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Music

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Complete Catalogue

Spring 2022



University of California Press

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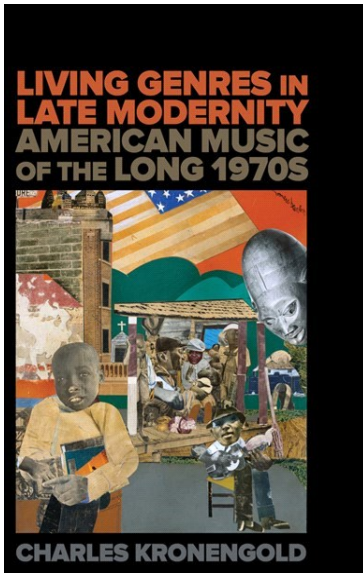


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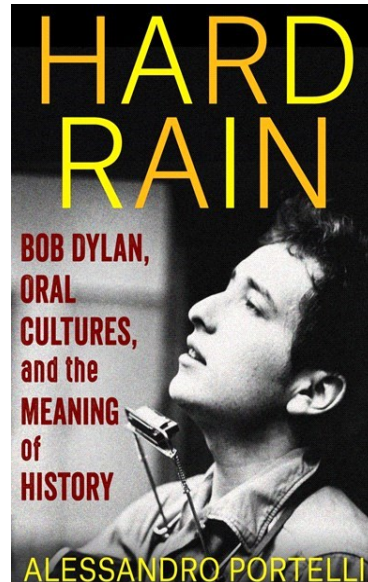
Living Genres in Late Modernity

American Music of the Long 1970s
Charles Kronengold

Living Genres in Late Modernity reassesses the role of genres in musical practice and experience. Exploring stylistic developments from the late 1960s through the early 1980s, including soul, funk, disco, pop, the nocturne, and the concerto, Charles Kronengold treats genres as unstable constellations of works, people, practices, institutions, technologies, money, conventions, forms, ideas, and multisensory experiences. What these genres share is a significant cultural moment: they arrive just after “the sixties” and are haunted by a sense of belatedness or loss, even as they embrace narratives of progress or abundance. These genres give us reasons—and means—to examine our culture’s self-understandings. Through close readings and large-scale mappings of cultural and stylistic patterns, the book’s five linked studies reveal how genres help construct personal and cultural identities that are both partial and overlapping, that exist in tension with one another, and that we experience in ebbs and flows.

9780520388772
\$29.95 | £24.00
Paperback
337 pages | 6in : 9in
2022

Music / History & Criticism
University of California Press



Hard Rain

Bob Dylan, Oral Cultures, and the Meaning of History
Alessandro Portelli

Bob Dylan’s iconic 1962 song “A Hard Rain’s A-Gonna Fall” stands at the crossroads of musical and literary traditions. A visionary warning of impending apocalypse, it sets symbolist imagery within a structure that recalls a centuries-old form. Written at the height of the 1960s folk music revival amid the ferment of political activism, the song strongly resembles—and at the same time reimagines—a traditional European ballad sung from Scotland to Italy, known in the English-speaking world as “Lord Randal.”

Alessandro Portelli explores the power and resonance of “A Hard Rain’s A-Gonna Fall,” considering the meanings of history and memory in folk cultures and in Dylan’s work. He examines how the ballad tradition to which “Lord Randal” belongs shaped Dylan’s song and how Dylan drew on oral culture to depict the fears and crises of his own era. Portelli recasts the song as an encounter between Dylan’s despairing vision, which questions the meaning and direction of history, and the message of resilience and hope for survival despite history’s nightmares found in oral traditions.

A wide-ranging work of oral history, *Hard Rain* weaves together interviews from places as varied as Italy, England, and India with Portelli’s autobiographical reflections and critical analysis, speaking to the enduring appeal of Dylan’s music. By exploring the motley traditions that shaped Dylan’s work, this book casts the distinctiveness and depth of his songwriting in a new light.

9780231205931
\$26.00 | £20.00
Paperback
200 pages | 139.7mm : 215.9mm
2022

Music / Genres & Styles
The Columbia Oral History Series
Columbia University Press



The Folk

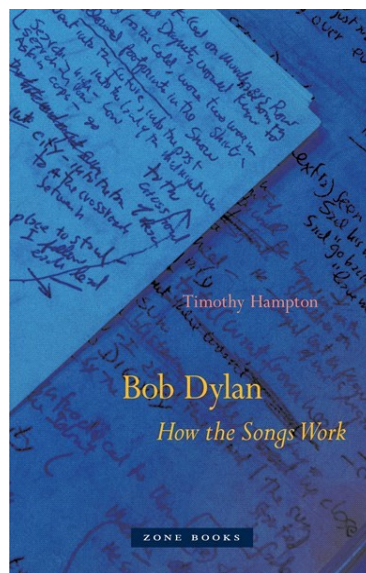
Music, Modernity, and the Political Imagination

Ross Cole

Who are "the folk" in folk music? This book traces the musical culture of these elusive figures in Britain and the US during a crucial period of industrialization from 1870 to 1930, and beyond to the contemporary alt-right. Drawing on a broad, interdisciplinary range of scholarship, *The Folk* examines the political dimensions of a recurrent longing for folk culture and how it was called upon for radical and reactionary ends at the apex of empire. It follows an insistent set of disputes surrounding the practice of collecting, ideas of racial belonging, nationality, the poetics of nostalgia, and the pre-history of European fascism. Deeply researched and beautifully written, Ross Cole provides us with a biography of a people who exist only as a symptom of the modern imagination, and the archaeology of a landscape directing flows of global populism to this day.

9780520383746
\$29.95 | £24.00
Paperback
276 pages | 6in : 9in
2021

Music / Genres & Styles
University of California Press



Bob Dylan

How the Songs Work

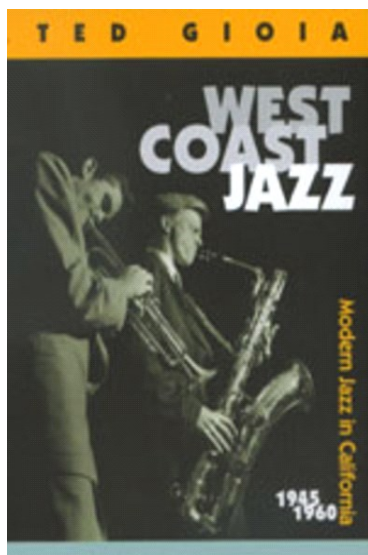
Timothy Hampton

A career-spanning account of the artistry and politics of Bob Dylan's songwriting

Bob Dylan's reception of the 2016 Nobel Prize for Literature has elevated him beyond the world of popular music, establishing him as a major modern artist. However, until now, no study of his career has focused on the details and nuances of the songs, showing how they work as artistic statements designed to create meaning and elicit emotion. *Bob Dylan: How the Songs Work* (originally published as *Bob Dylan's Poetics*) is the first comprehensive book on both the poetics and politics of Dylan's compositions. It studies Dylan, not as a pop hero, but as an *artist*, as a maker of songs. Focusing on the interplay of music and lyric, it traces Dylan's innovative use of musical form, his complex manipulation of poetic diction, and his dialogues with other artists, from Woody Guthrie to Arthur Rimbaud. Moving from Dylan's earliest experiments with the blues, through his mastery of rock and country, up to his densely allusive recent recordings, Timothy Hampton offers a detailed account of Dylan's achievement. Locating Dylan in the long history of artistic modernism, the book studies the relationship between form, genre, and the political and social themes that crisscross Dylan's work. *Bob Dylan: How the Songs Work* offers both a nuanced engagement with the work of a major artist and a meditation on the contribution of song at times of political and social change.

9781942130369
\$21.95 | £16.99
Paperback
288 pages | 152.4mm : 228.6mm
2020

Music / Genres & Styles
Zone Books



West Coast Jazz

Modern Jazz in California, 1945-1960

Ted Gioia, William Claxton

From the Preface by Ted Gioia:

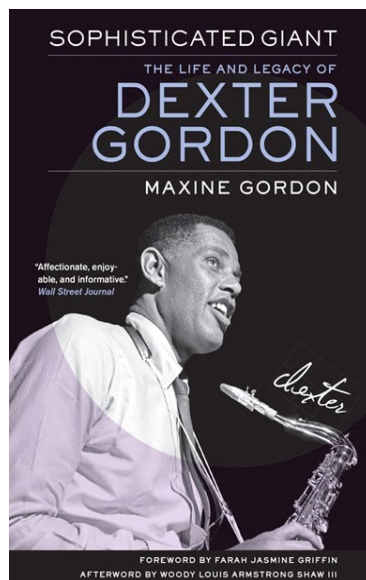
All of these musicians fought their way back over the next decade, and their success in re-establishing themselves as important artists was perhaps the first signal, initially unrecognized as such, that a re-evaluation of the earlier West Coast scene was under way. Less fortunate than these few were West Coasters such as Sonny Criss, Harold Land, Curtis Counce, Carl Perkins, Lennie Niehaus, Roy Porter, Teddy Edwards, Gerald Wilson, and those others whose careers languished without achieving either a later revival or even an early brief taste of fame. Certainly some West Coast jazz players have been awarded a central place in jazz history, but invariably they have been those who, like Charles Mingus or Eric Dolphy, left California for Manhattan. Those who stayed behind were, for the most part, left behind.

The time has come for a critical re-evaluation of this body of work. With more than forty years of perspective--since modern jazz came to California--we can perhaps now begin to make sense of the rich array of music presented there during those glory years. But to do so, we need to start almost from scratch. We need to throw away the stereotypes of West Coast jazz, reject the simplifications, catchphrases, and pigeonholings that have only confused the issue. So many discussions of the music have begun by asking, "What was West Coast jazz?"--as if some simple definition would answer all our questions. And when no simple answer emerged--how could it when the same critics asking the question could hardly agree on a definition of jazz itself?--this failure was brandished as grounds for dismissing the whole subject.

My approach is different. I start with the music itself, the musicians themselves, the geography and social situation, the clubs and the culture. I tried to learn what they have to tell us, rather than regurgitate the dubious critical consensus of the last generation. Was West Coast jazz the last regional style or merely a marketing fad? Was there really ever any such thing as West Coast jazz? If so, was it better or worse than East Coast jazz? Such questions are not without merit, but they provide a poor start for a serious historical inquiry.

9780520217294
\$31.95 | £25.00
Paperback
428 pages | 5.5in : 8.25in
1998

Music / Genres & Styles
University of California Press



Sophisticated Giant

The Life and Legacy of Dexter Gordon

Maxine Gordon, Farah Jasmine Griffin, Woody Louis Armstrong Shaw III

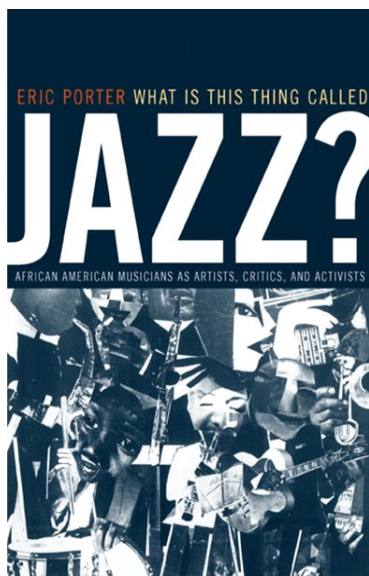
"An occasion to appreciate Dexter's resounding musical genius as well as his wish for major social transformation."—Angela Y. Davis, political activist, scholar, author, and speaker

Sophisticated Giant presents the life and legacy of tenor saxophonist Dexter Gordon (1923–1990), one of the major innovators of modern jazz. In a context of biography, history, and memoir, Maxine Gordon has completed the book that her late husband began, weaving his “solo” turns with her voice and a chorus of voices from past and present. Reading like a jazz composition, the blend of research, anecdote, and a selection of Dexter's personal letters reflects his colorful life and legendary times. It is clear why the celebrated trumpet genius Dizzy Gillespie said to Dexter, “Man, you ought to leave your karma to science.”

