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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.

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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^e 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.

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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).

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F. DELALANDE

**LAS CONDUCTAS
MUSICALES**

2013 – 262 pp. €18,00

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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.

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C. DINGLE / R. FALLON, EDs.

MESSIAEN
PERSPECTIVES 2

Techniques, Influence and Reception

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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.

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B. GARCÍA BERNALT ALONSO
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DE LA CAPILLA DE LA UNIVERSIDAD
DE SALAMANCA

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E. HORNBY / R. MALOY
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Psalmi, Threni and the Easter Vigil Canticles

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

2013 – 326 pp. €36,00

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— 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.

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P. W. LOEWEN

MUSIC IN EARLY FRANCISCAN THOUGHT

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N. MATHEW / B. WALTON, EDs.

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Historiography, Analysis, Criticism

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A. WOOLLEY / J. KITCHEN, EDS.

INTERPRETING HISTORICAL KEYBOARD MUSIC

Sources, Contexts and Performance

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