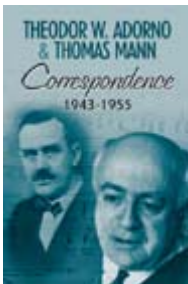


**TITLE : American Klezmer : Its Roots and Offshoots**  
**AUTHOR : Mark Slobin, editor**  
**PUB : CALIFORNIA U PRESS**  
**\$21.95, £12.95 paperback**  
**978-0-520-22718-7**  
**Published August 2002**

Klezmer, the Yiddish word for a folk instrumental musician, has come to mean a person, a style, and a scene. This musical subculture came to the United States with the late-nineteenth-century Jewish immigrants from Eastern Europe. Although it had declined in popularity by the middle of the twentieth century, this lively music is now enjoying recognition among music fans of all stripes. Today, klezmer flourishes in the United States and abroad in the world music and accompany Jewish celebrations. The outstanding essays collected in this volume investigate American klezmer: its roots, its evolution, and its spirited revitalization.

The contributors to American Klezmer include every kind of authority on the subject--from academics to leading musicians--and they offer a wide range of perspectives on the musical, social, and cultural history of klezmer in American life. The first half of this volume concentrates on the early history of klezmer, using folkloric sources, records of early musicians unions, and interviews with the last of the immigrant musicians. The second part of the collection examines the klezmer "revival" that began in the 1970s. Several of these essays were written by the leaders of this movement, or draw on interviews with them, and give firsthand accounts of how klezmer is transmitted and how its practitioners maintain a balance between preservation and innovation.

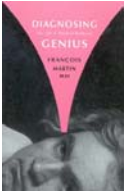


**TITLE : Correspondence : 1943-1955**  
**AUTHRO : THEODOR ADORNO & Thomas Mann**  
**PUB : POLITY PRESS**  
**£25.00 - 2006**  
**ISBN 10: 0745632009**

In December 1945 Thomas Mann wrote a famous letter to Adorno in which he formulated the principle of montage adopted in his novel Doctor Faustus. The writer expressly invited the philosopher to consider, with me, how such a work and I mean Leverkhn's work could more or less be practically realized. Their close collaboration on questions concerning the character of the fictional composers putatively late works (Adorno produced specific sketches which are included as an appendix to the present volume) effectively laid the basis for a further exchange of letters.

The ensuing correspondence between the two men documents a rare encounter of creative tension between literary tradition and aesthetic modernism which would be sustained right up until the novelists death in 1955. In the letters, Thomas Mann openly acknowledged his fascinated reading of Adorno's *Minima Moralia* and commented in detail on the *Essay on Wagner*, which he was as eager to read as the one in the *Book of Revelation* consumes a book which tastes as sweet as honey. Adorno in turn offered detailed observations upon and frequently enthusiastic commendations of Mann's later writings, such as *The Holy Sinner*, *The Betrayed One* and *The Confessions of Felix Krull*. Their correspondence also touches upon issues of great personal significance, notably the sensitive discussion of the problems of returning from exile to postwar Germany.

The letters are extensively annotated and offer the reader detailed notes concerning the writings, events and personalities referred or alluded to in the correspondence.



**TITLE : Diagnosing Genius : The Life and Death of Beethoven**  
**AUTHOR : François Martin Mai**  
**PUB : MCGILL QUEENS U PRESS**  
**\$29.95 – Cloth**  
**2007 - 288pp**  
**9780773531901**

Beethoven's extraordinary ability to compose great music despite severe health problems, including deafness and depression, has puzzled and inspired. In *Diagnosing Genius* François Martin Mai looks at the relationship between Beethoven's health and creativity to show how the composer was able to transcend physical and emotional torment to produce some of the most powerful and beautiful music in Western culture.

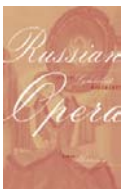
Mai's experience as a physician and psychiatrist serves as a basis for his analysis. Working from the symptoms described in the medical evidence, Beethoven's letters and those of his friends, and the reports of his physicians, Mai compares how Beethoven's health complaints would have been understood and treated within the medical, political, and social climate of both his time and ours. He discusses Beethoven's terminal illness and the resulting autopsy report to consider the roles of alcohol, lead poisoning (based on the toxic levels in his hair), and syphilis in causing his death.

*Diagnosing Genius* also analyses the psychology of creativity. Mai shows that even though Beethoven's infirmities led to physical pain, isolation, and torturous relationships, they enhanced, perhaps even fed, his genius and suggests that other artists may have overcome similar problems.



