

Gramophone Magazine July 2015 True

*With contributions from a range of internationally known early music scholars and performers, Tess Knighton and David Fallows provide a lively new survey of music and culture in Europe from the beginning of the Christian era to 1600. Fifty essays comment on the social, historical, theoretical, and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles, research sources, and performance practices of the medieval and Renaissance periods.*

*Essays and memoirs by and about one of Britain's leading symphonists. A lively collection by contributions from Roger Scruton, Judith Weir, John McCabe, Arnold Whittall, Hugh Wood and many others.*

*With the supposed shortening of our attention spans, what future is there for fiction in the age of the internet? Contemporary Fictions of Attention rejects this discourse of distraction-crisis which suggests that the future of reading is in peril, and instead finds that contemporary writers construct 'fictions of attention' that find some value in states or moments of inattention. Through discussion of work by a diverse selection of writers, including Joshua Cohen, Ben Lerner, Tom McCarthy, Ali Smith, Zadie Smith, and David Foster Wallace, this book identifies how fiction prompts readers to become peripherally aware of their own attention. Contemporary Fictions of Attention locates a common interest in attention within 21st-century fiction and connects this interest to a series of debates surrounding ethics, temporality, the everyday, boredom, work, and self-discipline in contemporary culture.*

*From the foundations of the world's first great empires to the empires of today, war has preoccupied human civilisation for as many as 4000 years. It has fascinated, horrified, thrilled, confused, inspired and disgusted mankind since records began. Provoking such a huge range of emotions and reactions and fulfilling all the elements of newsworthiness, it is hardly surprising that war makes 'good' news. Modern technological advancements, such as the camera and television, brought the brutality of war into the homes and daily lives of the public. No longer a far-away and out-of-sight affair, the public's ability to 'see' what was happening on the frontline changed not only how wars were fought but why they were fought. Even when a war is considered 'popular,' the involvement of the press and the weight of public opinion has led to criticisms that have transformed modern warfare almost in equal measure to the changes brought about by weapon technology. War reporting seeks to look beyond the official story, to understand the very nature of conflict whilst acknowledging that it is no longer simply good versus evil. This edited volume presents a unique insight into the work of the war correspondent and battlefield photographer from the earliest days of modern war reporting to the present. It reveals how, influenced by the changing face of modern warfare, the work of the war correspondent has been significantly altered in style, method, and practice. By combining historical analysis with experiences of modern day war reporting, this book provides an important contribution to the understanding of this complicated profession, which will be of interest to journalists, academics, and students, alike.*

*The Gramophone Classical Music Guide 2011*

*The True Story of the World's Most Popular Tarot*

*Sound, Technology, and Modernism*

*Grids, Filters, Doors, and Other Articulations of the Real*

*Inside the Recording Studio*

*Music and society in recorded popular Afrikaans music records, 1900-2015*

*Garden Life*

*Fleeing the violence and destruction of his native Bosnia with his family for safety in Germany, Aleksandar Krsmanović remains haunted by the past and his memories of Asija, the mysterious girl he had tried to save and whose fate he is desperate to discover.*

*"A brilliant debut novel" about a young Bosnian War refugee who finds the secret to survival in language and stories (Los Angeles Times). For Aleksandar Krsmanović, Grandpa Slavko's stories endow life in Višegrad with a kaleidoscopic brilliance. Neighbors, friends, and family past and present take on a mythic quality; the River Drina courses through town like the pulse of life itself. So when his grandfather dies suddenly, Aleksandar promises to carry on the tradition. But then soldiers invade Višegrad—a town previously unconscious of racial and religious divides—and it's no longer important that Aleksandar is the best magician in the nonaligned states; suddenly it is important to have the right last name and to convince the soldiers that Asija, the Muslim girl who turns up in his apartment building, is his sister. Alive with the magic of childhood, the surreality of war and exile, and the power of language, every page of this glittering novel thrums with the joy of storytelling. "Wildly inventive." —San Francisco Chronicle "Poignant and hauntingly beautiful." —The Village Voice "A funny, heartbreaking, beautifully written novel." —The Seattle Times*

*The world-famous French singer Édith Piaf (1915-63) was never just a singer. This book suggests new ways of understanding her, her myth and her meanings over time at home and abroad, by proposing the notion of an 'imagined' Piaf.*