Dexter Gordon the icon is the Dexter beloved and celebrated on albums, on film, and in jazz lore--even in a street named for him in Copenhagen. But this image of the cool jazzman fails to come to terms with the multidimensional man full of humor and wisdom, a figure who struggled to reconcile being both a creative outsider who broke the rules and a comforting insider who was a son, father, husband, and world citizen. This essential book is an attempt to fill in the gaps created by our misperceptions as well as the gaps left by Dexter himself.

9780520350793
\$19.95 | £15.99
Paperback
296 pages | 6in : 9in
2020

Music / Genres & Styles
University of California Press



What Is This Thing Called Jazz?

African American Musicians as Artists, Critics, and Activists

Eric Porter

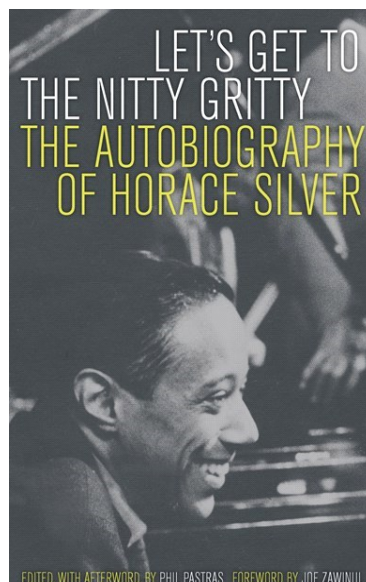
Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said about their practice. An implicit division of labor has emerged where, for the most part, black artists invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He foregrounds the often-ignored ideas of these artists, analyzing them in the context of meanings circulating around jazz, as well as in relationship to broader currents in African American thought.

Porter examines several crucial moments in the history of jazz: the formative years of the 1920s and 1930s; the emergence of bebop; the political and experimental projects of the 1950s, 1960s and 1970s; and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis. Louis Armstrong, Anthony Braxton, Marion Brown, Duke Ellington, W.C. Handy, Yusef Lateef, Abbey Lincoln, Charles Mingus, Archie Shepp, Wadada Leo Smith, Mary Lou Williams, and Reggie Workman also feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other artists and activists, and how they were influenced by forces of class and gender.

What Is This Thing Called Jazz? challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the prescriptive definitions of racial authenticity propagated by the music's supporters, both white and black.

9780520232969
\$34.95 | £27.00
Paperback
425 pages | 6 in : 9 in
2002

Music / Genres & Styles
Music of the African Diaspora
University of California Press



Let's Get to the Nitty Gritty

The Autobiography of Horace Silver

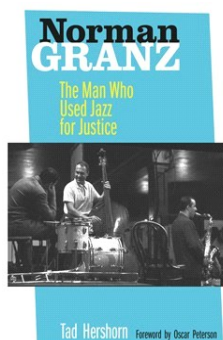
Horace Silver, Phil Pastras, Joe Zawinul, Steve Isoardi

Horace Silver is one of the last giants remaining from the incredible flowering and creative extension of bebop music that became known as "hard bop" in the 1950s. This freewheeling autobiography of the great composer, pianist, and bandleader takes us from his childhood in Norwalk, Connecticut, through his rise to fame as a musician in New York, to his comfortable life "after the road" in California. During that time, Silver composed an impressive repertoire of tunes that have become standards and recorded a number of classic albums. Well-seasoned with anecdotes about the music, the musicians, and the milieu in which he worked and prospered, Silver's narrative—like his music—is earthy, vernacular, and intimate. His stories resonate with lessons learned from hearing and playing alongside such legends as Art Blakey, Charlie Parker, and Lester Young. His irrepressible sense of humor combined with his distinctive spirituality make his account both entertaining and inspiring. Most importantly, Silver's unique take on the music and the people who play it opens a window onto the creative process of jazz and the social and cultural worlds in which it flourishes.

Let's Get to the Nitty Gritty also describes Silver's spiritual awakening in the late 1970s. This transformation found its expression in the electronic and vocal music of the three-part work called *The United States of Mind* and eventually led the musician to start his own record label, Silvesto. Silver details the economic forces that eventually persuaded him to put Silvesto to rest and to return to the studios of major jazz recording labels like Columbia, Impulse, and Verve, where he continued expanding his catalogue of new compositions and recordings that are at least as impressive as his earlier work.

9780520253926
\$34.95 | £27.00
Paperback
282 pages | 6 in : 9 in
2007

Music / Genres & Styles
University of California Press



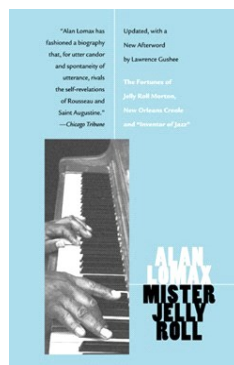
Norman Granz

The Man Who Used Jazz for Justice
Tad Hershorn, Oscar Peterson

9780520267824
\$34.95 : £27.00
Hardback

488 pages | 6in : 9in
2011

Music
University of California Press



Mister Jelly Roll

The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz"
Alan Lomax, Lawrence Gushee

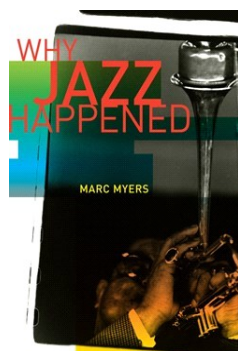
9780520225305
\$31.95 : £25.00
Paperback

367 pages | 5.5in : 8.25in
2002

Music
University of California Press

"Any book on my life would start with my basic philosophy of fighting racial prejudice. I loved jazz, and jazz was my way of doing that," Norman Granz told Tad Hershorn during the final interviews given for this book. Granz, who died in 2001, was iconoclastic, independent, immensely influential, often thoroughly unpleasant—and one of jazz's true giants. Granz played an essential part in bringing jazz to audiences around the world, defying racial and social prejudice as he did so, and demanding that African-American performers be treated equally everywhere they toured. In this definitive biography, Hershorn recounts Granz's story: creator of the legendary jam session concerts known as *Jazz at the Philharmonic*; founder of the Verve record label; pioneer of live recordings and worldwide jazz concert tours; manager and recording producer for numerous stars, including Ella Fitzgerald and Oscar Peterson.

When it appeared in 1950, this biography of Ferdinand "Jelly Roll" Morton became an instant classic of jazz literature. Now back in print and updated with a new afterword by Lawrence Gushee, *Mister Jelly Roll* will enchant a new generation of readers with the fascinating story of one of the world's most influential composers of jazz. Jelly Roll's voice spins out his life in something close to song, each sentence rich with the sound and atmosphere of the period in which Morton, and jazz, exploded on the American and international scene. This edition includes scores of Jelly Roll's own arrangements, a discography and an updated bibliography, a chronology of his compositions, a new genealogical tree of Jelly Roll's forebears, and Alan Lomax's preface from the hard-to-find 1993 edition of this classic work. Lawrence Gushee's afterword provides new factual information and reasserts the importance of this work of African American biography to the study of jazz and American culture.



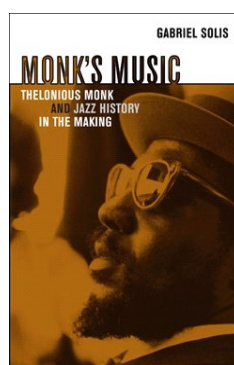
Why Jazz Happened

Marc Myers

9780520305519
\$29.95 : £24.00
Paperback

280 pages | 6in : 9in
2019

Music
University of California Press



Monk's Music

Thelonious Monk and Jazz History in the Making
Gabriel Solis

9780520252011
\$34.95 : £27.00
Paperback

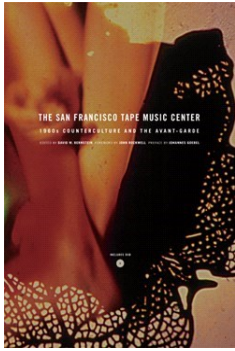
252 pages | 6in : 9in
2007

Music
University of California Press

Why Jazz Happened is the first comprehensive social history of jazz. It provides an intimate and compelling look at the many forces that shaped this most American of art forms and the many influences that gave rise to jazz's post-war styles. Rich with the voices of musicians, producers, promoters, and others on the scene during the decades following World War II, this book views jazz's evolution through the prism of technological advances, social transformations, changes in the law, economic trends, and much more.

In an absorbing narrative enlivened by the commentary of key personalities, Marc Myers describes the myriad of events and trends that affected the music's evolution, among them, the American Federation of Musicians strike in the early 1940s, changes in radio and concert-promotion, the introduction of the long-playing record, the suburbanization of Los Angeles, the Civil Rights movement, the "British invasion" and the rise of electronic instruments. This groundbreaking book deepens our appreciation of this music by identifying many of the developments outside of jazz itself that contributed most to its texture, complexity, and growth.

Thelonious Monk (1917-1982) was one of jazz's greatest and most enigmatic figures. As a composer, pianist, and bandleader, Monk both extended the piano tradition known as Harlem stride and was at the center of modern jazz's creation during the 1940s, setting the stage for the experimentalism of the 1960s and '70s. This pathbreaking study combines cultural theory, biography, and musical analysis to shed new light on Monk's music and on the jazz canon itself. Gabriel Solis shows how the work of this stubbornly nonconformist composer emerged from the jazz world's fringes to find a central place in its canon. Solis reaches well beyond the usual life-and-times biography to address larger issues in jazz scholarship—ethnography and the role of memory in history's construction. He considers how Monk's stature has grown, from the narrowly focused wing of the avant-garde in the 1960s and '70s to the present, where he is claimed as an influence by musicians of all kinds. He looks at the ways musical lineages are created in the jazz world and, in the process, addresses the question of how musicians use performance itself to maintain, interpret, and debate the history of the musical tradition we call jazz.



The San Francisco Tape Music Center

1960s Counterculture and the Avant-Garde
David Bernstein, John Rockwell, Johannes Goebel

9780520256170
 \$34.95 : £27.00
 Paperback

344 pages | 7in : 10in
 2008

Music
University of California Press

This book tells the story of the influential group of creative artists—Pauline Oliveros, Morton Subotnick, Ramon Sender, William Maginnis, and Tony Martin—who connected music to technology during a legendary era in California's cultural history. An integral part of the robust San Francisco "scene," the San Francisco Tape Music Center developed new art forms through collaborations with Terry Riley, Steve Reich, David Tudor, Ken Dewey, Lee Breuer, the San Francisco Actor's Workshop, the San Francisco Mime Troupe, the Ann Halprin Dancers' Workshop, Canyon Cinema, and others. Told through vivid personal accounts, interviews, and retrospective essays by leading scholars and artists, this work, capturing the heady experimental milieu of the sixties, is the first comprehensive history of the San Francisco Tape Music Center.



Repeating Ourselves

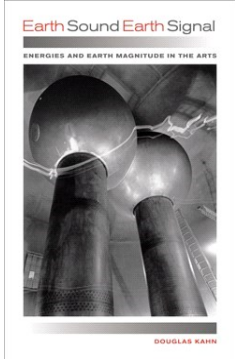
American Minimal Music as Cultural Practice
Robert Fink

9780520245501
 \$34.95 : £27.00
 Paperback

296 pages | 6in : 9in
 2005

Music
University of California Press

Where did musical minimalism come from—and what does it mean? In this significant revisionist account of minimalist music, Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society. Abandoning the ingrained formalism of minimalist aesthetics, *Repeating Ourselves* considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley, Steve Reich, and Philip Glass. Fink juxtaposes repetitive minimal music with 1970s disco; assesses it in relation to the selling structure of mass-media advertising campaigns; traces it back to the innovations in hi-fi technology that turned baroque concertos into ambient "easy listening"; and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of Talent Education.



