

LA GAIA SCIENZA

Klavierquartett Es-Dur, op. 47 by R. Schumann

FEDERICA VALLI *Forte Piano*

STEFANO BARNESCHI *Violin*

MARCO BIANCHI *Viola*

PAOLO BESCHI *Cello*

URI CAINE ENSEMBLE

Dichterliebe op. 48 after R. Schumann

adapted by Uri Caine

URI CAINE *Piano*

DAVID GILMORE *Guitar*

MARK LEDFORD *Vocals*

AND DAVID MOSS *Vocals*

SHULAMITH WECHTER CAINE *Poet*

JULIE PATTON *Poet*

MARIKO TAKAHASHI *Narration*

A Production of Winter & Winter, Producer: Stefan Winter

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Love Fugue

Maurice Hinson, Wesley Roberts



Love Fugue:

Lovemaps John Money, 2012-02-29 The word lovemap was first used by Dr John Money in lectures at Johns Hopkins University in 1980 to symbolize the neutral template expressed in every individual's sexuorotic fantasies and practices. The word connotes our often subconscious pattern of erotic yearnings and desire. Each of us has a distinctive lovemap as different and individual as a fingerprint. In this book Dr Money outlines healthy lovemap development as well as lovemap pathology: lovemaps gone awry. Such pathology falls into three categories: hypophilia, sexual dysfunction such as impotence, hyperphilia, erotomania, and paraphilia, perversions. Paraphilia, another term coined by Money from the Latin para (away from) what is expected, and philia (love) can range from those that are playful and harmless to those that are bizarre and deadly. Presenting case histories, *Lovemaps* describes the sexual practices of several patients and subsequent treatments of their paraphilias. Money pioneered the application of the hormone MPA or Depo Provera to treat repeat sex criminals. He believes he has proved that science can prevent paraphilic sex offending as is the case for other physiological diseases. *Lovemaps* and its stirring accounts of lovemap pathology in case histories, which are indexed under paraphilia, can be invaluable tools for those in the fields of sexology, child psychology, clinical psychology, criminology, and with its comprehensive glossary, the general reader in short, anyone interested in human sexual development. *The Literary World*, 1888 Prism George C.

Chesbro, 2017-11-14 The author of the *Mongo Mysteries* reveals the interior life of a troubled writer in this deeply personal autobiographical novel. At the age of fifty-eight, author Garth Fugue is adrift. For the last forty years, he has poured his soul into twenty-three novels and countless short stories, all filled with murder and mayhem. By delving into the troubled minds of his characters, he has kept his own demons at bay. Now Garth is at a crossroads. Despite his floundering literary career, he is attempting to write his magnum opus while simultaneously teaching at a children's psychiatric hospital. As he decides what to write about, Garth must ultimately wrestle with his own beliefs about humanity, morality, and the meaning of it all. In this insightful novel, George C. Chesbro exposes a fictional writer's tortured mind and, in doing so, divulges the struggles of the real, complicated man best known for penning quirky mysteries and pulpy thrillers. It is an intimate invitation not to be missed.

The Secret Drama of Shakespeare's Sonnets Unfolded Gerald Massey, 1872 **Even Though We're Adults Vol. 6** Takako Shimura, 2023-06-13 It's finally time. Ayano tells her parents that she has left Wataru and has fallen for someone else. And that someone is a woman. When the news breaks, Wataru finally gives up on trying to make things work, which means the wall between Ayano and Akari's love has now been knocked down. Meanwhile, Eri struggles with her feelings for a married man. Is there a way out of this labyrinth for anyone? The Secret Spring Frank Morton, 1919 Another Love Asma Abbas, 2018-10-15 In a time when our loves feel conscripted and exhausted by what we often do not remember desiring, *Another Love: A Politics of the Unrequited* explores the form, method, imperatives, and inflections of love in the global post-colony and offers a way to re-apprehend and re-inscribe love in an anticolonial, materialist, and nonfascist politics and

aesthetics The figure of the unrequited is invoked as a symptom of a brutally loveless yet effusively sentimentalized era and also as an ineluctable yet very concrete political location in the face of both the intensifying external realities of war occupation apartheid austerity and terror as well as the increasingly normalized internalizations of ordinary imperialism nationalism neoliberalism fascism and colonialism all of which seem bent on extinguishing the possibility of relation itself The book asks that we look at practices of love and other material labors that yield and sustain these realities within complex lifeworlds indeed those which sustain entire systems of our subjection extraction and disposability such as colonialism capitalism liberalism and fascism as lifeworlds especially when given dominant forms of recognition affection embrace and belonging are unacceptable or even repulsive Distancing itself from shortcuts afforded by love's abstract forms deployed in ethical and moral discourses that at once elevate it yet wholly reduce it to a timeless apolitical essence Another Love sees love as a material and political relation to time and space signaling willed and unwilled shifts in historical reality in societies juggling various wars and annihilations It maintains that love is something in and with which we confess our complicities not only with but also against hegemonic notions of belonging devotion martyrdom hospitality publicity collectivity and solidarity nurtured and harvested under capital and colony The longing and the love missed by the pernicious and reactionary politics both of liberal democracy and the incidental fascisms that it claims to set out to fix can give us clues into past present and future moments of rebellion resistance rejection and redemption that are crucial to a liberatory anticolonial and antifascist politic and to rethinking attachment desire and relation itself

