

Lang Paul Henry La Msica En La Civilizacin Occidental Book

This comprehensive bibliography and research guide details all the works currently available on Vincenzo Bellini, the Italian opera composer best known for his work Norma, which is still regularly performed today at Covent Garden and by regional opera companies. 2001, the bicentennial anniversary of Bellini's death, saw several concerts and recordings of his work, raising his academic profile. This volume aims to meet the research needs of all students of Bellini in particular.

An exuberant, uniquely accessible, beautifully illustrated look inside the enigmatic art and craft of conducting, from a celebrated conductor whose international career has spanned half a century. John Mauceri brings a lifetime of experience to bear in an unprecedented, hugely informative, consistently entertaining exploration of his profession, rich with anecdotes from decades of working alongside the greatest names of the music world. With candor and humor, Mauceri makes clear that conducting is itself a composition: of legacy and tradition, techniques handed down from master to apprentice--and more than a trace of ineffable magic. He reveals how conductors approach a piece of music (a calculated combination of personal interpretation, imagination, and insight into the composer's intent); what it takes to communicate solely through gesture, with sometimes hundreds of performers at once; and the occasionally glamorous, often challenging life of the itinerant maestro. Mauceri, who worked closely with Leonard Bernstein for eighteen years, studied with Leopold Stokowski, and was on the faculty of Yale University for fifteen years, is the perfect guide to the allure and the passion and drudgery, rivalries and relationships of the conducting life.

From the fifteenth century to the beginning of the nineteenth century, devotional music played a fundamental role in the Iberian world. Songs in the vernacular, usually referred to by the generic name of 'villancico', but including forms as varied as madrigals, ensaladas, tonos, cantatas or even oratorios, were regularly performed at many religious feasts in major churches, royal and private chapel, convents and in monasteries. These compositions appear to have progressively fulfilled or supplemented the role occupied by the Latin motet in other countries and, as they were often composed anew for each celebration, the surviving sources vastly outnumber those of Latin compositions: they can be counted in tens of thousands. The close relationship with secular genres, both musical, literary and performative, turned these compositions into a major vehicle for dissemination of vernacular styles throughout the Iberian world. This model of musical production was also cultivated in Portugal and rapidly exported to the Spanish and Portuguese colonies in America and Asia. In many cases, the villancico repertory represents the oldest surviving source of music produced in these regions, thus affording it a primary role in the construction of national identities. The sixteen essays in this volume explore the development of devotional music in the Iberian world in this period, providing the first broad-based survey of this important genre.

Originally published in 1966, the Reeseschrift remains one of the most significant collections of musicological writings ever assembled. Its fifty-six essays, written by some of the greatest scholars of our time, range chronologically from antiquity to the 17thcentury and geographically from Byzantium to the British Isles. They deal with questions of history, style, form, texture, notation, and performance practice.

The Villancico and Related Genres

Heinrich Schenker

Reading Cavalli's Operas for the Stage

An International Bibliography

Opera and Ballet in 18th Century Paris and Versailles

A History

The Art and Alchemy of Conducting

Volume 4 is devoted to the last years (1857-64); while age and declining health saw a waning of the composer's personal optimism. It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life, as well as a bibliography.

Joel Sachs offers the first complete biography of one of the most influential figures in twentieth-century American music. Henry Cowell, a major musical innovator of the first half of the century, left a rich body of compositions spanning a wide range of styles. But as Sachs shows, Cowell's legacy extends far beyond his music. He worked tirelessly to create organizations such as the highly influential New Music Quarterly, New Music Recordings, and the Pan-American Association of Composers, through which great talents like Ruth Crawford Seeger and Charles Ives first became known in the US and abroad. As one of the first Western advocates for World Music, he used lectures, articles, and recordings to bring other musical cultures to myriad listeners and students including John Cage and Lou Harrison, who attributed their life work to Cowell's influence. Finally, Sachs describes the tragedy of Cowell's life, being sentenced to fifteen years in San Quentin -- of which he served four -- after pleading guilty to morals charge that even the prosecutor felt was trivial. Providing a wealth of insight into Cowell's ideas and philosophy, Joel Sachs lays out a much-needed perspective on one of the giants of twentieth-century American music.