Earth Sound Earth Signal

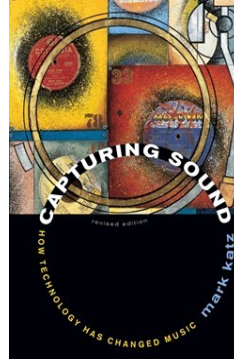
Energies and Earth Magnitude in the Arts
Douglas Kahn

9780520257559
 \$34.95 : £27.00
 Paperback

344 pages | 6in : 9in
 2013

Music
University of California Press

Earth Sound Earth Signal is a study of energies in aesthetics and the arts, from the birth of modern communications in the nineteenth century to the global transmissions of the present day. Douglas Kahn begins by evoking the Aeolian sphere music that Henry David Thoreau heard blowing along telegraph lines and the Aelectrosonic sounds of natural radio that Thomas Watson heard through the first telephone; he then traces the histories of science, media, music, and the arts to the 1960s and beyond. *Earth Sound Earth Signal* rethinks energy at a global scale, from brainwaves to outer space, through detailed discussions of musicians, artists and scientists such as Alvin Lucier, Edmond Dewan, Pauline Oliveros, John Cage, James Turrell, Robert Barry, Joyce Hinterding, and many others.



Capturing Sound

How Technology Has Changed Music
Mark Katz

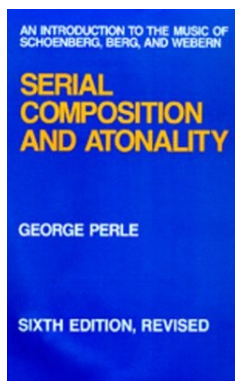
9780520261051
 \$34.95 : £27.00
 Paperback

336 pages | 6in : 9in
 2010

Music
University of California Press

There is more to sound recording than just recording sound. Far from being simply a tool for the preservation of music, the technology is a catalyst. In this award-winning text, Mark Katz provides a wide-ranging, deeply informative, consistently entertaining history of recording's profound impact on the musical life of the past century, from Edison to the Internet. Fully revised and updated, this new edition adds coverage of mashups and Auto-Tune, explores recent developments in file-sharing, and includes an expanded conclusion and bibliography.

Illustrative sound and film clips can be found on the Media tab of the www.ucpress.edu product page.



Serial Composition and Atonality

An Introduction to the Music of Schoenberg, Berg, and Webern

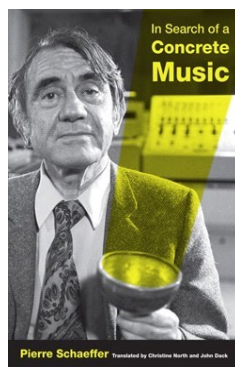
George Perle

9780520074309
\$68.95 : £54.00
Hardback

178 pages | 7in : 10.25in
1992

Biography & Autobiography
University of California Press

Widely recognized as the definitive work in its field ever since its original publication in 1962, *Serial Composition and Atonality* remains an unsurpassed introduction to the technical features of what is probably the most revolutionary body of work since the beginnings of polyphony. In the analysis of specific compositions there is first and last of all a concern with the musical surface—an attempt to trace connections and distinctions there before offering any deeper-level constructions, and to offer none where their effects are not obvious on more immediate levels of musical experience. In this sixth edition of the book, George Perle employs the new and more consistent terminology for the identification of transpositional levels of twelve-tone sets that he first proposed in *Twelve-Tone Tonality* (1977).



In Search of a Concrete Music

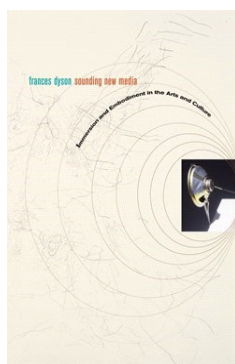
Pierre Schaeffer, John Dack, Christine North

9780520265745
\$34.95 : £27.00
Paperback

244 pages | 6in : 9in
2013

Music
California Studies in 20th-Century Music
University of California Press

Pierre Schaeffer's *In Search of a Concrete Music* (*À la recherche d'une musique concrète*) has long been considered a classic text in electroacoustic music and sound recording. Now Schaeffer's pioneering work—at once a journal of his experiments in sound composition and a treatise on the *raison d'être* of “concrete music”—is available for the first time in English translation. Schaeffer's theories have had a profound influence on composers working with technology. However, they extend beyond the confines of the studio and are applicable to many areas of contemporary musical thought, such as defining an ‘instrument’ and classifying sounds. Schaeffer has also become increasingly relevant to DJs and hip-hop producers as well as sound-based media artists. This unique book is essential for anyone interested in contemporary musicology or media history.



Sounding New Media

Immersion and Embodiment in the Arts and Culture

Frances Dyson

9780520258990
\$34.95 : £27.00
Paperback

262 pages | 6in : 9in
2009

Music
University of California Press

Sounding New Media examines the long-neglected role of sound and audio in the development of new media theory and practice, including new technologies and performance art events, with particular emphasis on sound, embodiment, art, and technological interactions. Frances Dyson takes an historical approach, focusing on technologies that became available in the mid-twentieth century—electronics, imaging, and digital and computer processing—and analyzing the work of such artists as John Cage, Edgard Varèse, Antonin Artaud, and Char Davies. She utilizes sound's intangibility to study ideas about embodiment (or its lack) in art and technology as well as fears about technology and the so-called “post-human.” Dyson argues that the concept of “immersion” has become a path leading away from aesthetic questions about meaning and toward questions about embodiment and the physical. The result is an insightful journey through the new technologies derived from electronics, imaging, and digital and computer processing, toward the creation of an aesthetic and philosophical framework for considering the least material element of an artwork, sound.



We Have Always Been Minimalist

The Construction and Triumph of a Musical Style

Christophe Levaux, Rose Vekony

9780520295278
\$29.95 : £24.00
Paperback

272 pages | 6in : 9in
2020

Music
University of California Press

Rising out of the American art music movement of the late 1950s and 1960s, minimalism shook the foundations of the traditional constructs of classical music, becoming one of the most important and influential trends of the twentieth century. The emergence of minimalism sparked an active writing culture around the controversies, philosophies, and forms represented in the music's style and performance, and its defenders faced a relentless struggle within the music establishment and beyond. Focusing on how facts about music are constructed, negotiated, and continually remodeled, *We Have Always Been Minimalist* retraces the story of these battles that—from pure fiction to proven truth—led to the triumph of minimalism. Christophe Levaux's critical analysis of literature surrounding the origins and transformations of the stylistic movement offers radical insights and a unique new history.



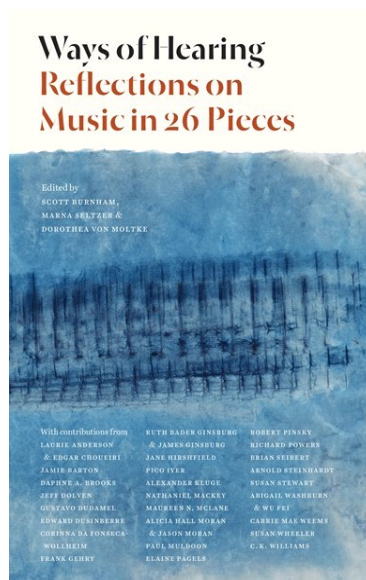
Source

Music of the Avant-garde, 1966–1973
Larry Austin, Douglas Kahn, Nilendra Gurusinghe

The journal *Source: Music of the Avant-garde* was and remains a seminal source for materials on the heyday of experimental music and arts. Conceived in 1966 and published to 1973, it included some of the most important composers and artists of the time: John Cage, Harry Partch, David Tudor, Morton Feldman, Robert Ashley, Pauline Oliveros, Dick Higgins, Nam June Paik, Steve Reich, and many others. A pathbreaking publication, *Source* documented crucial changes in performance practice and live electronics, computer music, notation and event scores, theater and installations, intermedia and technology, politics and the social roles of composers and performers, and innovations in the sound of music.

9780520267459
 \$36.95 | £29.00
 Paperback
 396 pages | 10in : 8in
 2011

Music / General
University of California Press



Ways of Hearing

Reflections on Music in 26 Pieces
Scott Burnham, Marna Seltzer, Dorothea von Moltke

An outstanding anthology in which notable musicians, artists, scientists, thinkers, poets, and more—from Gustavo Dudamel and Carrie Mae Weems to Ruth Bader Ginsburg and Paul Muldoon—explore the influence of music on their lives and work

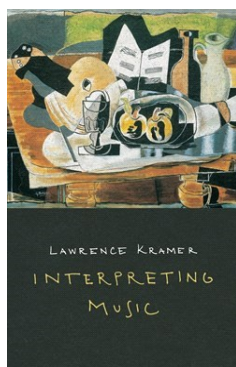
Contributors include: Laurie Anderson ? Jamie Barton ? Daphne A. Brooks ? Edgar Choueiri ? Jeff Dolven ? Gustavo Dudamel ? Edward Dusinberre ? Corinna da Fonseca-Wollheim ? Frank Gehry ? James Ginsburg ? Ruth Bader Ginsburg ? Jane Hirshfield ? Pico Iyer ? Alexander Kluge ? Nathaniel Mackey ? Maureen N. McLane ? Alicia Hall Moran ? Jason Moran ? Paul Muldoon ? Elaine Pagels ? Robert Pinsky ? Richard Powers ? Brian Seibert ? Arnold Steinhardt ? Susan Stewart ? Abigail Washburn ? Carrie Mae Weems ? Susan Wheeler ? C. K. Williams ? Wu Fei

What happens when extraordinary creative spirits—musicians, poets, critics, and scholars, as well as an architect, a visual artist, a filmmaker, a scientist, and a legendary Supreme Court justice—are asked to reflect on their favorite music? The result is *Ways of Hearing*, a diverse collection that explores the ways music shapes us and our shared culture. These acts of musical witness bear fruit through personal essays, conversations and interviews, improvisatory meditations, poetry, and visual art. They sound the depths of a remarkable range of musical genres, including opera, jazz, bluegrass, and concert music both classical and contemporary.

This expansive volume spans styles and subjects, including Pico Iyer's meditations on Handel, Arnold Steinhardt's thoughts on Beethoven's *Grosse Fuge*, and Laurie Anderson and Edgar Choueiri's manifesto for spatial music. Richard Powers discusses the one thing about music he's never told anyone, Daphne Brooks draws sonic connections between Toni Morrison and Cécile McLorin Salvant, and Ruth Bader Ginsburg reveals what she thinks is the sexiest duet in opera. Poems interspersed throughout further expand how we can imagine and respond to music. *Ways of Hearing* is a book for our times that celebrates the infinite ways music enhances our lives.

9780691204475
 \$19.95 | £14.99
 Hardback
 216 pages | 139.7mm : 215.9mm
 2021

Music / Instruction & Study
Princeton University Press



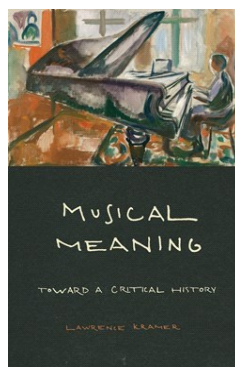
Interpreting Music Lawrence Kramer

9780520267060
\$34.95 : £27.00
Paperback

336 pages | 6in : 9in
2010

Music
University of California Press

Interpreting Music is a comprehensive essay on understanding musical meaning and performing music meaningfully—"interpreting music" in both senses of the term. Synthesizing and advancing two decades of highly influential work, Lawrence Kramer fundamentally rethinks the concepts of work, score, performance, performativity, interpretation, and meaning—even the very concept of music—while breaking down conventional wisdom and received ideas. Kramer argues that music, far from being closed to interpretation, is ideally open to it, and that musical interpretation is the paradigm of interpretation in general. The book illustrates the many dimensions of interpreting music through a series of case studies drawn from the classical repertoire, but its methods and principles carry over to other repertoires just as they carry beyond music by working *through* music to wider philosophical and cultural questions.



