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Summer 2018 Catalogue



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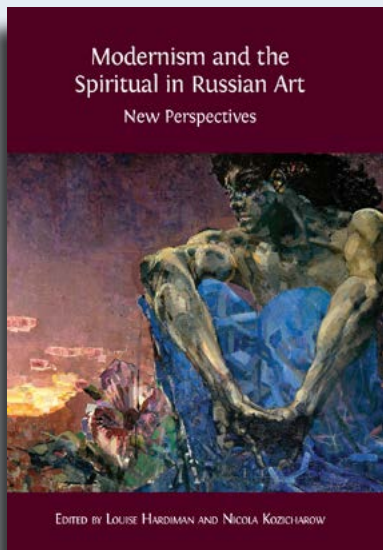
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<https://doi.org/10.11647/OBP.0115>
 2017 | 254 x 178 mm | 318 pp. | 89 colour ill.

Modernism and the Spiritual in Russian Art

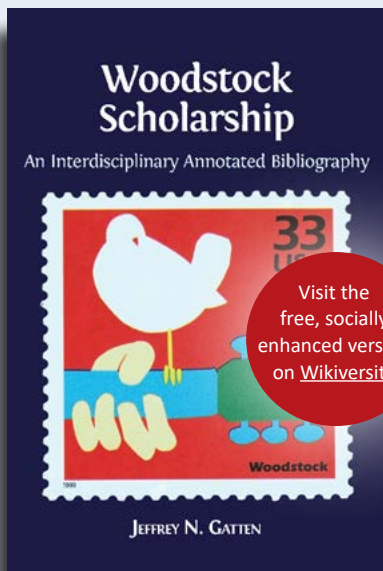
New Perspectives

EDITED BY LOUISE HARDIMAN AND NICOLA KOZICHAROW



This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid-twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names, such as Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova, and introduce less well-known figures, such as the Georgian artists Ucha Japaridze and Lado Gudiashvili, and the craftswoman and art promoter Aleksandra Pogosskaia.

Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture, and religion, and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions.



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<https://doi.org/10.11647/OBP.0105>
 2016 | 234 x 156 mm | 194 pp. | 6 b&w ill.

Woodstock Scholarship

An Interdisciplinary Annotated Bibliography

JEFFREY N. GATTEN



A painstakingly researched and highly comprehensive survey of a wide range of documents covering a unique event. Woodstock Scholarship will be extensively used by scholars, students, librarians and anybody interested in popular music culture for many years to come.

—Professor Andy Bennett, Griffith University, Australia

Since August 1969, the Woodstock Music and Art Fair looms large when recounting the history and impact of the baby boom generation and the societal upheavals of the Sixties. Scholars study the sociological, political, musical, and artistic impact of the event and use it as a cultural touchstone when exploring alternative perspectives or seeking clarity. This interdisciplinary annotated bibliography records the details of over 400 English-language resources on the Festival, including books, chapters, articles, websites, transcriptions and videos. Divided into six main subsections—Culture & Society, History, Biography, Music, Film, Arts & Literature—for ease of consultation Woodstock Scholarship sheds light on all facets of a key happening in our collective history.

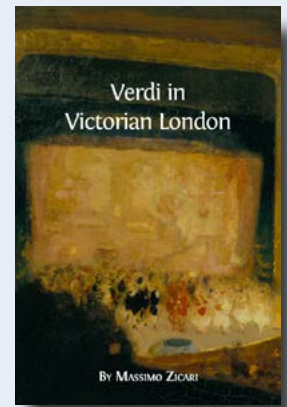
Providing full bibliographical details and concise, informative annotation for each entry, *Woodstock Scholarship* is an essential tool for students, scholars, teachers, and librarians in all these areas, as well as for anyone seeking a deeper understanding of both the Woodstock Music and Art Fair phenomenon and of the confluence of music, commerce and politics.

Verdi in Victorian London

MASSIMO ZICARI



Now a byword for beauty, Verdi's operas were far from universally acclaimed when they reached London in the second half of the nineteenth century. Why did some critics react so harshly? Who were they and what biases and prejudices animated them? When did their antagonistic attitude change? And why did opera managers continue to produce Verdi's operas, in spite of their alleged worthlessness? Massimo Zicari's *Verdi in Victorian London* reconstructs the reception of Verdi's operas in London from 1844, when a first critical account was published in the pages of *The Athenaeum*, to 1901, when Verdi's death received extensive tribute in *The Musical Times*. In the 1840s, certain London journalists were positively hostile towards the most talked-about representative of Italian opera, only to change their tune in the years to come. Zicari charts this entire cultural constellation. For students, scholars and plain readers alike, this book is an illuminating addition to the study of music reception.



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2016 | 234 x 156 mm | 360 pp. | 18 b&w ill.

A Musicology of Performance

Theory and Method Based on Bach's Solos for Violin

DOROTTYA FABIAN



This book examines the nature of musical performance. In it, Dorothea Fabian explores the contributions and limitations of some of these approaches to performance, be they theoretical, cultural, historical, perceptual, or analytical. Through a detailed investigation of recent recordings of J. S. Bach's Six Sonatas and Partitas for Solo Violin, she demonstrates that music performance functions as a complex dynamical system. Only by crossing disciplinary boundaries, therefore, can we put the aural experience into words. *A Musicology of Performance* provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures. Fabian provides a case study in the repertoire, while presenting new insights into the state of baroque performance practice at the turn of the twenty-first century. Through its wealth of audio examples, tables, and graphs, the book offers both a sensory and a scholarly account of musical performance. These interactive elements map the connections between historically informed and mainstream performance styles, considering them in relation to broader cultural trends, violin schools, and individual artistic trajectories. *A Musicology of Performance* is a must read for academics and post-graduate students and an essential reference point for the study of music performance, the early music movement, and Bach's opus.



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<https://doi.org/10.11647/OBP.0064>
2015 | 234 x 156 mm | 364 pp.
27 colour ill. | 48 embedded audio files

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EDITED BY FRANCESCA ORSINI AND KATHERINE BUTLER SCHOFIELD

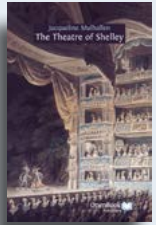




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