First comprehensive historical study, going back to 18th century. Influence of Schola Cantorum; instrument builders; performers such as Wanda Landowska, Alfred Deller, others. Includes 46 illustrations. "Well informed" -- Christopher Hogwood.

The first comprehensive history of the oldest major opera house in the Americas. The Teatro Solís in Montevideo, Uruguay—established in 1856 and still operating—is the oldest theater in the Americas. Solís audiences thrilled to the lyricism of many of the great singers of the 19th Century, among them Adelina Patti, Romilda Pantaleoni, Ge Bellincioni, and Enrico Caruso, accompanied by a 285-member company. Programs also featured orchestra and dance: the theater played host to dancer Vaslav Nijinsky's last stage performance and presented Puccini, Mascagni, Saint-Saëns and Richard Strauss. Susana Salgado's lively historical account—the very first of its kind—is enriched by anecdotes, reviews and illustrations. A complete narrative chronology of performances is indexed by performer and work, making this book a rare treat for opera buffs and an invaluable resource for scholars in the fields of music and dance history, American studies, and Latin American studies.

Music and phonorecords

Music in Spain During the Eighteenth Century

Devotional Music in the Iberian World, 1450-1800

A History of Baroque Music

A Man Made of Music

Church Music

Louis XIV and his court at Versailles had a profound influence on music in France and throughout Europe. In 1660 Louis visited Aix-en-Provence, a trip that resulted in political and cultural transformations throughout the region. Soon thereafter Aix became an important center of sacred music composition, eventually rivaling Paris for the quality of the composers it produced. John Hajdu Heyer documents the young king's visit and examines how he and his court deployed sacred music to enhance the royal image and secure the loyalty of the populace. Exploring the circle of composers at Aix, Heyer provides the most up-to-date and complete biographies in English of nine key figures, including Guillaume Poitevin, André Campra, Jean Gilles, François Estienne, and Antoine Blanchard. The book goes on to reveal how the history of political power in the region was reflected through church music, and how musicians were affected by contemporary events.

From its origins in the 1670s through the French Revolution, serious opera in France was associated with the power of the absolute monarchy, and its ties to the crown remain at the heart of our understanding of this opera tradition (especially its foremost genre, the tragédie en musique). In *Opera and the Political Imaginary in Old Regime France*, however, Olivia Bloechl reveals another layer of French opera ' s political theater. The make-believe worlds on stage, she shows, involved not just fantasies of sovereign rule but also aspects of government. Plot conflicts over public conduct, morality, security, and law thus appear side-by-side with tableaux hailing glorious majesty. What ' s more, opera ' s creators dispersed sovereign-like dignity and powers well beyond the genre ' s larger-than-life rulers and gods, to its lovers, magicians, and artists. This speaks to the genre ' s distinctive combination of a theological political vocabulary with a concern for mundane human capacities, which is explored here for the first time. By looking at the political relations among opera characters and choruses in recurring scenes of mourning, confession, punishment, and pardoning, we can glimpse a collective political experience underlying, and sometimes working against, ancienrégime absolutism. Through this lens, French opera of the period emerges as a deeply conservative, yet also more politically nuanced, genre than previously thought.

The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

Explores the rise of the galant style in Europe during the eighteenth century and discusses musical developments in Naples, Venice, Dresden, Berlin, Mannheim, and Paris.

