

# Contents

<i>Acknowledgements</i>	vii
<i>Introduction</i>	ix
<i>Published Writings</i>	xix

## **PART ONE    AURALITY**

1. On Reading Adorno Hearing Schubert (2005)	3
2. Opera, Aesthetic Violence, and the Imposition of Modernity: <i>Fitzcarraldo</i> (2007)	11
3. 'Everybody's Lonesome for Somebody': Age, the Body, and Experience in the Music of Hank Williams. [Co-authored with George Lipsitz] (1990)	33
4. Gender Sonics: The Voice of Patsy Cline (forthcoming, 2008)	49

## **PART TWO    VISUALITY**

5. The Prodigal Son: Teniers and Ghezzi (1974)	63
6. <i>Concert in a House</i> : Musical Iconography and Musical Thought (1979)	75
7. Imagery, Musical Confrontation and Cultural Difference in Early 18th-Century London (1986)	91
8. Male Agony: Awakening Conscience (1993)	111
9. The Musician of the Imagination (2004)	143

## **PART THREE    PRACTICE**

10. Music Teachers of Upper-Class Amateur Musicians in Eighteenth-Century England (1985)	179
11. Music and the Body: Dance, Power, Submission (1988)	205

**PART FOUR UTOPIA**

12. Nature and Exile: Adorno, Mahler and the Appropriation of Kitsch (2005)	247
13. Four Hands, Once Again [ <i>by Theodor W. Adorno, translated by Jonathan Wipplinger</i> ] (2005)	
Four Hands, Three Hearts: A Commentary (2005)	263
14. Music 'pushed to the edge of existence' (Adorno, Listening, and the Question of Hope) (2005)	285
<i>Index</i>	327