*Discover newly revealed secrets, hidden for a century, about the fascinating origins of the most widely used tarot system in the world. With never-before-seen material from Arthur Edward*

**Waite's own secret order, an exploration of the world that inspired Pamela Colman Smith, and a practical guide to interpreting the cards, Secrets of the Waite-Smith Tarot will breathe new life into your readings. Drawing on Waite's unpublished writings, historic photographs of Smith, and much more, Secrets of the Waite-Smith Tarot unlocks the symbols and correspondences of the cards. Explore the comparisons between the court cards and the stage characters that influenced Smith; learn about her intuitive understanding of the Tree of Life and how that wisdom is reflected in her minor arcana. From stunning artwork and sample spreads to influential colors and music, this groundbreaking book draws back the curtain to reveal the true legacies of Waite and Smith. Praise: "Astonishing revelations of Pixie Smith's contributions to the Tarot! Masterful, and not to be missed."—Mary K. Greer, author of The Complete Book of Tarot Reversals**

**Encounters with British Composers  
Reporting from the Wars 1850 – 2015**

**The Nutcracker**

**Collected Essays by Brian Murdoch**

**Jackets, Covers, and Art at the Edges of Literature**

**Édith Piaf**

**A Guide to Research**

*The Pacific War and its aftermath radically transformed Australian perceptions of what was then called the 'Near North'. Many recognised that in the postwar world Australia's strategic interests and economic fortunes called for a new understanding of Asia and the Pacific. China loomed large in these calculations. Based on extensive research and featuring rare archival documents and photographs, China & ANU introduces the diplomats, adventurers and scholars who contributed to Australia's engagement with China, the 'Chinese Commonwealth' and our region from the 1940s-1950s. In particular, this book focusses on the interconnection between Australia's first diplomat-scholars in China and the founding of Chinese Studies at the newly established Australian National University.*

*This book features interviews with leading and upcoming British composers who use the same raw materials but produce classical music that takes very different forms. Uniquely, Andrew Palmer approaches the sometimes baffling world of contemporary music from the point of view of the inquisitive, music-loving amateur rather than the professional critic or musicologist. Readers can eavesdrop on conversations in which composers are asked a number of questions about their professional lives and practices, with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique. Throughout, the book seeks to explore why composers write the kind of music they write, and what they want their music to do. Along the way, readers are confronted with an unspoken but equally important question: if some composers are writing music that the public doesn't want to engage with, who's to blame for that? Are composers out of touch with their public, or are we too lazy to give their music the attention it deserves? ANDREW PALMER is a freelance writer and photographer. He is editor of Composing in Words: William Alwyn on His Art (Toccata Press, 2009), author of Divas... In Their Own Words (Vernon Press, 2000) and co-author of A Voice Reborn (Arcadia Books, 1999). Since 1998 he has been a corresponding editor of Strings magazine (USA). Interviewees include: Julian Anderson, Simon Bainbridge, Sally Beamish, George Benjamin, Michael Berkeley, Judith Bingham, Harrison Birtwistle, Howard Blake, Gavin Bryars, Diana Burrell, Tom Coult, Gordon Crosse, Jonathan Dove, David Dubery, Michael Finnissy, Cheryl Frances-Hoad, Alexander Goehr, Howard Goodall, Christopher Gunning, Morgan Hayes, Robin Holloway, Oliver Knussen, James MacMillan, Colin Matthews, David Matthews, Peter Maxwell Davies, John McCabe, Thea Musgrave, Roxanna Panufnik, Anthony Payne, Elis Pehkonen, Joseph Phibbs, Gabriel Prokofiev, John Rutter, Robert Saxton, John Tavener, Judith Weir, Debbie Wiseman, Christopher Wright*

*DIV With National Socialism's arrival in Germany in 1933, Jews dominated music more than virtually any other sector, making it the most important cultural front in the Nazi fight for German identity. This groundbreaking book looks at the Jewish composers and musicians banned by the Third Reich and the consequences for music throughout the rest of the twentieth century. Because Jewish musicians and composers were, by 1933, the principal conveyors of Germany's historic traditions and the ideals of German culture, the isolation, exile and persecution of Jewish musicians by the Nazis became an act of musical self-mutilation. Michael Haas looks at the actual contribution of Jewish composers in Germany and Austria before 1933, at their increasingly precarious position in Nazi Europe, their forced emigration before and during the war, their ambivalent relationships with their countries of refuge, such as Britain and the United States and their contributions within the radically changed post-war music environment. /div*