**TITLE : Television Opera : The Fall of Opera Commissioned for Television**  
**AUTHOR : Jennifer Barnes**  
**PUB : BOYDELL & BREWER**  
**£ - 25.00 - Hardback**  
**Dec/2002 - 136 pages**  
**ISBN: 0851159125**

Television opera - that is, opera commissioned for television - was one of the earliest attempts by television to bridge the distinction between high culture and popular culture: between 1951 and 2002, in Britain and the United States, over fifty operas were commissioned for television. This book discusses three case studies, the first a live broadcast, the second a video recording, and the third a filmed opera made for television: Gian Carlo Menotti's 'Amahl and the Night Visitors' (NBC, 1951; Benjamin Britten's 'Owen Wingrave' (BBC, 1971), taking into account Britten's earlier television experiences with 'The Turn of the Screw' (Associated Rediffusion, 1959) and 'Billy Budd' (NBC, 1952 and BBC 1966); and Gerald Barry's 'The Triumph of Beauty and Deceit' (1995), part of Channel 4's decision in 1989 to embark upon a series of six hour-long television operas. In each case, the composer's response to the demands of television, and his place within the production's hierarchy, are examined; and the effect of the formats and techniques peculiar to television on the process of composing are discussed.



**TITLE : Russian Opera and the Symbolist Movement**  
**AUTHOR : Simon Morrison**  
**PUB : CALIFORNIA U PRESS**  
**\$ 30.00 - hardcover**  
**August 2002 - 374 pages**  
**978-0-520-22943-3**

An aesthetic, historical, and theoretical study of four scores, *Russian Opera and the Symbolist Movement* is a groundbreaking and imaginative treatment of the important yet neglected topic of Russian opera in the Silver Age. Spanning the gap between the supernatural Russian music of the nineteenth century and the compositions of Prokofiev and Stravinsky, this exceptionally insightful and well-researched book explores how Russian symbolist poets interpreted opera and prompted operatic innovation. Simon Morrison shows how these works, though stylistically and technically different, reveal the extent to which the operatic representation of the miraculous can be translated into its enactment. Morrison treats these largely unstudied pieces by canonical composers: Tchaikovsky's *Queen of Spades*, Rimsky-Korsakov's *Legend of the Invisible City of Kitezh* and the *Maiden Fevroniya*, Scriabin's unfinished *Mysterium*, and Prokofiev's *Fiery Angel*. The chapters, revisionist studies of these composers and scores, address separate aspects of Symbolist poetics, discussing such topics as literary and musical decadence, pagan-Christian syncretism, theurgy, and life

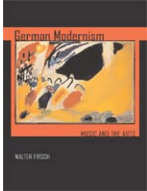
creation, or the portrayal of art in life. The appendix offers the first complete English-language translation of Scriabin's libretto for the Preparatory Act.

**TITLE : Noyses, sounds, and sweet aires: Music in Early Modern England**

**AUTHOR : Jessie Ann Owens**

**PUB : WASHINGTON U PRESS**

**\$ 35.95 – PB 2007 - 222 pages 0295986565**



**TITLE : German Modernism : Music and the Arts**

**AUTHOR : Walter Frisch**

**PUB : CALIFORNIA U PRESS**

**\$24.95 – paperback**

**2005 - 332 pages**

**978-0-520-25148-9**

In this pioneering, erudite study of a pivotal era in the arts, Walter Frisch examines music and its relationship to early modernism in the Austro-German sphere. Seeking to explore the period on its own terms, Frisch questions the common assumption that works created from the later 1870s through World War I were transitional between late romanticism and high modernism. Drawing on a wide range of examples across different media, he establishes a cultural and intellectual context for late Richard Wagner, Richard Strauss, Gustav Mahler, and Arnold Schoenberg, as well as their less familiar contemporaries Eugen d'Albert, Hans Pfitzner, Max Reger, Max von Schillings, and Franz Schreker.

Frisch explores "ambivalent" modernism in the last quarter of the nineteenth century as reflected in the attitudes of, and relationship between, Nietzsche and Wagner. He goes on to examine how naturalism, the first self-conscious movement of German modernism, intersected with musical values and practices of the day. He proposes convergences between music and the visual arts in the works of Brahms, Max Klinger, Schoenberg, and Kandinsky. Frisch also explains how, near the turn of the century, composers drew inspiration and techniques from music of the past--the Renaissance, Bach, Mozart, and Wagner. Finally, he demonstrates how irony became a key strategy in the novels and novellas of Thomas Mann, the symphonies of Mahler, and the operas of Strauss and Hofmannsthal.