Musical Meaning Toward a Critical History Lawrence Kramer

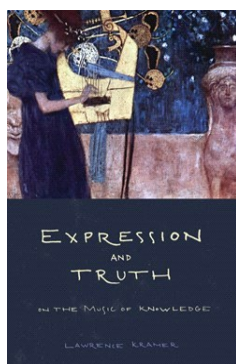
9780520382978
\$34.95 : £27.00
Paperback

352 pages | 6in : 9in
2021

University of California Press

Ranging widely over classical music, jazz, popular music, and film and television music, *Musical Meaning* uncovers the historical importance of asking about meaning in the lived experience of musical works, styles, and performances. Lawrence Kramer has been a pivotal figure in the development of new resources for understanding music. In this accessible and eloquently written book, he argues boldly that humanistic, not just technical, meaning is a basic force in music history and an indispensable factor in how, where, and when music is heard. He demonstrates that thinking about music can become a vital means of thinking about general questions of meaning, subjectivity, and value.

First published in 2001, *Musical Meaning* anticipates many of the musicological topics of today, including race, performance, embodiment, and media. In addition, Kramer explores music itself as a source of understanding via his composition *Revenants* for piano, revised for this edition and available on the UC Press website.



Expression and Truth On the Music of Knowledge Lawrence Kramer

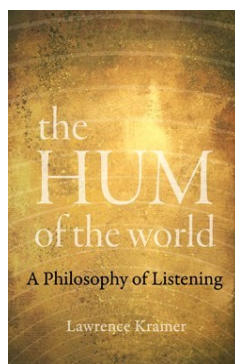
9780520273962
\$29.95 : £24.00
Paperback

184 pages | 6in : 9in
2012

Music
University of California Press

Expression and truth are traditional opposites in Western thought: expression supposedly refers to states of mind, truth to states of affairs. *Expression and Truth* rejects this opposition and proposes fluid new models of expression, truth, and knowledge with broad application to the humanities. These models derive from five theses that connect expression to description, cognition, the presence and absence of speech, and the conjunction of address and reply. The theses are linked by a concentration on musical expression, regarded as the ideal case of expression in general, and by fresh readings of Ludwig Wittgenstein's scattered but important remarks about music. The result is a new conception of expression as a primary means of knowing, acting on, and forming the world.

"Recent years have seen the return of the claim that music's power resides in its ineffability. In *Expression and Truth*, Lawrence Kramer presents his most elaborate response to this claim. Drawing on philosophers such as Wittgenstein and on close analyses of nineteenth-century compositions, Kramer demonstrates how music operates as a medium for articulating cultural meanings and that music matters too profoundly to be cordoned off from the kinds of critical readings typically brought to the other arts. A tour-de-force by one of musicology's most influential thinkers."—Susan McClary, *Desire and Pleasure in Seventeenth-Century Music*.



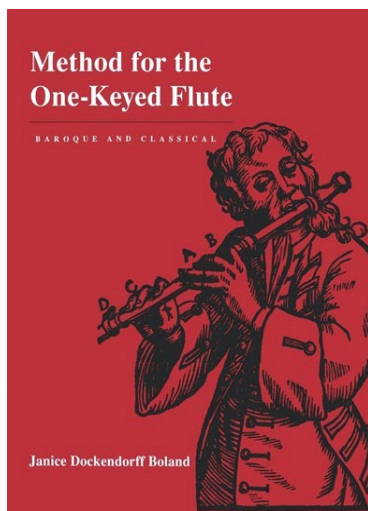
The Hum of the World A Philosophy of Listening Lawrence Kramer

9780520382992
\$22.95 : £17.99
Paperback

256 pages | 6in : 9in
2021

University of California Press

The Hum of the World is an invitation to contemplate what would happen if we heard the world as attentively as we see it. Balancing big ideas, playful wit and lyrical prose, this imaginative volume identifies the role of sound in Western experience as the primary medium in which the presence and persistence of life acquires tangible form. The positive experience of aliveness is not merely in accord with sound, but inaccessible, even inconceivable, without it. Lawrence Kramer's poetic book roves freely over music, media, language, philosophy, and science from the ancient world to the present, along the way revealing how life is apprehended through sounds ranging from pandemonium to the faint background hum of the world. This warm meditation on auditory culture uncovers the knowledge and pleasure waiting when we learn that the world is alive with sound.



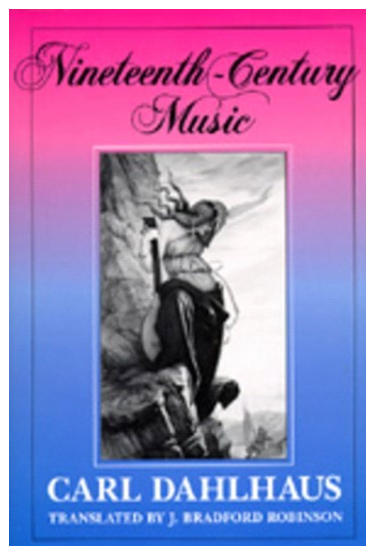
Method for the One-Keyed Flute

Janice Dockendorff Boland

This indispensable manual for present-day players of the one-keyed flute is the first complete method written in modern times. Janice Dockendorff Boland has compiled a manual that can serve as a self-guiding tutor or as a text for a student working with a teacher. Referencing important eighteenth-century sources while also incorporating modern experience, the book includes nearly 100 pages of music drawn from early treatises along with solo flute literature and instructional text and fingering charts. Boland also addresses topics ranging from the basics of choosing a flute and assembling it to more advanced concepts such as tone color and eighteenth-century articulation patterns.

9780520214477
\$36.95 | £29.00
Paperback
236 pages | 8.5in : 11in
1998

Music / Genres & Styles
University of California Press



Nineteenth-Century Music

Carl Dahlhaus, J. Bradford Robinson

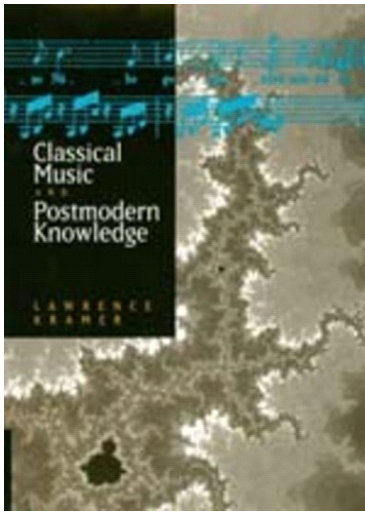
This magnificent survey of the most popular period in music history is an extended essay embracing music, aesthetics, social history, and politics, by one of the keenest minds writing on music in the world today.

Dahlhaus organizes his book around "watershed" years—for example, 1830, the year of the July Revolution in France, and around which coalesce the "demise of the age of art" proclaimed by Heine, the musical consequences of the deaths of Beethoven and Schubert, the simultaneous and dramatic appearance of Chopin and Liszt, Berlioz and Meyerbeer, and Schumann and Mendelssohn. But he keeps us constantly on guard against generalization and cliché. Cherished concepts like Romanticism, tradition, nationalism vs. universality, the musical culture of the bourgeoisie, are put to pointed reevaluation. Always demonstrating the interest in socio-historical influences that is the hallmark of his work, Dahlhaus reminds us of the contradictions, interrelationships, psychological nuances, and riches of musical character and musical life.

Nineteenth-Century Music contains 90 illustrations, the collected captions of which come close to providing a summary of the work and the author's methods. Technical language is kept to a minimum, but while remaining accessible, Dahlhaus challenges, braces, and excites. This is a landmark study that no one seriously interested in music and nineteenth-century European culture will be able to ignore.

9780520076440
\$36.95 | £29.00
Paperback
432 pages | 7in : 10in
1992

Music / Genres & Styles
California Studies in 19th-Century Music
University of California Press



Classical Music and Postmodern Knowledge

Lawrence Kramer

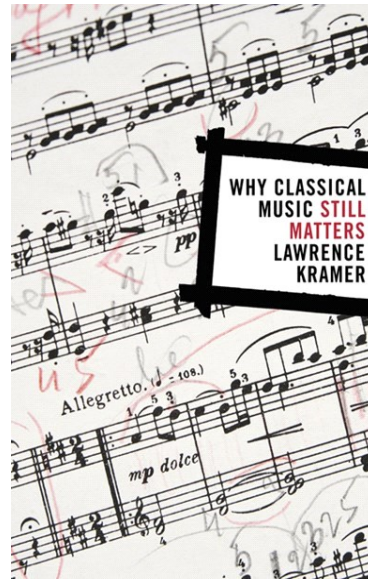
A leading cultural theorist and musicologist opens up new possibilities for understanding mainstream Western art music—the "classical" music composed between the eighteenth and early twentieth centuries that is, for many, losing both its prestige and its appeal. When this music is regarded esoterically, removed from real-world interests, it increasingly sounds more evasive than transcendent. Now Lawrence Kramer shows how classical music can take on new meaning and new life when approached from postmodernist standpoints.

Kramer draws out the musical implications of contemporary efforts to understand reason, language, and subjectivity in relation to concrete human activities rather than to universal principles. Extending the rethinking of musical expression begun in his earlier *Music as Cultural Practice*, he regards music not only as an object that invites aesthetic reception but also as an activity that vitally shapes the personal, social, and cultural identities of its listeners.

In language accessible to nonspecialists but informative to specialists, Kramer provides an original account of the postmodernist ethos, explains its relationship to music, and explores that relationship in a series of case studies ranging from Haydn and Mendelssohn to Ives and Ravel.

9780520207004
\$33.95 | £27.00
Paperback
278 pages | 6.14in : 9.21in
1996

Music / Genres & Styles
University of California Press



Why Classical Music Still Matters

Lawrence Kramer

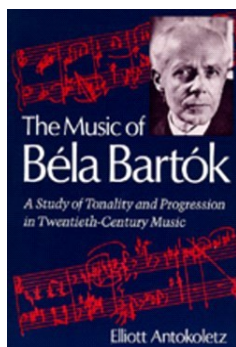
"What can be done about the state of classical music?" Lawrence Kramer asks in this elegant, sharply observed, and beautifully written extended essay. Classical music, whose demise has been predicted for at least a decade, has always had its staunch advocates, but in today's media-saturated world there are real concerns about its viability. *Why Classical Music Still Matters* takes a forthright approach by engaging both skeptics and music lovers alike.

In seven highly original chapters, *Why Classical Music Still Matters* affirms the value of classical music—defined as a body of nontheatrical music produced since the eighteenth century with the single aim of being listened to—by revealing what its values are: the specific beliefs, attitudes, and meanings that the music has supported in the past and which, Kramer believes, it can support in the future.

Why Classical Music Still Matters also clears the air of old prejudices. Unlike other apologists, whose defense of the music often depends on arguments about the corrupting influence of popular culture, Kramer admits that classical music needs a broader, more up-to-date rationale. He succeeds in engaging the reader by putting into words music's complex relationship with individual human drives and larger social needs. In prose that is fresh, stimulating, and conversational, he explores the nature of subjectivity, the conquest of time and mortality, the harmonization of humanity and technology, the cultivation of attention, and the liberation of human energy.

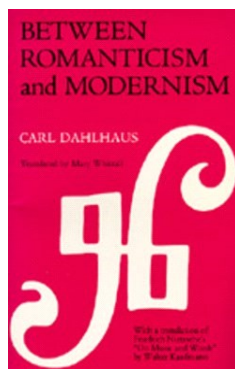
9780520258037
\$26.95 | £21.00
Paperback
256 pages | 6in : 9in
2009

Music / Genres & Styles
University of California Press



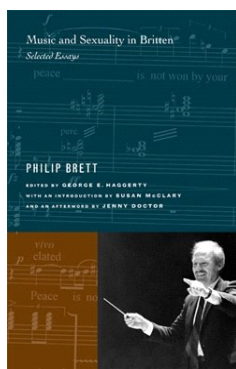
The Music of Bela Bartok
A Study of Tonality and Progression in Twentieth-Century Music
Elliott Antokoletz
9780520067479
\$33.95 : £27.00
Paperback
472 pages | 6in : 9in
1992
Biography & Autobiography
University of California Press

The basic principles of progression and the means by which tonality is established in Bartók's music remain problematical to many theorists. Elliott Antokoletz here demonstrates that the remarkable continuity of style in Bartók's evolution is founded upon an all-encompassing system of pitch relations in which one can draw together the diverse pitch formations in his music under one unified set of principles.