Reflexiones sobre la música

The Galant Style, 1720-1780

History, Theory and Criticism

Elliott Carter

The Harvard Dictionary of Music

Musica en la civilizacin occidental

Essays in Honor of James R. Anthony

Ancient Greek music and music theory has fascinated scholars for centuries not only because of its intrinsic interest as a part of ancient Greek culture but also because the Greeks' grand concept of music has continued to stimulate musical imaginations to the present day. Unlike earlier treatments of the subject, Apollo's Lyre is aimed principally at the reader interested in the musical typologies, the musical instruments, and especially the historical development of music theory and its transmission through the Middle Ages. The basic method and scope of the study are set out in a preliminary chapter, followed by two chapters concentrating on the role of music in Greek society, musical typology, organology, and performance practice. The next chapters are devoted to the music theory itself, as it developed in three stages: in the treatises of Aristoxenus and the Sectio canonis; during the period of revival in the second century C.E.; and in late antiquity. Each theorist and treatise is considered separately but always within the context of the emerging traditions. The theory provides a remarkably complete and coherent system for explaining and analyzing musical phenomena, and a great deal of its conceptual framework, as well as much of its terminology, was borrowed and adapted by medieval Latin, Byzantine, and Arabic music theorists, a legacy reviewed in the final chapter. Transcriptions and analyses of some of the more complete pieces of Greek music preserved on papyrus or stone, or in manuscript, are integrated with a consideration of the musicopoetic types themselves. The book concludes with a comprehensive bibliography for the field, updating and expanding the author's earlier *Bibliography of Sources for the Study of Ancient Greek Music*.

In addition to sections devoted to Latin paleography, diplomatics, computer-assisted research, numismatics, archaeology, problems in chronology, and prosopography, this text describes state-of-the-art research methodology and critical approaches to English literature, Latin philosophies, law, science, art and music.

From Margaret Mead and Zora Neale Hurston to Lionel Trilling and Lou Gehrig, Columbia University has been home to some of the most important historians, scientists, critics, artists, physicians, and social scientists of the twentieth century. (It can also boast a hall-of-fame athlete.) In *Living Legacies* at Columbia, contributors with close personal ties to their subjects capture Columbia's rich intellectual history. Essays span the birth of genetics and modern anthropology, constitutionalism from John Jay to Ruth Bader Ginsberg, Virginia Appar's test, Lou Gehrig's swing, journalism education, black power, public health, the development of Asian studies, the Great Books Movement, gender studies, human rights, and numerous other realms of teaching and discovery. They include Eric Foner on historian Richard Hofstadter, Isaac Levi and Sidney Hook on John Dewey, David Rosand on art historian Meyer Schapiro, John Hollander on critic Mark Van Doren, Donald Keene on Asian studies, Jacques Barzun on history, Eric Kandel on geneticist Thomas Hunt Morgan, and Rosalind Rosenberg on Franz Boas and his three most famous pupils: Ruth Benedict, Margaret Mead, and Zora Neale Hurston. Much more than an institutional history, *Living Legacies* captures the spirit of a great university through the stories of gifted men and women who have worked, taught, and studied at Columbia. It includes stories of struggle and breakthrough, searching and discovery, tradition and transformation.

For decades, eighteenth-century Paris had been declining into a baroque backwater. Spectacles at the opera, once considered fit for a king, had become "hell for the ears," wrote playwright Carlos Goldoni. Then, in 1774, with the crowning of Louis XVI and Marie-Antoinette, Paris became one of the world's most vibrant musical centers. Austrian composer Christophe-Willibald Gluck, protege of the queen, introduced a new kind of tragic opera--dramatic, human and closer to nature. The expressive pantomime known as ballet d'action, forerunner of the modern ballet, replaced stately court dancing. Along the boulevards, people whistled lighter tunes from the Italian opera, where the queen's favorite composer, Andre Modeste Gretry, ruled supreme. This book recounts Gluck's remaking of the grand operatic tragedy--long symbolic of absolute monarchy--and the vehement quarrels between those who embraced reform and those who preferred familiar baroque tunes or the sweeter melodies of Italy. The turmoil was an important element in the ferment that led to the French Revolution and the beheading of the queen.

Volume 3: The Sonata Since Beethoven

A Master of Sacred Music During the Spanish Golden Age

Opera and the Political Imaginary in Old Regime France

Library of Congress Catalog

Louis XIV and the Aix School

An Annotated Bibliography

A Guide to Research

No descriptive material is available for this title.

First study of Juan Esquivel, a highly significant figure in Spanish musical life in the late sixteenth and early seventeenth centuries.

