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KEY=ENGLISH - DEANDRE GIOVANNA

Bibliographic Guide to Dance

In the Street

Democratic Action, Theatricality, and Political Friendship

Oxford University Press If there is one thing that people agree about concerning the massive, leaderless, spontaneous protests that have spread across the globe over the past decade, it's that they were failures. The protesters, many claim, simply could not organize; nor could they formulate clear demands. As a result, they failed to bring about long-lasting change. *In the Street* challenges this seemingly forgone conclusion. It argues that when analyses of such events are confined to a framework of success and failure, they lose sight of the on-the-ground efforts of political actors who demonstrate, if for a fleeting moment, that another way of being together is possible. The conception of democratic action developed here helps us see that events like Occupy Wall Street, the Gezi uprising, or the weeks-long protests that took place all around the US after George Floyd's killing by the police are best understood as democratic enactments created in and through "intermediating practices," which include contestation, deliberation, judging, negotiation, artistic production, and common use. Through these intermediating practices, people become

"political friends"; they act in ways other than expected of them to reach out to others unlike themselves, establish relations with strangers, and constitute a common amidst disagreements. These democratic enactments are fleeting, but what remains in their aftermath are new political actors and innovative practices. The book demonstrates that the current obsession with the "failure" of spontaneous protests is the outcome of a commonly accepted way of thinking about democratic action, which casts organization as a technical matter that precedes politics and moments of spontaneous popular action as sudden explosions. The origins of this widely shared understanding lie in Jean-Jacques Rousseau's conception of popular sovereignty, shaped by his rejection of theatricality and idealization of immediacy. Insofar as contemporary thinkers see democratic moments as the unmediated expressions of people's will and/or instantaneous eruptions, they, like Rousseau, reduce spontaneity to immediacy and erase the rich and creative practices of political actors. In the Street counters this Rousseauian influence by appropriating Aristotle's notion of "political friendship," and developing an alternative conceptualization of democratic action through a close reading of Antonio Negri, Jürgen Habermas, and Jacques Rancière and the global protests of 1968 that inspired these thinkers and their work.

Character Sketches of Romance,
Fiction and the Drama

The Opera Quarterly

Continuo

Music of Three More Seasons,
1977-1980

Alfred A. Knopf

High Fidelity/Musical America

Bulletin of the Public Library of the

City of Boston ...

High Fidelity & Audiocraft

Contains "Records in review."

Cyclopedia of Music and Musicians:

Naaman-Zwillingsbrüder

Music, Books on Music, and Sound
Recordings

Authors and Their Works with Dates

International Dictionary of Opera: L-
Z

Detroit : St. James Press

The Penguin Guide to Compact
Discs

The New International
Encyclopaedia

The New International
Encyclopædia

The New International Encyclopædia

Records in Review

The Cambridge Companion to Ballet

Cambridge University Press A collection of essays by international writers on the evolution of ballet.

Opera

A Research and Information Guide

Routledge Covering over 320 composers and 43 countries, this book will be invaluable to opera scholars, researchers and serious listeners throughout the world.

Opera

Gramophone

Opera, Emotion, and the Antipodes Volume II

Applied Perspectives: Compositions and Performances

Routledge There can be little doubt that opera and emotion are inextricably linked. From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera's staging to the reactions and critiques of audience members, emotion is omnipresent in opera. Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera's ability to move emotions. Taking Australia as a case study, this two-volume collection of extended essays demonstrates that emotional experiences, discourses, displays and expressions do not share universal significance

but are at least partly produced, defined, and regulated by culture. Spanning approximately 170 years of opera production in Australia, the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time. Volume I adopts an historical, predominantly nineteenth-century perspective, while Volume II applies historical, musicological, and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty-first century. With final chapters pulling threads from the two volumes together, *Opera, Emotion, and the Antipodes* establishes a model for constructing emotion history from multiple disciplinary perspectives.

Bulletin [1908-23]

French Works in English

Translation: 1771-1780

Catalogue of the Allen A. Brown
Collection of Music in the Public
Library of the City of Boston

The New Grove Dictionary of Music
and Musicians: Pohlman to Recital

British Music Yearbook

French Works in English Translation

Music Journal

Fanfare

The Gramophone

The Penguin Opera Guide

Catalogue

The Hutchinson Concise Dictionary of Music

Taylor & Francis The Hutchinson Concise Dictionary of Music, in 7,500 entries, retains the breadth of coverage, clarity, and accessibility of the highly acclaimed Hutchinson Encyclopedia of Music, from which it is derived.

Ovation

The Illustrated London News

Jean-Jacques Rousseau's Doctrine of the Arts

Herbert Lang Et Company Ag This is the first book to set out comprehensively Rousseau's theoretical statements on the arts: music and opera, theatre, fiction, poetry, the visual arts and dance. These statements are seen in terms of the phases of his intellectual development: the early years, the social criticism of the 1750s, the future-orientated theory of Emile and other texts, and finally the increasing self-scrutiny. This approach, conscious at all times of the element of personal commitment in his thinking, permits a sympathetic understanding, if not a resolution, of the famous paradoxes. The chief of these, his simultaneous condemnation and practice of drama, music and literature, is seen less as a personal contradiction than as a pointer to the ills of society which outrage him. Despite the huge social, political and economic upheavals since his death in 1778, Rousseau emerges as a thinker who has much to teach those concerned for the health of the arts in a modern world and for the moral values which attend them.

Opera

An Encyclopedia of World Premieres and Significant Performances, Singers, Composers, Librettists, Arias and Conductors, 1597-2000

McFarland This encyclopedia includes entries for 1,153 world premiere (and other significant) performances of operas in Europe, the United States, Latin America and Russia. Entries offer details about key persons, arias, interesting facts, and date and location of each premiere. There is a biographical dictionary with 1,288 entries on historical and modern operatic singers, composers, librettists, and conductors. Fully indexed and with a bibliography.

New York Magazine

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.