*Frederic Chopin wrote three Sonatas for piano solo. This volume is a reproduction of the Belwin Mills "First Critically Revised Collected Edition." Titles: \* Sonata, Op. 4, in C minor \* Sonata, Op. 45, in B-flat minor \* Sonata, Op. 58, in B minor*

*The origins and evolution of the war correspondent*

*For Advanced Piano*

*AKASHVANI*

*Gramophone, Film, Typewriter*

*Essays, Tributes and Criticism*

*Good Words and Sunday Magazine*

*From the Gramophone to the iPhone – 125 Years of Pop Music*

*This book examines the central significance of sexualized female corpses in modern and contemporary Hispanic and Anglophone crime fiction. Beginning with the foundational detective fictions of the nineteenth century, it draws from diverse subgenres to describe a transatlantic tradition of necropornography characterized by lascivious interest in female cadavers, dissection, morgues, femicide, and snuff movies. Hard-boiled and police procedural classics from the U.S. and the U.K. are juxtaposed with texts by established Spanish and Spanish American genre masters and with obscure works that prefigure the contemporary transmedial boom in corpse-centered fictions. The rhetoric and aesthetics*

of necropornographic crime fiction are related to those of popular crime journalism and forensic-science television dramas. This study argues that crime fiction has long fixated disproportionately on the corpses of beautiful young white women and continues to treat their deaths and autopsies as occasions for male visual pleasure, male subjective self-affirmation and male homosocial bonding.

The contributors to *Turning Archival* trace the rise of "the archive" as an object of historical desire and study within queer studies and examine how it fosters historical imagination and knowledge. Highlighting the growing significance of the archival to LGBTQ scholarship, politics, and everyday life, they draw upon accounts of queer archival encounters in institutional, grassroots, and everyday repositories of historical memory. The contributors examine such topics as the everyday life of marginalized queer immigrants in New York City as an archive, secondhand vinyl record collecting and punk bootlegs, the self-archiving practices of grassroots lesbians, and the decolonial potential of absences and gaps in the colonial archives through the life of a suspected hermaphrodite in colonial Guatemala. Engaging with archives from Africa to the Americas to the Arctic, this volume illuminates the allure of the archive, reflects on that which resists archival capture, and outlines the stakes of queer and trans lives in the archival turn. Contributors: Anjali Arondekar, Kate Clark, Ann Cvetkovich, Carolyn Dinshaw, Kate Eichhorn, Javier Fernández-Galeano, Emmett Harsin Drager, Elliot James, Marget Long, Martin F. Manalansan IV, Daniel Marshall, María Elena Martínez, Joan Nestle, Iván Ramos, David Serlin, Zeb Tortorici

In a crucial shift within posthumanistic media studies, Bernhard Siegert dissolves the concept of media into a network of operations that reproduce, displace, process, and reflect the distinctions fundamental for a given culture. *Cultural Techniques* aims to forget our traditional understanding of media so as to redefine the concept through something more fundamental than the empiricist study of a medium's individual or collective uses or of its cultural semantics or aesthetics. Rather, Siegert seeks to relocate media and culture on a level where the distinctions between object and performance, matter and form, human and nonhuman, sign and channel, the symbolic and the real are still in the process of becoming. The result is to turn ontology into a domain of all that is meant in German by the word *Kultur*. Cultural techniques comprise not only self-referential symbolic practices like reading, writing, counting, or image-making. The analysis of artifacts as cultural techniques emphasizes their ontological status as "in-betweens," shifting from first-order to second-order techniques, from the technical to the artistic, from object to sign, from the natural to the cultural, from the operational to the representational. *Cultural Techniques* ranges from seafaring, drafting, and eating to the production of the sign-signal distinction in old and new media, to the reproduction of anthropological difference, to the study of *trompe-l'oeils*, grids, registers, and doors. Throughout, Siegert addresses fundamental questions of how ontological distinctions can be replaced by chains of operations that process those alleged ontological distinctions within the ontic. Grounding posthumanist theory both historically and technically, this book opens up a crucial dialogue between new German media theory and American postcybernetic discourses.