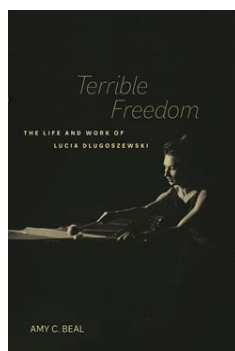
Between Romanticism and Modernism
Four Studies in the Music of the Later Nineteenth Century
Carl Dahlhaus, Mary Whittall
9780520067486
\$26.95 : £21.00
Paperback
129 pages
1992
Biography & Autobiography
California Studies in 19th-Century Music
University of California Press

Carl Dahlhaus here treats Nietzsche's youthful analysis of the contradictions in Wagner's doctrine (and, more generally, in romantic musical aesthetics); the question of periodicization in romantic and neo-romantic music; the underlying kinship between Brahms's and Wagner's responses to the central musical problems of their time; and the true significance of musical nationalism. Included in this volume is Walter Kauffman's translation of the previously unpublished fragment, "On Music and Words," by the young Nietzsche.



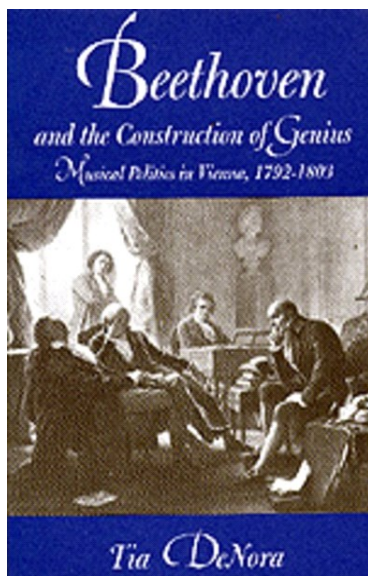
Music and Sexuality in Britten
Selected Essays
Philip Brett, George E. Haggerty, Susan McClary, Jenny Doctor
9780520246102
\$34.95 : £27.00
Paperback
295 pages | 6in : 9in
2006
Biography & Autobiography
University of California Press

Philip Brett's groundbreaking writing on Benjamin Britten altered the course of music scholarship in the later twentieth century. This volume is the first to gather in one collection Brett's searching and provocative work on the great British composer. Some of the early essays opened the door to gay studies in music, while the discussions that Brett initiated reinvigorated the study of Britten's work and inspired a generation of scholars to imagine "the new musicology." Addressing urgent questions of how an artist's sexual, cultural, and personal identity feeds into specific musical texts, Brett examines most of Britten's operas as well as his role in the British cultural establishment of the mid-twentieth century. With some of the essays appearing here for the first time, this volume develops a complex understanding of Britten's musical achievement and highlights the many ways that Brett expanded the borders of his field.



Terrible Freedom
The Life and Work of Lucia Dlugoszewski
Amy C. Beal
9780520386655
\$45.00 : £35.00
Hardback
280 pages | 6in : 9in
2022
Music
California Studies in 20th-Century Music
University of California Press

From her childhood in Detroit to her professional career in New York City, American composer Lucia Dlugoszewski (1925–2000) lived a life of relentless creativity as a poet and writer, composer for dance, theater, and film, and, eventually, choreographer. Forging her own path after briefly studying with John Cage and Edgard Varèse, Dlugoszewski tackled the musical issues of her time. She expanded sonic resources, invented instruments, brought new focus to timbre and texture, collaborated with artists across disciplines, and incorporated spiritual, psychological, and philosophical influences into her work. Remembered today almost solely as the musical director for the Erick Hawkins Dance Company, Dlugoszewski's compositional output, writings on aesthetics, creative relationships, and graphic poetry deserve careful examination on their own terms within the history of American experimental music.



Beethoven and the Construction of Genius

Musical Politics in Vienna, 1792-1803

Tia DeNora

In this provocative account Tia DeNora reconceptualizes the notion of genius by placing the life and career of Ludwig van Beethoven in its social context. She explores the changing musical world of late eighteenth-century Vienna and follows the activities of the small circle of aristocratic patrons who paved the way for the composer's success.

DeNora reconstructs the development of Beethoven's reputation as she recreates Vienna's robust musical scene through contemporary accounts, letters, magazines, and myths—a colorful picture of changing times. She explores the ways Beethoven was seen by his contemporaries and the image crafted by his supporters. Comparing Beethoven to contemporary rivals now largely forgotten, DeNora reveals a figure musically innovative and complex, as well as a keen self-promoter who adroitly managed his own celebrity.

DeNora contends that the recognition Beethoven received was as much a social achievement as it was the result of his personal gifts. In contemplating the political and social implications of culture, DeNora casts many aspects of Beethoven's biography in a new and different light, enriching our understanding of his success as a performer and composer.

9780520211582
\$31.95 | £25.00
Paperback
252 pages | 6in : 9in
1997

Biography & Autobiography / Composers & Musicians
University of California Press



Late Beethoven

Music, Thought, Imagination

Maynard Solomon

In a series of powerful strokes, the music of Beethoven's last years redefined his legacy and enlarged the realm of experience accessible to the creative imagination. Maynard Solomon's *Late Beethoven* investigates the phenomenon of the final phase, focusing especially on the striking metamorphosis in Beethoven's system of beliefs that began early in his fifth decade and eventually amounted to a sweeping realignment of his views of nature, antiquity, divinity, and human purpose.

Using the composer's letters, diaries, and conversation books, Solomon traces Beethoven's attraction to a constellation of heterogeneous ideas, drawn from Romanticism, Freemasonry, comparative religion, Eastern initiatory ritual, Mediterranean mythology, aesthetics, and classical and contemporary thought. Through these often arcane sources, Beethoven gained access to a vast reservoir of imagery and ideas with the potential to expand music's expressive and communicative reach. This "multitude of productive images," writes Solomon, "provided kindling for the blaze of his imagination."

Late Beethoven is a rich tapestry of original perspectives on Beethoven's music. Solomon sees the Seventh Symphony as a deployment of the rhythms of antiquity in an effort to revalidate the premises of the Classical world; the Ninth as an essay on the prospects and limits of affirmative, monumental endings; and the "Diabelli" Variations as a doorway to the universe of metaphoric significances that attach to beginnings. In the Violin Sonata in G, op. 96, Solomon finds a restoration of the full range of pastoral experience that the ancient poets had known. In the Grosse Fuge he locates issues of fragmentation and reassembly, and he suggests that pivotal passages of the last sonatas evoke sacred states of being.

These stimulating perspectives illuminate the inner world within which Beethoven dwelled during his last fifteen years and the ways in which his thought and music may be interrelated. Written in accessible and eloquent prose, and with numerous music examples, *Late Beethoven* is a serious contribution to understanding this miraculous quantum leap in Beethoven's creative evolution.

9780520243392
\$31.95 | £25.00
Paperback
338 pages | 6in : 9in
2004

Music / Genres & Styles
University of California Press



The Beethoven Quartet Companion

Robert Winter, Robert Martin

While the Beethoven string quartets are to chamber music what the plays of Shakespeare are to drama, even seasoned concertgoers will welcome guidance with these personal and sometimes enigmatic works.

This collection offers Beethoven lovers both detailed notes on the listening experience of each quartet and a stimulating range of more general perspectives: Who has the quartets' audience been? How were the quartets performed before the era of sound recordings? What is the relationship between "classical" and "romantic" in the quartets? How was their reception affected by social and economic history? What sorts of interpretive decisions are made by performers today?

The *Companion* brings together a matchless group of Beethoven experts. Joseph Kerman is perhaps the world's most renowned Beethoven scholar. Robert Winter, an authority on sketches for the late quartets, has created interactive programs regarded as milestones in multimedia publishing. Maynard Solomon has written an acclaimed biography of Beethoven. Leon Botstein is the conductor of the American Symphony Orchestra as well as a distinguished social historian and college president. Robert Martin writes from his experience as cellist of the Sequoia Quartet. And the book is anchored by the program notes of Michael Steinberg, who has served as Artistic Advisor of the San Francisco Symphony and the Minnesota Orchestra.

9780520204201
\$31.95 | £25.00
Paperback
300 pages | 6in : 9in
1996

Biography & Autobiography / Composers & Musicians
University of California Press



Mozart's Operas

Daniel Heartz, Thomas Bauman

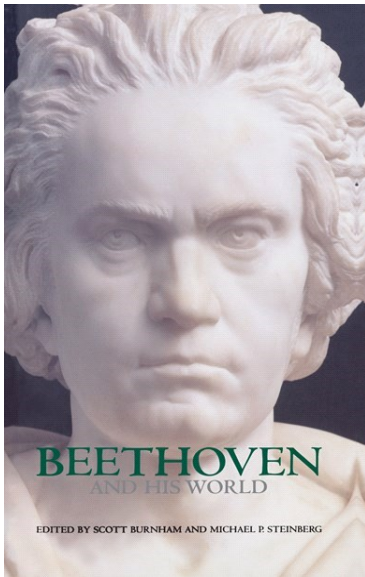
Renowned Mozart scholar Daniel Heartz brings his deep knowledge of social history, theater, and art to a study of the last and great decade of Mozart's operas. Mozart specialists will recognize some of Heartz's best-known essays here; but six pieces are new for the collection, and others have been revised and updated with little-known documents on the librettist's, composer's, and stage director's craft. All lovers of opera will value the elegance and wit of Professor Heartz's writing, enhanced by thirty-seven illustrations, many from his private collection.

The volume includes Heartz's classic essay on *Idomeneo* (1781), the work that continued to inspire and sustain Mozart through his next, and final, six operas. Thomas Bauman brings his special expertise to a discussion of *Die Entführung aus dem Serail* (1782). The ten central chapters are devoted to the three great operas composed to librettos by Lorenzo da Ponte—*Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790). The reader is treated to fresh insights on da Ponte's role as Mozart's astute and stage-wise collaborator, on the singers whose gifts helped shape each opera, and on the musical connections among the three works. Parallels are drawn with some of the greatest creative artists in other fields, such as Molière, Watteau, and Fragonard. The world of the dance, one of Heartz's specialties, lends an illuminating perspective as well.

Finally, the essays discuss the deep spirituality of Mozart's last two operas, *Die Zauberflöte* and *La Clemenza di Tito* (both 1791). They also address the pertinence of opera outside Vienna at the end of the century, the fortunes and aspirations of Freemasonry in Austria, and the relation of Mozart's overtures to the dramaturgy of the operas.

9780520078727
\$34.95 | £27.00
Paperback
382 pages | 6.875in : 10in
1992

Biography & Autobiography / Composers & Musicians
University of California Press



Beethoven and His World

Scott Burnham, Michael P. Steinberg

Few composers even begin to approach Beethoven's pervasive presence in modern Western culture, from the concert hall to the comic strip. Edited by a cultural historian and a music theorist, *Beethoven and His World* gathers eminent scholars from several disciplines who collectively speak to the range of Beethoven's importance and of our perennial fascination with him.

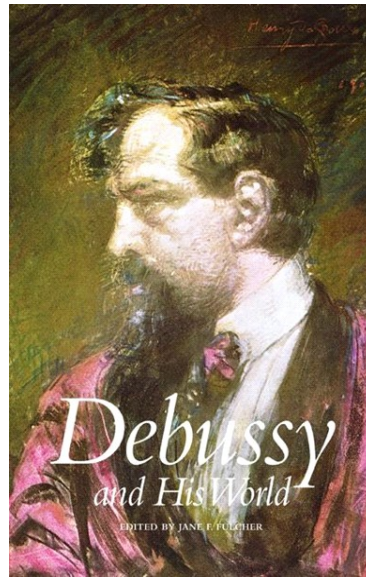
The contributors address Beethoven's musical works and their cultural contexts. Reinhold Brinkmann explores the post-revolutionary context of Beethoven's "Eroica" Symphony, while Lewis Lockwood establishes a typology of heroism in works like *Fidelio*. Elaine Sisman, Nicholas Marston, and Glenn Stanley discuss issues of temporality, memory, and voice in works at the threshold of Beethoven's late style, such as *An die Ferne Geliebte*, the Cello Sonata op. 102, no. 1, and the somewhat later Piano Sonata op. 109. Peering behind the scenes into Beethoven's workshop, Tilman Skowronek explains how the young Beethoven chose his pianos, and William Kinderman shows Beethoven in the process of sketching and revising his compositions.

