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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.

*Made in Italy* serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Italian popular music. Each essay, written by a leading scholar of Italian music, covers the major figures, styles, and social contexts of pop music in Italy and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Italian popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Themes; Singer-Songwriters; and Stories.

There has been a long-standing and mutually-informing association between psychoanalysis, literature and the arts. Surprisingly, given the oral/aural basis of the 'talking cure', music has largely been overlooked by psychoanalysis. Notably, neuroscientific research investigating music reception and production has been steadily increasing in range and scope over the years. However, in order to avoid confounding factors, empirical studies have focused primarily on non-vocal music. Remarkably, operatic vocal music has not featured prominently in either field. Yet the multi-dimensional, multi-layered nature of opera, which fuses together a number of different arts, would appear to provide fertile soil for both disciplines. This book aims to fill that gap, providing a stepping stone for further research. It leverages the individual strengths of psychoanalysis and neuroscience both separately and jointly as the inter-discipline of neuropsychology. By combining various theories of mind with knowledge about music processing in the brain, this book comprehensively examines the operatic reception experience, providing an account in subjective as well as objective terms. It explores the bittersweet enjoyment of operatic vocal music, which can literally move an operaphile to tears. The explanation for this may be found in a number of subjective dynamics that are unique to the reception of opera, rather than in any distinct objective neural processes, which are common to the reception of all music. These subjective dynamics, which are recruited during neural processing, are triggered by the equally unique features of the operatic voice, in combination with a number of auxiliary elements that are specific to opera. This book will be of interest to academics in a broad range of science and arts disciplines related to music perception and performance, such as music psychology and operatic performance. It may also appeal to passionate operaphiles who wish to understand what drives their addiction!

Revised and expanded edition with collector's CD and photographs

This book reviews the period from the unification of Italy to the fascist era through significant Neapolitan performers such as

Gilda Mignonette and Enrico Caruso. It traces the transformation of a popular tradition written in dialect into a popular tradition, written in Italian, that contributed to the production of "American" identity.

This book constitutes both a study and a historical musicological analysis of Sir William Walton's Violin Concerto, treating the form of the violin concerto in general in England, as it developed between 1900 and 1940, taking into consideration the works of Charles Villiers Stanford, Edward Elgar, Samuel Coleridge-Taylor, Frederick Delius, Ralph Vaughan Williams, Arthur Somervell, Arnold Bax and Benjamin Britten. The study is divided into three parts: - The Violin Concerto in England between 1900-1920: Stanford, Elgar, Coleridge-Taylor, Delius. - The Violin Concerto in England between 1920 and 1940: Vaughan Williams, Somervell, Bax, Britten. - William Walton's Violin Concerto The book opens with a brief description of the form of the Violin Concerto between the 19th and 20th centuries in Europe. This description is intended to provide both a familiarity with the fundamental characteristics of this musical form during the period under examination, and the beginning of a comparison between different national compositional styles. Each section is introduced with a portrait of the historical musical character in England during the respective period, and presents, after a biographical introduction to the respective composers, a formal structural, harmonic and aesthetic analysis (this analysis being embedded within a general discussion of the concertos themselves). In addition, a study of the technical and interpretative aspects of the concerto and a reflection on the relationship between composer and performer form part of the analysis. At the close of each section a comparative overview is also given. The first and second parts are developed entirely in relation to the third, which treats, exclusively and in considerable depth, Sir William Walton's Violin Concerto, the work to which the greatest attention is devoted. The appendix provides various unpublished texts concerning some of the concertos treated (with particular reference to Walton's) that were gathered during research. It is hoped that these will prove useful in enriching and completing a reflection, begun in the book, on the decidedly performative and interpretative aspect of violin music produced by British composers in the first half of the 20th century. Currently there are no modern texts that approach the violin concertos of this period in an exhaustive way. This text proposes to fill the gap, drawing the attention of scholars, musicologists and musicians to the appeal of this repertoire, composed of works of great artistic value that have been, for too long, unjustly forgotten. The volume will be useful to university and conservatory students, musicologists, composers, violinists and musicians in general, in as much as it treats, in specialized yet accessible language, the aspects of the concerto that are of interest to the author. The study is enriched by the inclusion of unpublished documents (letters and essays written by both the composers themselves and by those to whom the concertos were dedicated), that will help to illuminate the myriad cultural and personal circumstances that fed and gave life to these great works.