"Akashvani" (English) is a programme journal of ALL INDIA RADIO, it was formerly known as The Indian Listener. It used to serve the listener as a Bradshaw of broadcasting, and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay, started on 22 December, 1935 and was the successor to the Indian Radio Times in English, which was published beginning in July 16 of 1927. From 22 August, 1937 onwards, it used to be published by All India Radio, New Delhi. From 1950, it was turned into a weekly journal. Later, The Indian Listener became "Akashvani" (English) w.e.f. January 5, 1958. It was made fortnightly journal again w.e.f. July 1, 1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 17 MARCH, 1963 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 64 VOLUME NUMBER: Vol. XXVIII. No. 11 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 11-63 ARTICLE: 1. How Hundred Flowers Bloomed in Peking University 2. China's Miscalculation 3. China's Imperialism through Ages 4. Need of the Hour 5. Course of History Changed 6. My Visit to Ladakh 7. Lend To Defence 8. Chinese Diplomacy AUTHOR: 1. Meena Vohra 2. H. H. Maharaja of Patiala 3. L. R. Nair 4. Akum Imlong 5. Dr. H. K. Mahatab, M.P. 6. Ram Dhamija 7. L. K. Jha 8. R. K. Kak KEYWORDS : 1. Not one wanted to stay, Unprecedented criticism. 2. Our conviction, To the Youth, Nation Aroused. Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

The Look of the Book

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Turning Archival

Female Corpses in Crime Fiction

Diplomats, adventurers, scholars

Three Sonatas

Instruments for New Music

When people attend classical music concerts today, they sit and listen in silence, offering no audible reactions to what they're hearing. We think of that as normal-but, as Darryl Cressman shows in this book, it's the product of a long history of interrelationships between music, social norms, and technology. Using the example of Amsterdam's Concertgebouw in the

nineteenth century, Cressman shows how its design was in part intended to help discipline and educate concert audiences to listen attentively - and analysis of its creation and use offers rich insights into sound studies, media history, science and technology studies, classical music, and much more.

Listening to instruments -- "The joy of precision" : mechanical instruments and the aesthetics of automation -- "The alchemy of tone" : Jörg Mager and electric music -- "Sonic handwriting" : media instruments and musical inscription -- "A new, perfect musical instrument" : the trautonium and electric music in the 1930s -- The expanding instrumentarium

The Gramophone Classical Music Guide 2011 is the essential guide for music lovers collecting their music on CD, DVD or as a download, drawing on Gramophone magazine's 85-year experience of reviewing classical music on record. Whether you're just dipping a toe into the huge, but rewarding, world of classical music, or already have a substantial collection, The Gramophone Classical Music Guide 2011 is an invaluable companion.

Erich Maria Remarque ' s All Quiet on the Western Front remains the archetypal example of an anti-war novel, and one that has become synonymous with the Great War. Yet the tremendous and enduring popularity of Remarque ' s work has to some extent eclipsed a plethora of other German anti-war writers. In order to provide a more rounded view, this volume offers a selection of essays published by Brian Murdoch over the past twenty years. A new introduction provides the context for the volume and survey recent developments in the subject, the essays that follow range broadly over the German anti-war literary tradition, telling us much about the shifting and contested nature of the war.

Working with Callas, Rostropovich, Domingo, and the Classical Elite

Electric Shock

Leonard Bernstein

Gramophone

Complete Ballet for Solo Piano

20th Century Performances on Radio, Records, Film and Television

The Bolter

***Why do some book covers become instant classics? This captivating visual exploration of the book cover sheds light on the creative genius sitting on our shelves. As readers, we're all guilty of judging a book by its cover. The cover is the outward face of the text--done right, a cover can become iconic, but done wrong, it can become an object of ridicule. The Look of the Book examines the art of the book cover through notable covers and the stories behind them, interviews with artists and literary luminaries, galleries of the many different jackets of bestselling books, and more. Authored by legendary designer and art director Peter Mendelsund--who has designed iconic covers for authors such as David Sedaris, Stieg Larsson, Yaa Gyasi, Jo Nesbo, and Kazuo Ishiguro--and Harvard humanities professor David Alworth, this fascinating inside look at the intersection of culture and commerce challenges our notions of what a book cover can and should be.***