The volume concludes with four essays engaging the broader question of reception of Beethoven's impact on his world and ours. Christopher Gibbs' study of Beethoven's funeral and its aftermath features documentary material appearing in English for the first time; art historian Alessandra Comini offers an illustrated discussion of Beethoven's ubiquitous and iconic frown; Sanna Pederson takes up the theme of masculinity in critical representations of Beethoven; and Leon Botstein examines the aesthetics and politics of hearing extramusical narratives and plots in Beethoven's music.

Bringing together varied and fresh approaches to the West's most celebrated composer, this collection of essays provides music lovers with an enriched understanding of Beethoven--as man, musician, and phenomenon.

9780691070735
\$39.95 | £30.00
Paperback
350 pages | 152.4mm : 228.6mm
2000

Music / History & Criticism
The Bard Music Festival
Princeton University Press



Debussy and His World

Jane Fulcher

Claude Debussy's Paris was factionalized, politicized, and litigious. It was against this background of ferment and change--which characterized French society and music from the Franco-Prussian War to World War I--that Debussy rethought music. This book captures the complexity of the composer's restless personal and artistic identity within the new picture emerging of the musical, social, and political world of fin-de-siècle Paris.

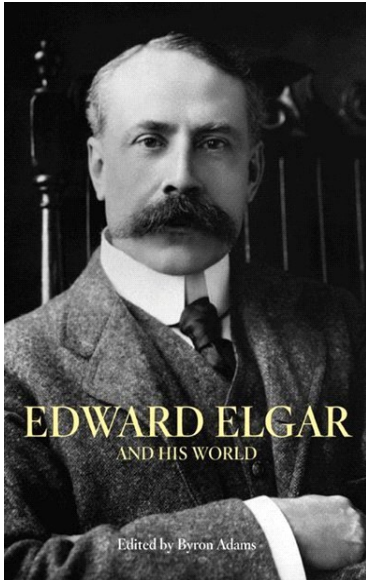
Debussy's setting did not simply mold his style. Rather, it challenged him to define a style and then to revamp it again and again as he situated himself simultaneously via the present and the past. These essays trace Debussy's perpetual reinvention, both social and creative, from his earliest to his last works. They explore tensions and contradictions in his best-known compositions and examine lesser-known pieces that reveal new aspects of Debussy's creative appropriation from poetry, painting, and non-Western music.

The contributors reveal the extent to which Debussy's personal and professional lives were intertwined and sometimes in conflict. Belonging to no one group or class, but crossing many, Debussy abjured the orthodox. A maverick who reviled all convention and searched for a music that authentically reflected experience, Debussy balked at entering any situation--salons, musical societies, or factions--that would categorize and thus distort him. Because of this, music lovers still argue over the degree to which Debussy's music is Impressionist, symbolist, or even French. Aptly, the volume's editor reads Debussy's last works as a dialogue with himself that reflects his inherently pluralistic, paradoxical, negotiated, and ever-changing identity.

William Austin's description of Debussy as "one of the most original and adventurous musicians who ever lived" is often repeated. This book illustrates how right Austin was and shows why Debussy's unclassifiable art continues to fascinate and perplex his historians even as it enthalls new listeners. The contributors are Leon Botstein, Christophe Charle, John Clevenger, Jane F. Fulcher, David Grayson, Brian Hart, Gail Hilson-Woldu, and Marie Rolf.

9780691090429
\$47.95 | £38.00
Paperback
408 pages | 152.4mm : 234.95mm
2001

Music / History & Criticism
The Bard Music Festival
Princeton University Press



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Edward Elgar and His World

Byron Adams

Edward Elgar (1857-1934) is undoubtedly one of the most fascinating, important, and influential figures in the history of British music. He rose from humble beginnings and achieved fame with music that to this day is beloved by audiences in England, and his work has secured an enduring legacy worldwide. Leading scholars examine the composer's life in *Edward Elgar and His World*, presenting a comprehensive portrait of both the man and the age in which he lived.

Elgar's achievement is remarkably varied and wide-ranging, from immensely popular works like the famous *Pomp and Circumstance* March no. 1--a standard feature of American graduations--to sweeping masterpieces like his great oratorio *The Dream of Gerontius*. The contributors explore Elgar's Catholicism, which put him at odds with the prejudices of Protestant Britain; his glorification of British colonialism; his populist tendencies; his inner life as an inspired autodidact; the aristocratic London drawing rooms where his reputation was made; the class prejudice with which he contended throughout his career; and his anguished reaction to World War I. Published in conjunction with the 2007 Bard Music Festival and the 150th anniversary of Elgar's birth, this elegant and thought-provoking volume illuminates the greatness of this accomplished English composer and brings vividly to life the rich panorama of Victorian and Edwardian Britain.

The contributors are Byron Adams, Leon Botstein, Rachel Cowgill, Sophie Fuller, Daniel M. Grimley, Nalini Ghuman Gwynne, Deborah Heckert, Charles Edward McGuire, Matthew Riley, Alison I. Shiel, and Aidan J. Thomson.

9780691134468
\$35.00 | £28.00
Paperback
312 pages | 152.4mm : 234.95mm
2007

Biography & Autobiography / Composers & Musicians
The Bard Music Festival
Princeton University Press

Dvorák and His World

Michael Beckerman

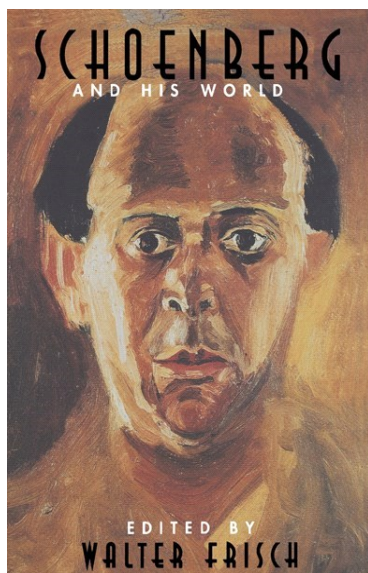
Antonin Dvorák made his famous trip to the United States one hundred years ago, but despite an enormous amount of attention from scholars and critics since that time, he remains an elusive figure. Comprising both interpretive essays and a selection of fascinating documents that bear on Dvorák's career and music, this volume addresses fundamental questions about the composer while presenting an argument for a radical reappraisal.

The essays, which make up the first part of the book, begin with Leon Botstein's inquiry into the reception of Dvorák's work in German-speaking Europe, in England, and in America. Commenting on the relationship between Dvorák and Brahms, David Beveridge offers the first detailed portrait of perhaps the most interesting artistic friendship of the era. Joseph Horowitz explores the context in which the "New World" Symphony was premiered a century ago, offering an absorbing account of New York musical life at that time. In discussing Dvorák as a composer of operas, Jan Smaczny provides an unexpected slant on the widely held view of him as a "nationalist" composer. Michael Beckerman further investigates this view of Dvorák by raising the question of the role nationalism played in music of the nineteenth century.

The second part of this volume presents Dvorák's correspondence and reminiscences as well as unpublished reviews and criticism from the Czech press. It includes a series of documents from the composer's American years, a translation of the review of *Rusalka*'s premiere with the photographs that accompanied the article, and Janáček's analyses of the symphonic poems. Many of these documents are published in English for the first time.

9780691000978
\$45.00 | £35.00
Paperback
296 pages | 196.85mm : 254mm
1993

Music / History & Criticism
The Bard Music Festival
Princeton University Press



Schoenberg and His World

Walter Frisch

As the twentieth century draws to a close, Arnold Schoenberg (1874-1951) is being acknowledged as one of its most significant and multifaceted composers. *Schoenberg and His World* explores the richness of his genius through commentary and documents.

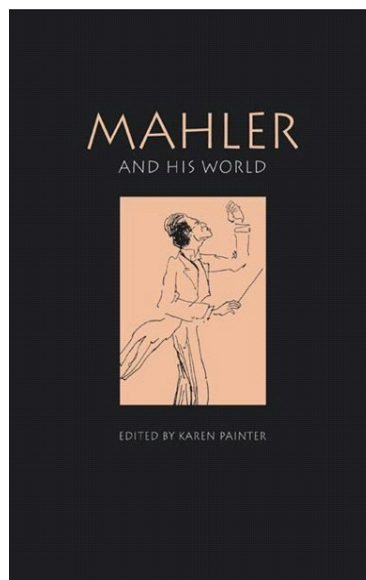
Marilyn McCoy opens the volume with a concise chronology, based on the latest scholarship, of Schoenberg's life and works. Essays by Joseph Auner, Leon Botstein, Reinhold Brinkmann, J. Peter Burkholder, Severine Neff, and Rudolf Stephan examine aspects of his creative output, theoretical writings, relation to earlier music, and the socio-cultural contexts in which he worked.

The documentary portions of *Schoenberg and His World* capture Schoenberg at critical periods of his career: during the first decades of the century, primarily in his native Vienna; from 1926 to 1933, in Berlin; and from 1933 on, in the U.S. Included here is the first complete translation into English of the remarkable *Festschrift* prepared for the 38-year-old Schoenberg by his pupils in 1912; it presciently explored the diverse talents as a composer, teacher, painter, and theorist for which he was later to be recognized. The Berlin years, when he held one of the most prestigious teaching positions in Europe, are represented by interviews with him and articles about his public lectures.

The final portion of the volume, devoted to the theme Schoenberg and America, focuses on how the composer viewed--and was viewed by--the country where he spent his final eighteen years. Sabine Feisst brings together and comments upon sources which, contrary to much received opinion, attest to both the considerable impact that Schoenberg had upon his newly adopted land and his own deep involvement in its musical life.

9780691048611
\$47.00 | £38.00
Paperback
350 pages | 196.85mm : 254mm
1999

Music / History & Criticism
The Bard Music Festival
Princeton University Press



Mahler and His World

Karen Painter

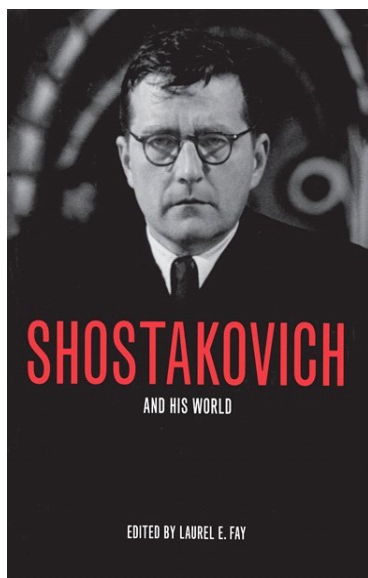
From the composer's lifetime to the present day, Gustav Mahler's music has provoked extreme responses from the public and from experts. Poised between the Romantic tradition he radically renewed and the austere modernism whose exponents he inspired, Mahler was a consummate public persona and yet an impassioned artist who withdrew to his lakeside hut where he composed his vast symphonies and intimate song cycles. His advocates have produced countless studies of the composer's life and work. But they have focused on analysis internal to the compositions, along with their programmatic contexts.

In this volume, musicologists and historians turn outward to examine the broader political, social, and literary changes reflected in Mahler's music. Peter Franklin takes up questions of gender, Talia Pecker Berio examines the composer's Jewish identity, and Thomas Peattie, Charles S. Maier, and Karen Painter consider, respectively, contemporary theories of memory, the theatricality of Mahler's art and fin-de-siècle politics, and the impinging confrontation with mass society. The private world of Gustav Mahler, in his songs and late works, is explored by leading Austrian musicologist Peter Revers and a German counterpart, Camilla Bork, and by the American Mahler expert Stephen Hefling.

