HORNBY / R. MALOY**  
**MUSIC AND MEANING**  
**IN OLD HISPANIC LENTEN CHANTS**  
**Psalmi, Threni and the Easter Vigil Canticles**

2013 – 564 pp., 14 fig. €93,60

\* \* \*

**J.-L. LEROY, ED.**  
**TOPICALITY OF MUSICAL**  
**UNIVERSALS**  
**Actualité des universaux musicaux**

2013 – 326 pp. €36,00

**ÍNDICE:** J.-L. Leroy: Preface — Introduction: J.-L. Leroy: A paradigm for musical universals — *1. Where Are Musical Universals?:* M. Reybrouck: Musical universals and the axiom of psychobiological equivalence — T. M. Pooley: Dismantling music: reductionist models and evolutionary explanations in music cognition — M. Baroni: On the concept of musical grammar: definitions and universal aspects — M. Imberty: Les universaux musicaux entre histoire et neurosciences — S. E. Trehub: Musical universals: perspectives from infancy — E. Negretto: Innate versus universal – a conceptual distinction — F.-B. Mâche: Éléments de réflexion sur les universaux en musique — B. Lortat-Jacob: Les universaux: immatériels et partagés — *2. On Some Possible Aspects of Universality in Music:* A. Ockelford: What makes 'music'? Theoretical explorations using zygonic theory — P. Nelson: Towards a social theory of rhythm — A. Arleo: Investigating the universal children's rhythm hypothesis: data, issues, perspectives

— F. Joliat: L'effet de l'expertise musicale sur la syntonisation à des gestes musicaux — E. Costa-Giomi: Infants' perception of timbre in music — A. Labussière: Bercer en chantant: geste universel? Un parcours analytique du plan de l'expression — O. Lartillot: For a copernican revolution in the understanding of universality of structural analysis of music — F. Dufour: Approche écologique de la perception des dimensions temporelles de la musique et des arts numériques et unités sémiotiques temporelles — J. K. Saslaw / J. P. Walsh: Adjacency and alienation — S. Bhagwati: *Bhava and rasa*: creative misunderstandings and musical universals — *Conclusion*: J.-L. Leroy: Opening up horizons / Une ouverture sur l'horizon — *Appendix*: J.-L. Leroy: Un paradigme pour les universaux musicaux.

\* \* \*

P. W. LOEWEN

## MUSIC IN EARLY FRANCISCAN THOUGHT

2013 – 288 pp., 18 fig. €136,25

**ÍNDICE:** Introduction — Music and Preaching in the Life of St. Francis of Assisi — Music and the Narrative of Penance in Lotario dei Segni's *De missarum mysteriis* — William of Middleton's *Opusculum super missam*: Musical Instruction for Simple Priests and Clerics — David von Ausburg: Music for the Outer and Inner Human — Robert Grosseteste on Music, Science, and the *Cura animarum* — Roger Bacon on the Science of Music and Preaching — Bartholomaeus Anglicus on Music and Preaching in *De proprietatibus rerum* — The *Ars musica* of Juan Gil de Zamora: Musical Expression and Instruments of the Reconquista — Conclusion.

\* \* \*

N. MATHEW / B. WALTON, EDs.

## THE INVENTION OF BEETHOVEN AND ROSSINI

### Historiography, Analysis, Criticism

2013 – 396 pp., 14 fig., 34 not. €94,80

**ÍNDICE:** Introduction: pleasure in history N. Mathew / B. Walton — *Part I. The Age of Beethoven and Rossini?*: Dahlhaus's Beethoven-Rossini Stildualismus: lingering legacies of the text event dichotomy J. Hepokoski — Beethoven, Rossini – and others J. Webster — Heilige Trias, Stildualismus, Beethoven: the limits of nineteenth-century Germanic music historiography G. Kreuzer — Rossini and Beethoven in the reception of Schubert S. Clark — *Part II. Senses of Place*: Two styles in 1830s London: 'the form and order of a perspicuous unity' R. Parker — Looking north: Carlo Soliva and the two styles south of the Alps Martin Deasy — 'More German than Beethoven': Rossini's *Zelmira* and Italian style B. Walton — On being there in 1824 N. Mathew — *Part III. Rehearings*: Making overtures S. Burnham — Beethoven dances: Prometheus and his creatures in Vienna and Milan M. A. Smart — Rossinian repetitions E. Senici — *Part IV. Crossing Musical Cultures*: Very much of this world: Beethoven,

