

Diaries 1915 1923 Behind The Mask

When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke, what the music world already knew became apparent to the public at large—the man had two

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musical personas—one as a composer, the other as a tunesmith. One wrote highbrow music, the other lowbrow. Yet the two sides complemented each other. Neither could function without the other. Born and classically trained in imperial Russia, Vladimir Dukelsky (1903 – 1969) fled the

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Bolshevik Revolution
with his family,
discovered American
popular music in
cosmopolitan
Constantinople, and
pursued his budding
interest to New York
before his passion for
classical music drew him
to Paris, where the
impresario Serge
Diaghilev hired him to
compose a ballet for the

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Ballets Russes. Taking a
Chance on Love
immerses us in Duke ' s
dizzying globe-hopping
and genre-swapping, as
financial concerns and
musical passions drive
him from composing
symphonies to writing
songs, from brilliant
successes to Broadway
flops, and from
performing with
classical performers to

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writing books and articles. Throughout, as he crisscrosses the landscape of American music, collaborating with lyricists such as Howard Dietz, Ira Gershwin, and Sammy Cohn, the incomparable Vernon Duke emerges clearly from these pages: sometimes charming, sometimes infuriating, always entertaining.

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Although Vernon Duke has entered the canon of American standards with such songs as “ Taking a Chance on Love, ” “ I Can ’ t Get Started, ” and “ April in Paris, ” little is known about the composer with two personas. Taking a Chance on Love brings the intriguing double life of Dukelsky / Duke back

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into the spotlight,
restoring a chapter to
the history of the Great
American Songbook
and to the story of
twentieth-century music.
The special issue of
International Yearbook
of Futurism Studies for
2015 will investigate the
role of Futurism in the
œuvre of a number of
Women artists and
writers. These include a

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number of women
actively supporting
Futurism (e.g.
Růžena Zátková,
Edyth von Haynau,
Olga Rozanova, Eva
Kühn), others
periodically involved
with the movement (e.g.
Valentine de Saint
Point, Aleksandra
Ekster, Mary Swanzy),
others again inspired
only by certain aspects

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of the movement (e.g. Natalia Goncharova, Alice Bailly, Giovanna Klien). Several artists operated on the margins of a Futurist inspired aesthetics, but they felt attracted to Futurism because of its support for women artists or because of its innovatory roles in the social and intellectual spheres.

Most of the artists

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covered in Volume 5 (2015) are far from straightforward cases, but exactly because of this they can offer genuinely new insights into a still largely under-researched domain of twentieth-century art and literature. Guiding questions for these investigations are: How did these women come into contact with

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Futurist ideas? Was it first-hand knowledge (poems, paintings, manifestos etc) or second-hand knowledge (usually newspaper reports or personal conversations with artists who had been in contact with Futurism)? How did the women respond to the (positive or negative) reports? How did this show up in their

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œuvre? How did it influence their subsequent, often non-Futurist, career? (Schirmer Performance Editions). 20 short pieces packed with the unique harmonies and melodies which set Prokofiev apart as a distinct voice in 20th century piano literature. With historical and performance notes and

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audio recordings. Late
Intermediate to
Advanced Level.

A masterly anthology of
extracts from the
journals and writings of
travelers, explorers, and
adventurers throughout
history, taking the
reader on one
unforgettable journey
for each day of the
year Inviting readers to
cross ocean, desert,

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mountain, and ice-cap
in the company of the
world's greatest
explorers, wanderers,
and writers, this day-by-
day anthology of travel
writing ranges widely
across time as well as
place: from Christopher
Columbus's "discovery"
of the West Indies in
1492 to Anton
Chekhov's journey
through Siberia in the

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19th century and on to Wilfred Thesiger's wanderings in Arabia's "empty quarter" in the 1940s. Each quoted extract is accompanied by a brief commentary that introduces the writer and establishes the context of the excerpt, while integrated paintings and black and white etchings chime with the period of the

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chosen extracts. The itinerary offers the astonishment of the 17th-century diarist John Evelyn on beholding the size of women's shoes in Venice; the stoic courage of Captain Scott facing death at 40 degrees below zero; the exasperation of Dylan Thomas at finding himself in a "stifflipped, liverish, British Guest

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House in piking
Abadan;" and the
philosophical
introspection of Fridtjof
Nansen as he drifts in an
"interminable and rigid
world" of Arctic ice.
Readers will find
Napoleon's travel tips to
his niece, a flight over
Germany with Hitler,
and an ex-pat dinner in
Morocco where human
blood is served from the

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fridge by the pint.
Covering the whole
calendar, including leap
years, these 366
journeys are by turn
lyrical, witty, tragic, and
bizarre—but always
entertaining.