Mahler's symphonies challenged Europeans and Americans to experience music in new ways. Before his decision to move to the United States, the composer knew of the enthusiastic response from America's urban musical audiences. *Mahler and His World* reproduces reviews of these early performances for the first time, edited by Zoë Lang. The Mahler controversy that polarized Austrians and Germans also unfolds through a series of documents heretofore unavailable in English, edited by Painter and Bettina Varwig, and the terms of the debate are examined by Leon Botstein in the context of the late-twentieth-century Mahler revival.

9780691092447
\$38.00 | £30.00
Paperback
416 pages | 152.4mm : 234.95mm
2002

Music / History & Criticism
The Bard Music Festival
Princeton University Press



Shostakovich and His World

Laurel E. Fay

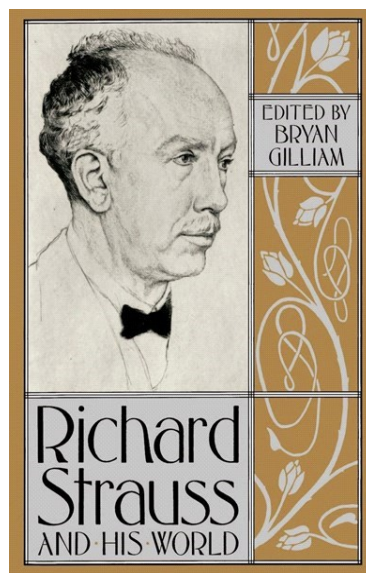
Dmitri Shostakovich (1906-1975) has a reputation as one of the leading composers of the twentieth century. But the story of his controversial role in history is still being told, and his full measure as a musician still being taken. This collection of essays goes far in expanding the traditional purview of Shostakovich's world, exploring the composer's creativity and art in terms of the expectations--historical, cultural, and political--that forged them.

The collection contains documents that appear for the first time in English. Letters that young "Miti" wrote to his mother offer a glimpse into his dreams and ambitions at the outset of his career. Shostakovich's answers to a 1927 questionnaire reveal much about his formative tastes in the arts and the way he experienced the creative process. His previously unknown letters to Stalin shed new light on Shostakovich's position within the Soviet artistic elite.

The essays delve into neglected aspects of Shostakovich's formidable legacy. Simon Morrison provides an in-depth examination of the choreography, costumes, décor, and music of his ballet *The Bolt* and Gerard McBurney of the musical references, parodies, and quotations in his operetta *Moscow, Cheryomushki*. David Fanning looks at Shostakovich's activities as a pedagogue and the mark they left on his students' and his own music. Peter J. Schmelz explores the composer's late-period adoption of twelve-tone writing in the context of the distinctively "Soviet" practice of serialism. Other contributors include Caryl Emerson, Christopher H. Gibbs, Levon Hakobian, Leonid Maximenkov, and Rosa Sadykhova. In a provocative concluding essay, Leon Botstein reflects on the different ways listeners approach the music of Shostakovich.

9780691120690
\$45.00 | £35.00
Paperback
432 pages | 152.4mm : 234.95mm
2004

Music / History & Criticism
The Bard Music Festival
Princeton University Press



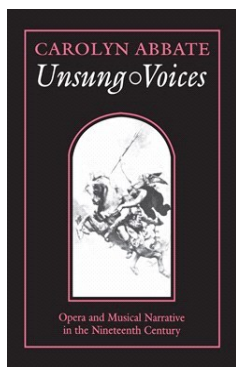
Richard Strauss and His World

Bryan Gilliam

Strongly influencing European musical life from the 1880s through the First World War and remaining highly productive into the 1940s, Richard Strauss enjoyed a remarkable career in a constantly changing artistic and political climate. This volume presents six original essays on Strauss's musical works--including tone poems, lieder, and operas--and brings together letters, memoirs, and criticism from various periods of the composer's life. Many of these materials appear in English for the first time. In the essays Leon Botstein contradicts the notion of the composer's stylistic "about face" after Elektra; Derrick Puffett reinforces the argument for Strauss's artistic consistency by tracing in the tone poems and operas the phenomenon of pitch specificity; James Hepokoski establishes Strauss as an early modernist in an examination of *Macbeth*; Michael Steinberg probes the composer's political sensibility as expressed in the 1930s through his music and use of such texts as *Friedenstag* and *Daphne*; Bryan Gilliam discusses the genesis of both the text and the music in the final scene of *Daphne*; Timothy Jackson in his thorough source study argues for a new addition to the so-called Four Last Songs. Among the correspondence are previously untranslated letters between Strauss and his post-Hofmannsthal librettist, Joseph Gregor. The memoirs range from early biographical sketches to Rudolf Hartmann's moving account of his last visit with Strauss shortly before the composer's death. Critical reviews include recently translated essays by Theodor Adorno, Guido Adler, Paul Bekker, and Julius Korngold.

9780691027623
\$69.95 | £54.00
Paperback
444 pages | 155mm : 226mm
1992

Music / History & Criticism
The Bard Music Festival
Princeton University Press



Unsung Voices

Opera and Musical Narrative in the Nineteenth Century

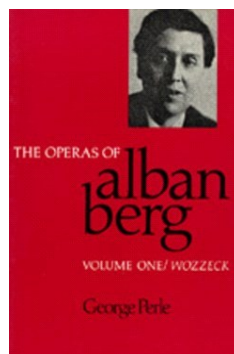
Carolyn Abbate

9780691026084
\$49.95 : £40.00
Paperback

304 pages | 152.4mm : 228.6mm
1996

Music
Princeton Studies in Opera
Princeton University Press

Who "speaks" to us in *The Sorcerer's Apprentice*, in Wagner's operas, in a Mahler symphony? In asking this question, Carolyn Abbate opens nineteenth-century operas and instrumental works to new interpretations as she explores the voices projected by music. The nineteenth-century metaphor of music that "sings" is thus reanimated in a new context, and Abbate proposes interpretive strategies that "de-center" music criticism, that seek the polyphony and dialogism of music, and that celebrate musical gestures often marginalized by conventional music analysis.



The Operas of Alban Berg, Volume I

Wozzeck

Berle

9780520066175
\$34.95 : £27.00
Hardback

268 pages | 177mm : 254mm
1992

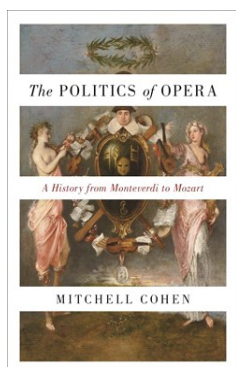
Music
University of California Press

"Of the greatest significance . . . The first volume of George Perle's two volume study on the two operas of Alban Berg ... is one of those few works of scholarship and analysis you can label 'definitive'; it may in time be supplemented, but not superseded."

--Richard Dyer, *Boston Sunday Globe*

"It is difficult to see how Professor Perle's exhaustive study can ever be superseded. . . or how such future work as may appear can do anything but add new details to his exposition of the basic elements of the work's musical language. . . After twenty years' work on the composer he brings to this study of *Wozzeck* not only a penetrating analytical mind, great scholarship and a comprehensive knowledge of the music but an almost uncanny insight into what seem to be the inner workings of Berg's mind."

--Douglas Jarman, *Music and Letters*



The Politics of Opera

A History from Monteverdi to Mozart

Mitchell Cohen

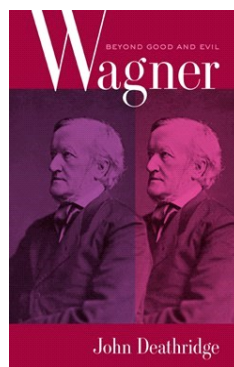
9780691211510
\$24.95 : £20.00
Paperback

512 pages | 155.57mm : 234.95mm
2020

Music
Princeton University Press

A wide-ranging look at the interplay of opera and political ideas through the centuries

The Politics of Opera takes readers on a fascinating journey into the entwined development of opera and politics, from the Renaissance through the turn of the nineteenth century. What political backdrops have shaped opera? How has opera conveyed the political ideas of its times? Delving into European history and thought and music by such greats as Monteverdi, Lully, Rameau, and Mozart, Mitchell Cohen reveals how politics—through story lines, symbols, harmonies, and musical motifs—has played an operative role both robust and sotto voce. This is an engrossing book that will interest all who love opera and are intrigued by politics.



Wagner Beyond Good and Evil

John Deathridge

9780520254534
\$58.95 : £46.00
Hardback

284 pages | 160mm : 238mm
2008

Music
University of California Press

John Deathridge presents a different and critical view of Richard Wagner based on recent research that does not shy away from some unpalatable truths about this most controversial of composers in the canon of Western music. Deathridge writes authoritatively on what Wagner did, said, and wrote, drawing from abundant material already well known but also from less familiar sources, including hitherto seldom discussed letters and diaries and previously unpublished musical sketches. At the same time, Deathridge suggests that a true estimation of Wagner does not lie in an all too easy condemnation of his many provocative actions and ideas. Rather, it is to be found in the questions about the modern world and our place in it posed by the best of his stage works, among them *Tristan und Isolde* and *Der Ring des Nibelungen*. Controversy about Wagner is unlikely to go away, but rather than taking the line of least resistance by regarding him blandly as a "classic" in the Western art tradition, Deathridge suggests that we need to confront the debates that have raged about him and reach beyond them, toward a fresh and engaging assessment of what he ultimately achieved.



Opera and Modern Culture

Wagner and Strauss
Lawrence Kramer

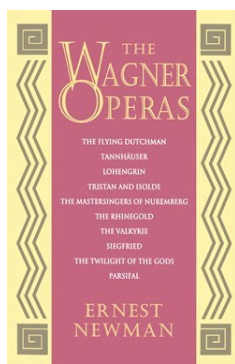
9780520251601
\$30.95 : £24.00
Paperback

261 pages | 6in : 9in
2007

Music
University of California Press

In this enlightening and entertaining book, one of the most original and sophisticated musicologists writing today turns his attention to music's most dramatic genre. Extending his ongoing project of clarifying music's various roles in Western society, Kramer brings to opera his distinctive and pioneering blend of historical concreteness and theoretical awareness.

Opera is legendary for going to extremes, a tendency that has earned it a reputation for unreality. *Opera and Modern Culture* shows the reverse to be true. Kramer argues that for the past two centuries the preoccupation of a group of famous operas with the limits of supremacy and debasement helped to define a normality that seems the very opposite of the operatic. Exemplified in a series of beloved examples, a certain idea of opera—a fiction of opera—has contributed in key ways to the modern era's characterizations of desire, identity, and social order. *Opera and Modern Culture* exposes this process at work in operas by Richard Wagner, who put modernity on the agenda in ways no one after him could ignore, and by the young Richard Strauss. The book continues the initiative of much recent writing in treating opera as a multimedia rather than a primarily musical form. From *Lohengrin* and *The Ring of the Niebelung* to *Salome* and *Elektra*, it traces the rich interplay of operatic visions and voices and their contexts in the birth pangs of modern life.



The Wagner Operas

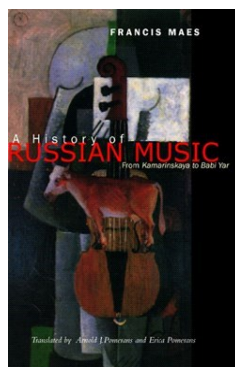
Ernest Newman

9780691027166
\$35.00 : £28.00
Paperback

744 pages | 153mm : 229mm
1992

Music
Princeton University Press

In this classic guide, the foremost Wagner expert of our century discusses ten of Wagner's most beloved operas, illuminates their key themes and the myths and literary sources behind the librettos, and demonstrates how the composer's style changed from work to work. Acclaimed as the most complete and intellectually satisfying analysis of the Wagner operas, the book has met with unreserved enthusiasm from specialist and casual music lover alike. Here, available for the first time in a single paperback volume, is the perfect companion for listening to, or attending, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan and Isolde*, *Die Meistersinger*, the four operas of the Ring Cycle, and *Parsifal*. Newman enriches his treatment of the stories, texts, and music of the operas with biographical and historical materials from the store of knowledge that he acquired while completing his numerous books on Wagner, including the magisterial *Life of Richard Wagner*. The text of *The Wagner Operas* is filled with hundreds of musical examples from the scores, and all the important leitmotifs and their interrelationships are made clear in Newman's lucid prose.