***Building musical culture in Nineteenth-century Amsterdam*** the concertgebouw Amsterdam University Press

***The legendary singing method of Manuel Garcia as illuminated by his student Hermann Klein. Written in New York City with accompanying gramophone recordings, Klein's "lost" manual reappears after more than a century with a new introduction that highlights its importance for modern teachers and students of singing.***

***The rise and spread of the Internet has accelerated the global flows of money, technology and information that are increasingly perceived as a challenge to the traditional regulatory powers of nation states and the effectiveness of their constitutions. The acceleration of these flows poses new legal and political problems to their regulation and control, as shown by recent conflicts between Google and the European Union (EU). This book investigates the transnational constitutional dimension of recent conflicts between Google and the EU in the areas of competition, taxation and human rights. More than a simple case study, it explores how the new conflicts originating from the worldwide expansion of the Internet economy are being dealt with by the institutional mechanisms available at the European level. The analysis of these conflicts exposes the tensions and contradictions between, on the one hand, legal and political systems that are limited by territory, and, on the other hand, the inherently global functioning of the Internet. The EU's promising initiatives to extend the protection of privacy in cyberspace set the stage for a broader dialogue on constitutional problems related to the enforcement of fundamental rights and the legitimate exercise of power that are common to different legal orders of world society. Nevertheless, the different ways of dealing with the competition and fiscal aspects of the conflicts with Google also indicate the same limits that are generally attributed to the very project of European integration, showing that the constitutionalization of the economy tends to outpace the constitutionalization of politics. Providing a detailed account of the unfolding of these conflicts, and their wider consequences to the future of the Internet, this book will appeal to scholars working in EU law, international law and constitutional law, as well as those in the fields of political science and sociology.***

***The Life of the Historical in Queer Studies***

## **China & ANU**

### **Real Frank Zappa Book**

**Hidden in Plain Sight: the Hermann Klein Phono-Vocal Method Based Upon the Famous School of Manuel Garcia**

**Transnational Constitutionalism, Google and the European Union**

**Building musical culture in Nineteenth-century Amsterdam**

### **Forbidden Music**

In *Inside the Recording Studio: Working with Callas, Rostropovich, Domingo, and the Classical Elite*, Andry recounts his experiences with these exceptional talents. He presents intimate portraits of brilliant artists juxtaposed with the dramatic changes occurring in the recording business during the transition from 78s to LPs, stereo sound, quadrophonic sound, audiocassettes, video, CDs, DVDs, and MP3s. A foreword by Placido Domingo and more than thirty photos of the artists are included, along with a discography of Peter Andry's recordings with the three labels. These memoirs will fascinate anyone interested in the classical music and recording industries.

The fantasy of a male creator constructing his perfect woman dates back to the Greek myth of Pygmalion and Galatea. Yet as technology has advanced over the past century, the figure of the lifelike manmade woman has become nearly ubiquitous, popping up in everything from *Bride of Frankenstein* to *Weird Science* to *The Stepford Wives*. Now Julie Wosk takes us on a fascinating tour through this bevy of artificial women, revealing the array of cultural fantasies and fears they embody. *My Fair Ladies* considers how female automatons have been represented as objects of desire in fiction and how "living dolls" have been manufactured as real-world fetish objects. But it also examines the many works in which the "perfect" woman turns out to be artificial—a robot or doll—and thus becomes a source of uncanny horror. Finally, Wosk introduces us to a variety of female artists, writers, and filmmakers—from Cindy Sherman to Shelley Jackson to Zoe Kazan—who have cleverly crafted their own images of simulated women. Anything but dry, *My Fair Ladies* draws upon Wosk's own experiences as a young female *Playboy* copywriter and as a child of the "feminine mystique" era to show how images of the artificial woman have loomed large over real women's lives. Lavishly illustrated with film stills, artwork, and vintage advertisements, this book offers a fresh look at familiar myths about gender, technology, and artistic creation.