The Traveller's
Daybook
1922: Modernism Year
One
Our First 150 Years
The Queen Mother

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In Stravinsky's Orbit

2015

Opera in Postwar

Venice

Charles

Repington was
Britain's most
influential
military
correspondent
during the
first two
decades of the

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diaries-1915-1923-behind-the-mask

twentieth
century. From
1914 to 1918,
Repington's
commentary in
The Times, 'The
War Day by
Day', was read
and discussed
by opinion-
shapers and
decision-makers
worldwide who

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sought to
better
understand the
momentous
events
happening
around them,
and his
subsequently
published
diaries offered
a compelling
portrait of

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England's
governing class
at war. This is
the first major
study of
Repington's
life and career
from the Boer
War to the end
of the Great
War. A. J. A.
Morris presents
unique insights

Page 22/139

into the
conduct of the
First World War
and into
leading figures
in the British
high command:
French, Haig,
Robertson,
Wilson. The
book offers
modern readers
a rewardingly

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fresh
understanding
of the
conflict, and
will appeal to
scholars of the
First World War
and British
political and
military
history of the
period.

In this era of

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tweets and
blogs, it is
easy to assume
that the self-
obsessive
recording of
daily minutiae
is a recent
phenomenon. But
Americans have
been navel-
gazing since
nearly the

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beginning of
the republic.
The daily planner—variously
called the
daily diary,
commercial
diary, and
portable
account
book—first
emerged in
colonial times

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as a means of
telling time,
tracking
finances,
locating the
nearest inn,
and even
planning for
the coming
winter. They
were carried by
everyone from
George

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Washington to
the soldiers
who fought the
Civil War. And
by the
twentieth
century, this
document had
become
ubiquitous in
the American
home as a way
of recording a

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great deal more
than simple
accounts. In
this appealing
history of the
daily act of
self-reckoning,
Molly McCarthy
explores just
how vital these
unassuming and
easily
overlooked

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stationery
staples are to
those who use
them. From
their origins
in almanacs and
blank books
through the
nineteenth
century and on
to the enduring
legacy of
written

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introspection,
McCarthy has
penned an
exquisite
biography of an
almost
ubiquitous
document that
has borne
witness to
American lives
in all of their
complexity and

Page 31/139

mundanity.
Drawing
extensively on
Russian-
language
sources, a
concise yet
comprehensive
survey of the
life and work
of one of
classical
music's great

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composers.
Unquestionably
one of the most
popular
composers of
classical
music, Sergei
Rachmaninoff
has not always
been so admired
by critics.
Detractors have
long perceived

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Rachmaninoff as
part of an
outdated
Romantic
tradition from
a bygone
Russian world,
aloof from the
modernist
experimentation
of more
innovative
contemporaries

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such as Igor
Stravinsky. In
this new
assessment,
Rebecca
Mitchell
resituates
Rachmaninoff in
the context of
his time,
bringing
together the
composer and

Page 35/139

his music
within the
remarkably
dynamic era in
which he lived
and worked.
Both in Russia
and later in
America,
Rachmaninoff
and his music
were profoundly
modern

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expressions of
life in tune
with an
uncertain
world. This
concise yet
comprehensive
biography will
interest
general readers
as well as
those more
familiar with

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this giant of
Russian
classical
music.

Volume 6 (2016)
is an open
issue with an
emphasis on
Nordic
countries
(Denmark,
Finland,
Lithuania,

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Estonia,
Iceland). Four
essays focus on
Russia, two on
music; other
contributions
are concerned
with Egypt, USA
and Korea.
Furthermore
there are
sections on
Futurist

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archives,
Futurism in
caricatures and
Futurism in
fiction.