A History of Russian Music

From Kamarinskaya to Babi Yar
Francis Maes, Arnold Pomerans, Erica Pomerans

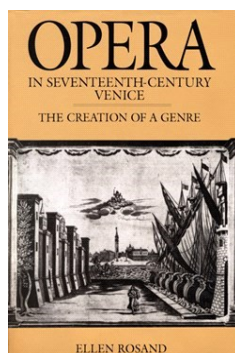
9780520248250
\$34.95 : £27.00
Paperback

441 pages | 6in : 9in
2006

Music
University of California Press

Francis Maes's comprehensive and imaginative book introduces the general public to the scholarly debate that has revolutionized Russian music history over the past two decades. Based on the most recent critical literature, *A History of Russian Music* summarizes the new view of Russian music and provides a solid overview of the relationships between artistic movements and political ideas.

The revision of Russian music history may count as one of the most significant achievements of recent musicology. The Western view used to be largely based on the ideas of Vladimir Stasov, a friend and confidant of leading nineteenth-century Russian composers who was more a propagandist than a historian. With the deconstruction of Stasov's interpretation, stereotyped views have been replaced by a fuller understanding of the conditions and the context in which composers such as Tchaikovsky, Mussorgsky, and Stravinsky created their oeuvres. Even the more recent history of Soviet music, in particular the achievement of Dmitry Shostakovich, is being assessed on new documentary grounds.



Opera in Seventeenth-Century Venice

The Creation of a Genre
Ellen Rosand

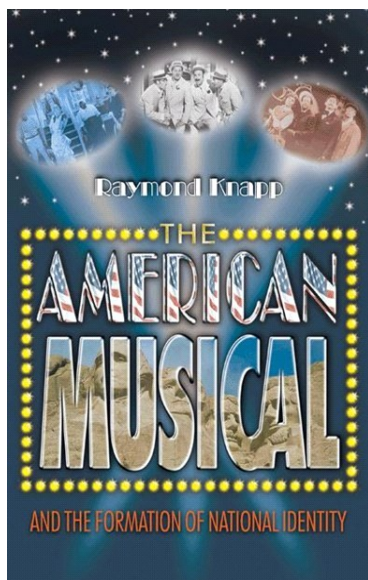
9780520254268
\$57.95 : £45.00
Paperback

710 pages
2007

Music
University of California Press

Ellen Rosand shows how opera, born of courtly entertainment, took root in the special social and economic environment of seventeenth-century Venice and there developed the stylistic and aesthetic characteristics we recognize as opera today. With ninety-one music examples, most of them complete pieces nowhere else in print, and enlivened by twenty-eight illustrations, this landmark study will be essential for all students of opera, amateur and professional, and for students of European cultural history in general.

Because opera was new in the seventeenth century, the composers (most notably Monteverdi and Cavalli), librettists, impresarios, singers, and designers were especially aware of dealing with aesthetic issues as they worked. Rosand examines critically for the first time the voluminous literary and musical documentation left by the Venetian makers of opera. She determines how these pioneers viewed their art and explains the mechanics of the proliferation of opera, within only four decades, to stages across Europe. Rosand isolates two features of particular importance to this proliferation: the emergence of conventions—musical, dramatic, practical—that facilitated replication; and the acute self-consciousness of the creators who, in their scores, librettos, letters, and other documents, have left us a running commentary on the origins of a genre.



The American Musical and the Formation of National Identity

Raymond Knapp

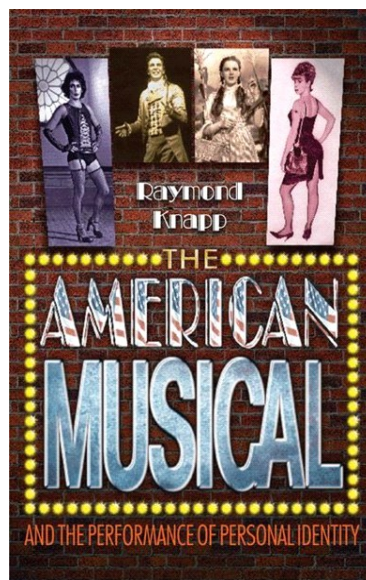
The American musical has achieved and maintained relevance to more people in America than any other performance-based art. This thoughtful history of the genre, intended for readers of all stripes, offers probing discussions of how American musicals, especially through their musical numbers, advance themes related to American national identity.

Written by a musicologist and supported by a wealth of illustrative audio examples (on the book's website), the book examines key historical antecedents to the musical, including the Gilbert and Sullivan operetta, nineteenth and early twentieth-century American burlesque and vaudeville, Tin Pan Alley, and other song types. It then proceeds thematically, focusing primarily on fifteen mainstream shows from the twentieth century, with discussions of such notable productions as *Show Boat* (1927), *Porgy and Bess* (1935), *Oklahoma!* (1943), *West Side Story* (1957), *Hair* (1967), *Pacific Overtures* (1976), and *Assassins* (1991).

The shows are grouped according to their treatment of themes that include defining America, mythologies, counter-mythologies, race and ethnicity, dealing with World War II, and exoticism. Each chapter concludes with a brief consideration of available scholarship on related subjects; an extensive appendix provides information on each show discussed, including plot summaries and song lists, and a listing of important films, videos, audio recordings, published scores, and libretti associated with each musical.

9780691126135
\$29.95 | £25.00
Paperback
384 pages | 152.4mm : 234.95mm
2006

Music / Genres & Styles
Princeton University Press



The American Musical and the Performance of Personal Identity

Raymond Knapp

The American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project.

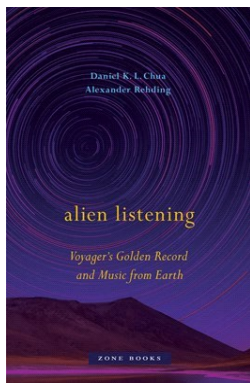
This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the projection of personal identity: operetta, movie musicals, and operatic musicals.

Among the musicals discussed are *Camelot*, *Candide*; *Chicago*; *Company*; *Evita*; *Gypsy*; *Into the Woods*; *Kiss Me, Kate*; *A Little Night Music*; *Man of La Mancha*; *Meet Me in St. Louis*; *The Merry Widow*; *Moulin Rouge*; *My Fair Lady*; *Passion*; *The Rocky Horror Picture Show*; *Singin' in the Rain*; *Stormy Weather*; *Sweeney Todd*; and *The Wizard of Oz*.

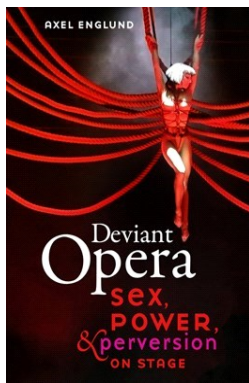
Complementing the author's earlier work, *The American Musical and the Formation of National Identity*, this book completes a two-volume thematic history of the genre, designed for general audiences and specialists alike.

9780691141053
\$35.00 | £28.00
Paperback
480 pages | 152.4mm : 234.95mm
2009

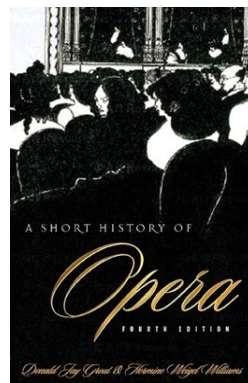
Music / Genres & Styles
Princeton University Press



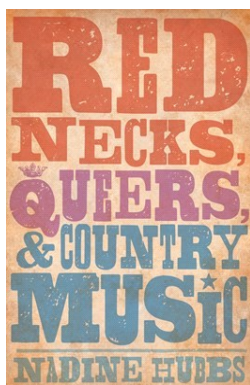
Alien Listening
Voyager's Golden Record and Music from Earth
Daniel K. L. Chua, Alexander Rehding
9781942130536
\$32.00 | £25.00
Hardback | 2021
Music
Zone Books



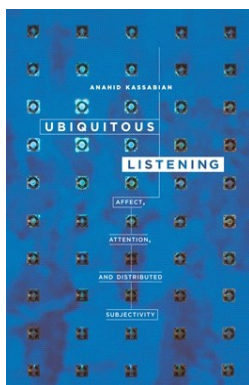
Deviant Opera
Sex, Power, and Perversion on Stage
Axel Englund
9780520343252
\$32.95 | £28.00
Hardback | 2020
Music
University of California Press



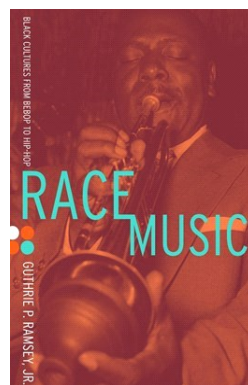
A Short History of Opera
Donald J. Grout, Hermine Weigel Williams
9780231119580
\$60.00 | £48.00
Hardback | 2003
Music
Columbia University Press



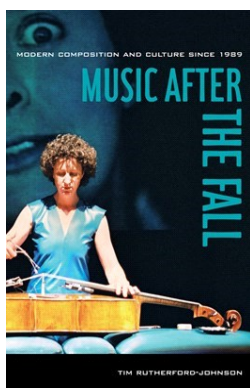
Rednecks, Queers, and Country Music
Nadine Hubbs
9780520280663
\$34.95 | £27.00
Paperback | 2014
Music
University of California Press



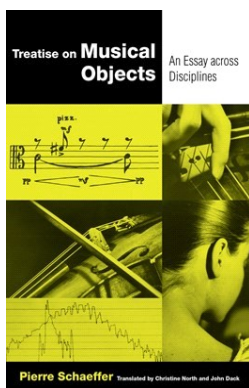
Ubiquitous Listening
Affect, Attention, and Distributed Subjectivity
Anahid Kassabian
9780520275164
\$29.95 | £24.00
Paperback | 2013
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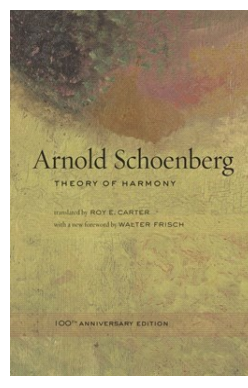
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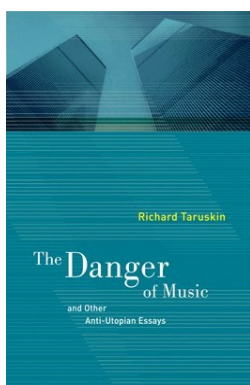
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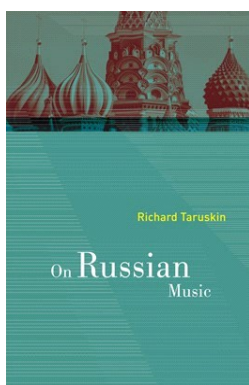
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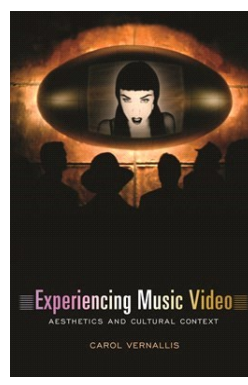
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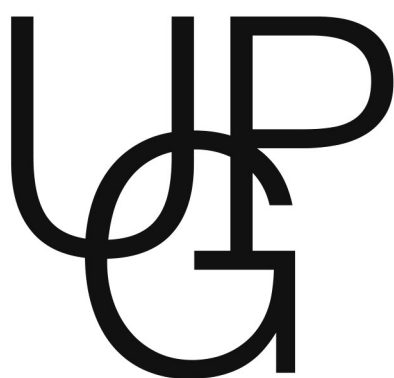
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