This volume of essays on Jean-Baptiste Lully and his musical legacy honours the distinguished French baroque scholar James R. Anthony. Jean-Baptiste Lully, court composer to Louis XIV, served as the principal architect of what would become known as the French style of music in the baroque era. The style he created strongly influenced the great musical figures in England (Purcell and Handel) and Germany (Bach and Telemann), but Lully's music itself has received little attention. Recently, through the efforts of scholars and musicians concerned with the performance practices of Lully's time, Lully's own music has begun to come alive in performance and recording. These essays, all by important baroque specialists, cover significant aspects of Lully's life and works and the French tradition he influenced. They constitute the first post-war collection of studies centred on Lully and form a fitting tribute to Professor Anthony whose own French baroque music provided a stimulus for the work of an emerging generation of scholars.

Through musical analysis of compositions written between the mid-twelfth to late nineteenth centuries, this volume celebrates the achievements of eight composers, all women: Hildegard of Bingen, Maddalena Casulana, Barbara Strozzi, Élisabeth Jacquet de la Guerre, Marianne Martines, Josephine Lang, Fanny Hensel, Clara Schumann, and Amy Beach. Written by outstanding music theorists and musicologists, the essays provide fascinating in-depth critical-analytic explorations of representative compositions, often linking analytical observations with questions of meaning and sociohistorical context. Each essay is introduced by a brief biographical sketch of the composer by the editors. The collection--Volume 1 in an unprecedented four-volume series of analytical studies on music by women composers--is designed to challenge and stimulate a wide range of readers. For academics, these thoughtful analytical essays can open new paths into unexplored research areas in the fields of music theory and musicology. Post-secondary instructors may be inspired by the insights offered in these essays to include new works in music theory and history courses at both graduate and upper-level undergraduate levels, or in courses on women and music. Finally, for soloists, ensembles, conductors, and music broadcasters, these detailed analyses can offer enriched understandings of this repertoire and suggest fresh, new programming possibilities to share with listeners.

Reader's Guide to Music

Music in Western Civilization

Catalog of Copyright Entries

Studies in the Music of Tomás Luis de Victoria

The Teatro Solís

Toms Luis de Victoria

The Musical World of Marie-Antoinette

In 1997, twenty-five years after its first publication, Thematic Catalogues in Music-An Annotated Bibliography (Pendragon Press, 1972) appeared in a completely revised and expanded Second Edition. It contains almost twice as many entries as its predecessor; virtually every one of the original entries has been updated; and the following noteworthy features have been added.1. A second introductory essay detailing trends and innovations in thematic cataloguing brought about by the revolution in technology of the past twenty years. 2. Appendices listing thematic catalogues in series;

both by national organizations and publishers; a detailed up-to-date, country-by-country report of activities worldwide; a listing of major computerized databanks. 3. New double-column format. 4. Numerous illustrations and reproductions of pages from thematic catalogues of historical significance. The second edition continues the policy of listing all known thematic catalogues and indexes, including those in doctoral dissertations, masters essays, and computer databanks, as well as in-progress and unpublished works, plus reviews, and literature about thematic cataloguing. The original numbering of the 1972 entries has been retained, with new items appearing in proper alphabetical/chronological sequence but with the addition of decimal numbers and/or letters (363.1 or 960a). Lastly, the original historical introduction and special appendices of the first edition have been retained with emendations where needed.

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age

Hiller's Treatise on Vocal Performance and Ornamentation was published in Germany in 1780 and is an important manual on vocal technique and performance in the eighteenth century. Hiller was a masterful educator and was active not only as a teacher but as a critic, composer, conductor and music director. Thus, his observations served not only to raise the standards of singing in Germany, based on the Italian model, but to present complicated material, particularly ornamentation, in a manner that his peers, the middle class, could emulate. This present edition, translated with an introduction and extensive commentary by musicologist Suzanne J. Beicken, makes Hiller's treatise available for the first time in English. With its emphasis on practical aspects of ornamentation, declamation and style it will be valuable to instrumentalists as well as singers and is a significant contribution to the understanding of performance practice in the eighteenth-century.