Klop Ustinov:
Britain's Most
Ingenuous Spy
Classicism of
the Twenties
Prodigious
Youth
Christianity in

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China
The
Incomparable
Hildegarde
Five Straight
Lines
The Conscience
of Russian
Music
The official and
definitive
biography of

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diaries-1915-1923-behind-the-mask

Queen Elizabeth
the Queen
Mother, the most
beloved British
monarch of the
twentieth
century. Consort
of King George
VI, mother of
Queen Elizabeth
II, and
grandmother of

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Prince Charles,
Elizabeth Angela
Marguerite
Bowes-Lyon—the
ninth of the Earl
of Strathmore 's
ten children—was
born on August
4, 1900, and,
certainly, no one
could have
imagined that her

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long life (she died in 2002) would come to reflect a changing nation over the course of an entire century. Vividly detailed, written with unrestricted access to her personal papers,

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letters, and diaries, this candid royal biography by William Shawcross is also a singular history of Britain in the twentieth century. Offers an assessment of

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the first two
decades of the
twentieth
century, and
especially the
First World War,
that argues that
these years
played an
essential part in
the creation of a
peaceful global

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order.

This title defines the theory and practice of 'classicism' as practised in the 1920s by a number of composers, writers, and artists, setting it off against other

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movements of
the period that
are customarily
grouped together
under the
general heading
of 'modernism'.
It argues that
classicism is a
more precise
term than neo-
classicism during

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this period, since every classicism from antiquity to the present shares certain common qualities as well as characteristics of its own time.

Why Mahler?

Why does his music affect us

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in the way it
does? Norman
Lebrecht, one of
the world ' s most
widely read
cultural
commentators,
has been
wrestling
obsessively with
Mahler for half
his life.

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Following
Mahler ' s every
footstep from
birthplace to
grave,
scrutinizing his
manuscripts,
talking to those
who knew him,
Lebrecht
constructs a
compelling new

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portrait of
Mahler as a man
who lived
determinedly
outside his own
times. Mahler
was—along with
Picasso,
Einstein, Freud,
Kafka, and
Joyce—a maker
of our modern

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world. Why
Mahler? is a
book that shows
how music can
change our lives.
Three Loves for
Three Oranges
Zeppelin Nights
The New
Criterion
A Scholars'
Guide to

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Resources in the
Libraries and
Archives of the
United States
The Life and
Music of Vernon
Duke
Nikolay
Myaskovsky
2016
A bibliographical guide
to the works in American

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diaries-1915-1923-behind-the-mask

libraries concerning the
Christian missionary
experience in China.
The Bolsheviks ' 1917
political coup caused a
seismic disruption in
Russian culture. Carried
by the first wave of
emigrants, Russian
culture migrated West,
transforming itself as it
interacted with the new
cultural environment and
clashed with exported

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Soviet trends. In this book, Klára Moricz explores the transnational emigrant space of Russian composers Igor Stravinsky, Vladimir Dukelsky, Sergey Prokofiev, Nicolas Nabokov, and Arthur Lourié in interwar Paris. Their music reflected the conflict between a modernist narrative

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demanding innovation and a narrative of exile wedded to the preservation of prerevolutionary Russian culture. The emigrants' and the Bolsheviks' contrasting visions of Russia and its past collided frequently in the French capital, where the Soviets displayed their political and artistic products. Russian

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composers in Paris also had to reckon with Stravinsky ' s disproportionate influence: if they succumbed to fashions dictated by their famous compatriot, they risked becoming epigones; if they kept to their old ways, they quickly became irrelevant.

Although Stravinsky ' s neoclassicism provided a

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seemingly neutral middle ground between innovation and nostalgia, it was also marked by the exilic experience.

M ó ricz offers this unexplored context for Stravinsky ' s neoclassicism, shedding new light on this infinitely elusive term.

A history of the first 150 years of Cornell University Press.

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Beginning from the unlikely vantage point of Venice in the aftermath of fascism and World War II, this book explores operatic production in the city's nascent postwar culture as a lens onto the relationship between opera and politics in the twentieth century. Both opera and Venice in the middle of the century are

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often talked about in strikingly similar terms: as museums locked in the past and blind to the future. These clichés are here overturned: perceptions of crisis were in fact remarkably productive for opera, and despite being physically locked in the past, Venice was undergoing a flourishing of avant-garde activity. Focusing

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on a local musical culture, Harriet Boyd-Bennett recasts some of the major composers, works, stylistic categories and narratives of twentieth-century music. The study provides fresh understandings of works by composers as diverse as Stravinsky, Prokofiev, Verdi, Britten and Nono.