**TITLE : She Bop II : The Definitive History of Women in Rock, Pop and Soul**

**AUTHOR : Lucy O'Brien**

**PUB : CONTINUUM**

**£10.99 - paperback**

**Oct 2003 - 544 Pages ISBN: 0826472087**

Popular music grew out of ragtime, vaudeville and the blues to become global mass entertainment. Women like Ma Rainey and Bessie Smith were the original pop divas, yet eighty years after they blazed a trail, have their successors achieved the recognition and affirmation they deserve? Or has the only way to success been to slot into saleable images of the cute baby or sexy chanteuse? This is the story of women as creators and innovators, aiming to provide a history of women in rock, pop and soul - on stage, on camera and working behind the scenes in a male-dominated industry. This edition contains an extra chapter and interviews covering trends such as Girlpower



**TITLE : The Truman and Eisenhower Blues : African-American Blues and Gospel Songs, 1945-1960**

**AUTHOR : Guido van Rijn**

**PUB : CONTINUUM**

**£30.00 - paperback**

**Feb 2004 - 240 Pages ISBN: 0826456588**

Twenty-six of the songs discussed in the text are available on a CD produced by Agram Blues (ABCD 2018) to accompany this book. Digitally remastered and featuring full liner notes by the author, the CD is a unique historical document of the Truman and Eisenhower presidencies. For full details and order information, please contact Guido van Rijn at Prins Mauritslaan 95, 2051 KC Overveen, Netherlands. Email: [guido@worldonline.nl](mailto:guido@worldonline.nl) Guido van Rijn presents a fascinating and exhaustive account of the gospel and blues music of the immediate postwar period, shedding much light on the civil rights situation of the time and the experience of segregation as well as events such as the Atom Bomb, the Cold War, Korea and

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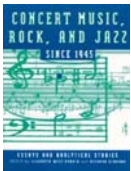
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of course the Republican victory in 1956. He concentrates on songs that comment on contemporary political events and issues during a crucial time in the shaping of black consciousness in America. In doing so he uncovers a hidden black history of the eve of the emergence of the civil rights movement -- a deep insight into the lives and opinions of people who had few other outlets of expression



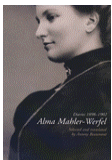
**TITLE : Lullaby of Birdland : The Autobiography of George Shearing**  
**AUTHOR : George Shearing & Alyn Shipton**  
**PUB : CONTINUUM**  
**£14.99 - 272 Pages Apr 2005 - paperback**  
**ISBN: 0826417248**

Pianist George Shearing is that rare thing, a European jazz musician who became a household name in the US, as a result of the “Shearing sound”—the recordings of his historic late 1940s quintet. Together with his unique “locked hands” approach to playing the piano, Shearing’s quintet with guitar and vibraphone in close harmony to his own playing revolutionized small group jazz, and ensured that after seven years as Melody Maker’s top British pianist, he achieved even greater success in America. His compositions have been recorded by everyone from Sarah Vaughan to Miles Davis, and his best known pieces include “Lullaby of Birdland”, “She” and “Conception”. His story is all the more remarkable because Shearing was born blind. His candid reminiscences include a behind the scenes experience of New York’s 52nd Street in its heyday, as well as memories of a vast roll-call of professional colleagues that includes all the great names in jazz.



**TITLE : Concert Music, Rock, and Jazz Since 1945 : Essays and Analytical Studies**  
**AUTHOR : Edited by Elizabeth West Marvin & Richard Hermann**  
**PUB : ROCHESTER U PRESS**  
**£ 17.99 – Paperback 2002 - 248 pages**  
**ISBN: 1580460968**

Modern musical-analytical techniques are applied to a wide range of Western music, disregarding barriers between different kinds of music. Topics discussed fall into three sections: compositional poietics (poietics being the pre-compositional activities of composer theorists); structuralist approaches, extending musical-theoretical research to new repertoires; and musical-analysis employing techniques from other disciplines. The essays in this volume present current research into a wide range of Western music, disregarding barriers between different kinds of music, and drawing on modern musical-analytical techniques to draw together the varied subjects they explore



**TITLE : DIARIES 1898–1902 : Alma Mahler-Werfel**  
**AUTHOR : Antony Beaumont (Editor)**  
**PUB : CORNELL U PRESS**  
**\$25.95 – paper 2000 - 494 pages**  
**ISBN: 978-0-8014-8664-7**

The manuscript of Alma Mahler’s Diaries, a pile of old exercise books, lay unread and seemingly illegible in the library of an American university. In search of the truth about Alma and Alexander Zemlinsky, Antony Beaumont read them--and found what he was looking for. But he found far more: the authentic saga of one of the century’s most charismatic personalities. The Diaries depict in intimate detail the four years during which Alma grew from adolescence into womanhood.

Opening with her first, heady affair with Gustav Klimt, they break off shortly before her marriage to Gustav Mahler. “To me,” writes Beaumont, “reading The Diaries is like raising a curtain, behind which stands the Vienna of 1900 in all its majesty, and so close that one can almost reach out and touch it. The vitality of everyday life, eye-witness accounts of significant artistic events, unique insights into the behavioral patterns and linguistic conventions of homo austriacus--all these serve to make the book unique.”

Having come to grips with Alma’s handwriting, Beaumont and his coeditor for the German edition, Susanne Rode-Breyman, added meticulously researched commentaries and annotations. The German edition was published in the autumn of 1997