Maestros and Their Music

An Introduction, Second Edition

Musicology and Performance

Studies in the Music of Tom?Luis de Victoria

Juan Esquivel

The A to Z of Sacred Music

A History of the Sonata Idea

This volume of essays on Spanish music in the eighteenth century covers stage genres, orchestral and instrumental music and vocal music (both sacred and secular). Traditional musicology has tended to see the Spanish eighteenth century as a period of decline, but this volume shows it to be rich in interest and achievement, and offers a new perspective on the relationship between Spanish music of the period and that of other countries, Italy and Austria in particular.

This volume completes Newman's monumental study of the sonata. It examines the evolution of the sonata idea from the prexcocious Romanticisms of Dussek before 1880 to the near exhaustion of Romantic music by the time of World War I. Thoroughly documented, illustrated by new extended lists of sonatas as well as the fullest bibliography of Romantic music literature yet published, the book is invaluable to musicians. Originally published in 1969. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Representing nearly thirty years of research by one of the leading scholars in the field, this series of in-depth studies examines selected aspects of the music of the great Spanish composer in the late Renaissance, TomLuis de Victoria. Presenting new insights into both the musical style and language and the compositional procedure of this contemporary of Palestrina, Lasso and Byrd, Eugene Cramer illuminates the extent to which Victoria's compositions are musically related. The book reveals that the falsobordone or fabordlayed a much larger role in Victoria's music than has previously been thought. Cramer also demonstrates that Victoria's parody or imitation technique, especially in respect to his Masses of 1592, extended the parameters that are generally thought to be characteristic of works of this type. Of special interest is the discussion of thirty-eight works, including thirty-four psalm settings that are attributed to Victoria in extant manuscript sources. Extensively illustrated with over 130 musical examples, these studies will not only interest the serious student of sacred music, but also the performer, both the singer and the conductor alike.

Que extrana cosa fantasmal es la musica. Que es lo que le confiere esencia y valor? Con seguridad no el contenido. Sabemos que grandes ideas no son suficientes para crear una gran sinfonia. Tal vez el sentimiento? Dificilmente, ya que algunas de las mas calurosas y sentimentales piezas son pobres composiciones. La forma? Algunas de las mas logradas estructuras formales nos golpean como vacios juegos esquematicos. Sera entonces la suma de todo ello? Tampoco, porque la experiencia nos ensena que pueden faltar aquellos elementos y ser grande la composicion. Que es, pues, lo que le da a la musica esencia y valor? Paul Henry Lang nos situa en este contexto en todos sus eruditos y entretenidos comentarios sobre temas tan diversos como Bach, Mozart, Beethoven, Stravinski, la veracidad historica de la pelicula Amadeus, la teoria marxista de la musica, el controvertido tema de la ejecucion musical y otros tantos.Su proposito, acercar la musica al gran publico. Ampliar el campo de la musica con esa granlabor de divulgacion que ha llegado a la excelencia en otras materias como la ciencia o las artes visuales.

Vincenzo Bellini

Thematic Catalogues in Music

The Lure and Legacy of Music at Versailles

An Annotated Index to His Analyses of Musical Works

Manuscript, Edition, Production

150 Years of Opera, Concert and Ballet in Montevideo

Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller

This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians, students, and everyone who appreciates music.

This comprehensive single-volume music reference covers a wide range of topics, including all styles of Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick reference" essays, and a wide range of instruments. (Performing Arts)

This is a comprehensive guide to research on the American composer Elliott Carter (b. 1908), widely acknowledged as one of the greatest composers of the twentieth century. It contains a chronology, complete list of works, detailed discography, and fully annotated bibliography of over 1,000 books, articles, interviews, video recordings, and Carter's own writings. This essential reference book covers the most significant works in English, French, German, and Italian, from the 1940s-when Carter's music first began to attract attention-to the 1990s.