Rossini and the historiography of modernity J. Johnson — Schopenhauer and Rossinian universality: on the Italianate in Schopenhauer's metaphysics of music Yael Braunschweig — Elements of disorder: appealing Beethoven vs. Rossini J. Deathridge — Role reversal: Rossini and Beethoven in early biopics R. Will.

\* \* \*

A. WOOLLEY / J. KITCHEN, EDS.

## INTERPRETING HISTORICAL KEYBOARD MUSIC

### Sources, Contexts and Performance

2013 – 328 pp., 9 fig., 102 not. €81,15

**ÍNDICE:** Introduction; *Part I. Renaissance Keyboard Music:* Some aspects of P-Cug, MM 242: António Carreira's keyboard tentos and fantasias and their close relationship with Jacques Buus's *ricercari* from his *Libro primo* (1547), F. Mesquita de Oliveira — Making connections: William Byrd, 'virtual' networks and the English keyboard dance, D. J. Smith — William Byrd's *My Ladye Nevells Booke* (1591): negotiating between the *stile antico* and the *stile moderno* in the solo keyboard repertory, W. K. Kreyszig — *Part II 17<sup>th</sup>-Century Keyboard Music:* Giovanni Maria Trabaci and the New Manner of Inganni: a musical mockery in the early seicento *ricercare*, M. Guido — Places of memory and invention: the compositional process in Frescobaldi's manuscripts, C. Jeanneret — The *Libro di Fra Gioseffo da Ravenna*: a little light on a 17<sup>th</sup>-century Italian keyboard collection, B. Cipollone — A discourse of styles: contrasting *gigue* types in the A minor *Jig* from the Purcell partial autograph, GB-Lbl, MS Mus.1, T. Charlston — *Part III. Performance Practice:* Questions of keyboard temperament in the 16<sup>th</sup> century, J. Koster — 17<sup>th</sup>-century harpsichords: playing the four-foot stop, P. Mole — 'In playing those bells, his amazing dexterity raised my wonder much higher': carillon performance practice in the 17<sup>th</sup> and 18<sup>th</sup> centuries, C. van Eyndhoven — Dynamics and orchestral effects in late 18<sup>th</sup>-century Portuguese organ music: the works of José Marques e Silva (1782-1837) and the organs of António Xavier Machado e Cerveira (1756-1828), J. Vaz — Czerny and the organ: pragmatism, prestige and performance practice, I. Quinn — *Part IV. Perspectives on 18<sup>th</sup>-Century Repertoire:* Some reflections on François Couperin's 'new and diversified character', J. Clark — Music for connoisseurs and amateurs: C.P.E. Bach and the keyboard, S. Wollenberg — João Cordeiro da Silva (1735-1808?): a Portuguese Galant keyboard composer, M. Marques Trilha — *Part V. The 19<sup>th</sup>-Century Piano and Repertoire:* Grand and grander: economic sidelights on piano design and piano salesmanship in early 19<sup>th</sup>-century Vienna, T. Skowronek / A. Pinnock — Left-hand techniques in Carl Czerny's pedagogical piano works and 19<sup>th</sup>-century pianism, K. Wong — In the footsteps of Jean Paul: sonority and pedalling in Robert Schumann's *Papillons*, Op. 2, B. Neergaard — A forgotten repertoire: the emergence of female piano composers in 19<sup>th</sup>-century Portugal, N. Lee Harper.

\* \* \*