Ambitious and groundbreaking, *Electric Shock* tells the story of popular music, from the birth of recording in the 1890s to the digital age, from the first pop superstars of the twentieth century to the omnipresence of music in our lives, in hit singles, ringtones and on Spotify. Over that time, popular music has transformed the world in which we live. Its rhythms have influenced how we walk down the street, how we face ourselves in the mirror, and how we handle the outside world in our daily conversations and encounters. It has influenced our morals and social mores; it has transformed our attitudes towards race and gender, religion and politics. From the beginning of recording, when a musical performance could be preserved for the first time, to the digital age, when all of recorded music is only a mouse-click away; from the straitlaced ballads of the Victorian era and the 'coon songs' that shocked America in the early twentieth century to gangsta rap, death metal and the multiple strands of modern dance music: Peter Doggett takes us on a rollercoaster ride through the history of music. Within a narrative full of anecdotes and characters, *Electric Shock* mixes musical critique with wider social and cultural history and shows how revolutionary changes in technology have turned popular music into the lifeblood of the modern world.

Popular Afrikaans music artists have done well in post-apartheid South Africa and enjoy the enthusiastic support of loyal fans. This support is fuelled by a complex set of emotions linked to 'being Afrikaans' in a culturally pluralistic society. In *On Record*, van der Merwe investigates the interplay between popular music and the unfolding of Afrikaans culture politics from the start of the twentieth century to the present. It includes a search for the earliest recorded Afrikaans songs and documents subsequent phases of music development that reflect the agency of ordinary individuals - artists and listeners - against a background of fundamental societal and political change. It regards both the music mainstream and the alternative, and reveals, among other things, historical cases of compliance and resistance regarding the master narrative of Afrikaner nationalist ideology, the attempts by cultural entrepreneurs to establish authority over popular Afrikaans culture, class tension, lasting racial exclusivity, protest and censorship, and the post-apartheid invocation of Afrikaner nostalgia and white victimhood. Ultimately, *On Record* provides an uninterrupted account, and a critique, of the entire history of recorded popular Afrikaans music up to the present.

Youth's Companion

Companion to Medieval and Renaissance Music

Global Technology and Legal Theory

The Meaning of a Format

German Literature and the First World War: The Anti-War Tradition

Cultural Techniques

Six sonatas for violin and clavier

**Looks at the life of Idina Sackville, a woman descended from one of England's oldest families, who created a variety of scandals throughout her life, including her leaving her husband and children for an adventure in Kenya.**

**Jonathan Sterne shows that understanding the historical meaning of the MP3, the world's most common format for recorded audio, involves rethinking the place of**

**digital technologies in the broader universe of twentieth-century communication history.**

**Recounts the life and career of the inventive and controversial rock musician, and includes information on his philosophies on art, his opinions on the music industry, and his thoughts on raising children.**

**Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.**

**The Gramophone**

**A Transatlantic Perspective**

**the concertgebouw**

**How the Soldier Repairs the Gramophone**

**Reading and Distraction in the Twenty-First Century**

**Female Robots, Androids, and Other Artificial Eves**

? The minstrel show occupies a complex and controversial space in the history of American popular culture. Today considered a shameful relic of America's racist past, it nonetheless offered many black performers of the 19th and early 20th centuries their only opportunity to succeed in a white-dominated entertainment world, where white performers in blackface had by the 1830s established minstrelsy as an enduringly popular national art form. This book traces the often overlooked history of the "modern" minstrel show through the advent of 20th century mass media--when stars like Al Jolson, Bing Crosby and Mickey Rooney continued a long tradition of affecting black music, dance and theatrical styles for mainly white audiences--to its abrupt end in the 1950s. A companion two-CD reissue of recordings discussed in the book is available from Archeophone Records at [www.archeophone.com](http://www.archeophone.com).

Faithful to the original score, this delightful arrangement by Sergey Taneyev and the composer himself renders the entire ballet in a style both idiomatic to the piano and specially designed to be relatively easy to play.

On history of communication

MP3

A Cultural History

The Blackface Minstrel Show in Mass Media

Contemporary Fictions of Attention

My Fair Ladies

On Record

The Jewish Composers Banned by the Nazis