Mercy, Mercy Me Michael Eric Dyson, 2008-08-01 Twenty years after his murder at the hands of his own father Marvin Gaye continues to define the hopes and shattered dreams of the Motown generation A performer whose career spanned the history of rhythm and blues from doo wop to the sultriest of soul music Gaye's artistry magnified the contradictions that defined America's coming of age in the tumultuous 1970s In his most searching and ambitious work to date acclaimed critic Michael Eric Dyson illuminates both Marvin Gaye's stellar achievements and stunning personal decline and offers an unparalleled assessment of the cultural and political legacy of R B on American culture Through interviews with those close to Gaye from his musical beginnings in a black church in Washington D C to his days as a ladies man in Motown's stable of young singers from the artistic heights of the landmark album *What's Going On* to his struggles with addiction and domestic violence Dyson draws an indelible portrait of the tensions that shaped contemporary urban America economic adversity the drug industry racism and the long legacy of hardship Published to coincide with the twentieth anniversary of Gaye's death in 1984 and infused with the soulful prose that has become Michael Eric Dyson's trademark *Mercy Mercy Me* is at once a celebration of an American icon whose work continues to inspire and a revelatory and incisive look at how a lost generation's moods music and moral vision continue to resonate today

Sex & Drugs & Rock & Roll and Nursing Raymond Moore, 2024-06-03 When you read about what I got up to I know you'll probably think I got what I deserved You're right I totally agree Many of you won't like me no doubt and

that's ok I understand I really do I'm not all bad though I left the Isle of Skye in the early eighties to start my nursing course in Edinburgh and it's fair to say that I embraced the Capital City's temptations with arms wide open When I moved into a shared flat I met Bill a musician and got involved with his band Low Down you know helping them out doing a bit of driving and humping gear it was great fun Low Down was truly phenomenal Man I totally loved their music We took drugs I mean I took drugs Nothing heavy like just recreational and I met a lot of girls who I didn't treat right and I'm not proud of my behaviour that's the truth Look nursing was a female dominated profession and male nurses were thin on the ground the opportunities for getting up to mischief were many I worked hard and played harder A lot of stuff I regret now Especially what I did to Lisa and others Anyway it couldn't last could it They way I was living something had to give And it did *Guide to the Pianist's Repertoire* Maurice Hinson, Wesley Roberts, 2024-06-06 *Guide to the Pianist's Repertoire* continues to be the go to source for piano performers teachers and students Newly updated and expanded with more than 250 new composers this incomparable resource expertly guides readers to solo piano literature and provides answers to common questions What did a given composer write What interesting work have I never heard of How difficult is it What are its special musical features How can I reach the publisher New to the fourth edition are enhanced indexes identifying black composers women composers and compositions for piano with live or recorded electronics a thorough listing of anthologies and collections organized by time period and nationality now including collections from Africa and Slovakia and expanded entries to account for new material works and resources that have become available since the third edition including websites and electronic resources The newest Hinson will be an indispensable guide for many years to come *Literary World; Choice Readings from the Best New Books, with Critical Reviews*, 1888 **Quorsum?** Frederick William Ragg, 1894 *The Bath Fugues* Brian Castro, 2009 From one of Australia's most lauded writers comes a wonderfully wrought work melding intrigue romance comedy and deception A melancholy sadness which courts by never surrenders to despair Taking the form of three interwoven novellas the first centred on an aging art forger the second on a Portuguese poet opium addict and art collector the third on a mysteriously well connected doctor who has built an art gallery in tropical Queensland A must for all good bookstores

No Free Sleeping Donald Parenzee, Alan Finlay, 1998-11-26 This threesome reflects seemingly quite different sensibilities but running underground are common sources primarily a genuine sense of observation and empathy Parenzees fine delineation of detail his ideological openness but strong sense of justice link well with Vonani Bilas makoya poetry rendered largely in Xitsonga with English translations This poetry that rails in its own manner against money madness and apartheid barbarism stands apart from Finlays quieter voice but both command reflection After all it is a phrase in a Finlay poem that titles this anthology Finlays work in general contains images of dissolution in a search for meaning from suffering *The History of Pianoforte Music* Herbert Westerby, 1924 *Musical News*, 1891 **Off Broadway Musicals, 1910-2007** Dan Dietz, 2010-03-10 Despite an often unfair reputation as being less popular less successful or less refined than

their bona fide Broadway counterparts Off Broadway musicals deserve their share of critical acclaim and study A number of shows originally staged Off Broadway have gone on to their own successful Broadway runs from the ever popular A Chorus Line and Rent to more off beat productions like Avenue Q and Little Shop of Horrors And while it remains to be seen if other popular Off Broadway shows like Stomp Blue Man Group and Altar Boyz will make it to the larger Broadway theaters their Off Broadway runs have been enormously successful in their own right This book discusses more than 1 800 Off Broadway Off Off Broadway showcase and workshop musical productions It includes detailed descriptions of Off Broadway musicals that closed in previews or in rehearsal selected musicals that opened in Brooklyn and in New Jersey and American operas that opened in New York along with general overviews of Off Broadway institutions such as the Light Opera of Manhattan The typical entry includes the name of the host theater or theaters the opening date and number of performances the production s cast and creative team a list of songs a brief plot synopsis and general comments and reviews from the New York critics Besides the individual entries the book also includes a preface a bibliography and 21 appendices including a discography filmography a list of published scripts and lists of musicals categorized by topic and composer

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