After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The coincidence of productions at La Scala (Milan) and Covent Garden (London) in the same month (September 2008) of two different operas signals a new stage in the recovery of these extraordinary works, confined until now to special venues committed to 'early music'-opera festivals, conservatory, and university productions. The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance. A new edition of Cavalli's twenty-eight operas is in preparation, and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period. In the face of such burgeoning interest, this collection of essays considers the Cavalli revival from various points of view. In particular, it explores the multiple issues involved in the transformation of an operatic manuscript into a performance. Although focused on the works of Cavalli, much of this material can transfer easily to other operatic repertoires.Following an introductory part, reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer, the collection is divided into four further parts: The Manuscript Scores, Giasone: Production and Interpretation, Making Librettos, and Cavalli Beyond Venice.

Music in European Capitals

Analytical Essays on Music by Women Composers: Secular & Sacred Music to 1900

Jean-Baptiste Lully and the Music of the French Baroque

Fourth Edition

Greek Music and Music Theory in Antiquity and the Middle Ages

The Diaries of Giacomo Meyerbeer: The last years, 1857-1864

The Early Music Revival

Representing nearly thirty years of research by one of the leading scholars in the field, this series of in-depth studies examines selected aspects of the music of the great Spanish composer in the late Renaissance, Tom?Luis de Victoria. Presenting new insights into both the musical style and language and the compositional procedure of this contemporary of Palestrina, Lasso and Byrd, Eugene Cramer illuminates the extent to which Victoria's compositions are musically related. The book reveals that the falsobordone or fabord?layed a much larger role in Victoria's music than has previously been thought. Cramer also demonstrates that Victoria's parody or imitation technique, especially in respect to his Masses of 1592, extended the parameters that are generally thought to be characteristic of works of this type. Of special interest is the discussion of thirty-eight works, including thirty-four psalm settings that are attributed to Victoria in extant manuscript sources. Extensively illustrated with over 130 musical examples, these studies will not only interest the serious student of sacred music, but also the performer, both the singer and the conductor alike.

Music in Western CivilizationW. W. Norton & Company

A cumulative list of works represented by Library of Congress printed cards.

Arriving in the United States at age twenty-seven, Hungarian-born Paul Henry Lang (1901-1991) went on to exert a powerful influence on musical life and scholarship in his adopted country for more than six decades. As professor of musicology at Columbia University, editor of the Musical Quarterly, a founder of the American Musicological Society, and chief music critic of the New York Herald Tribune, Lang became one of Americas foremost musical scholars and commentators. This anthology of his previously uncollected writings includes essays written throughout his career on a full array of musical subjects, as well as unpublished chapters of the book on performance practice that he was writing at the time of his death. Lang was concerned above all with safeguarding the purity of musical knowledge as reflected in both scholarship and performance. Whether addressing his fellow musicologists or the general public, he expressed a broadly humanistic conception of musicology in his erudite and entertaining writings on such diverse subjects as Bach and Handel, the historical veracity of the film Amadeus, Marxist theory and music, and the controversial issue of authenticity in performance.

Henry Cowell

Medieval Studies

Apollo's Lyre

François-Joseph Gossec and French Instrumental Music in the Second Half of the Eighteenth Century

Third series

Living Legacies at Columbia

The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism, Christianity, Confucianism, Hinduism, Islam, Judaism, and other smaller religious groups. It provides useful information on all the significant traditions of this music through the use of a chronology, an introductory essay, a bibliography, appendixes, and hundreds of cross-referenced dictionary entries on major types of music, composers, key religious figures, specialized positions, genres of composition, technical terms, instruments, fundamental documents and sources, significant places, and important musical compositions.

A History of Baroque Music is an exhaustive study of the music of the Baroque period, with particular focus on the 17th century. Individual chapters consider the work of significant composers, including Monteverdi, Corelli, Scarlatti, Schütz, Purcell, Handel, Bach, and Telemann, as well as specific countries and regions. Two contributed chapters examine composers and genres from Russia, the Ukraine, Slovenia, Croatia, and Latin America. The book also includes a wealth and variety of musical examples from all genres and instrumental combinations. Contributors are Claudia Jensen, Metoda Kokole, Rui Vieira Nery, and Ennio Stipcevic.