1,000 Books to Read
Before You Die

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The Great War for Peace
Reading behind the lines
Sergei Rachmaninoff
Schirmer Performance
Editions Series
Sergey Prokofiev Diaries,
1907-1914
Cultural Politics and the
Avant-Garde
Acclaimed for
treading new ground
in operatic studies of
the period, Simon

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diaries-1915-1923-behind-the-mask

Morrison's influential and now-classic text explores music and the occult during the Russian Symbolist movement. Including previously unavailable archival materials about Prokofiev and Tchaikovsky, this wholly revised edition is both up to date and revelatory. Topics

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range from decadence
to pantheism, musical
devilry to narcotic-
infused evocations of
heaven, the influence
of Wagner, and the
significance of
contemporaneous
Russian literature.
Symbolism tested
boundaries and
reached for extremes
so as to imagine art

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uniting people,
facilitating
communion with
nature, and ultimately
transcending reality.

Within this
framework, Morrison
examines four lesser-
known works by
canonical
composers—Pyotr
Tchaikovsky, Nikolay
Rimsky-Korsakov,

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Alexander Scriabin,
and Sergey
Prokofiev—and in this
new edition also
considers Alexandre
Gretchaninoff's Sister
Beatrice and
Alexander
Kastalsky's Klara
Milich, while also
making the case for
reviving Vladimir
Rebikov's The

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Christmas Tree.

Ezra Pound referred to 1922 as Year One of a new era. It was the year that began with the publication of James Joyce's *Ulysses* and ended with the publication of T. S. Eliot's *The Waste Land*, two works that were arguably "the sun and moon" of

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modernist literature,
some would say of
modernity itself. In
Constellation of
Genius, Kevin
Jackson puts the
titanic achievements
of Joyce and Eliot in
the context of the
world in which their
works first appeared.
As Jackson writes in
his introduction, "On

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all sides, and in every field, there was a frenzy of innovation." It is in 1922 that Hitchcock directs his first feature; Kandinsky and Klee join the Bauhaus; the first AM radio station is launched; Walt Disney releases his first animated shorts; and Louis Armstrong

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takes a train from
New Orleans to
Chicago, heralding the
age of modern jazz.
On other fronts,
Einstein wins the
Nobel Prize in
Physics, insulin is
introduced to treat
diabetes, and the tomb
of Tutankhamun is
discovered. As
Jackson writes, the

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sky was "blazing with a 'constellation of genius' of a kind that had never been known before, and has never since been rivaled."

Constellation of
Genius traces an
unforgettable journey
through the diaries of
the actors,
anthropologists,
artists, dancers,

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designers, filmmakers,
philosophers,
playwrights,
politicians, and
scientists whose lives
and works—over the
course of twelve
months—brought a
seismic shift in the
way we think,
splitting the cultural
world in two. Was this
a matter of

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inevitability or of coincidence? That is for the reader of this romp, this hugely entertaining chronicle, to decide.

'Fascinating ...

Composer Andrew Gant is a masterful guide, introducing readers to the major players and key themes of an

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entrancing topic.' BBC
History Magazine
Whether you prefer
Baroque or pop,
Theremins or violins,
the music you love
and listen to shapes
your world. But what
shaped the music?
Ranging across time
and space, this book
takes us on a grand
musical tour from

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music's origins in prehistory right up to the twenty-first century. Charting the leaps in technology, thought and practice that led to extraordinary revolutions of music in each age, the book takes us through medieval Europe, Renaissance Italy and

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Jazz era America to
reveal the rich history
of music we still listen
to today. From Mozart
to McCartney,
Schubert to
Schoenberg, Professor
Andrew Gant brings
to life the people who
made the music, their
techniques and
instruments, as well as
the places their music

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was played, from
sombre churches to
rowdy taverns, stately
courts to our very own
homes.

Offers a critical and
contextual study of the
last four operas of
Prokofiev, the leading
opera composer in
Stalin's Soviet Union.

How One Man and
Ten Symphonies

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Changed Our World

The Austen

Chamberlain Diary

Letters

Postmemory in

contemporary British

war fiction

Russian Opera and the

Symbolist Movement,

Second Edition

A History of the Daily

Planner in America

Art, Music, and

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Literature

Why Mahler?

Gregor Tassie describes Nikolay Myaskovsky as “one of the great enigmas of 20th-century Russian music.”

Between the two world wars, the symphonies of Myaskovsky enjoyed great popularity and were performed by all major American and European orchestras;

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they were some of the most inspiring symphonic works of the last hundred years and prolonged the symphonic genre. But accusations of “formalism” at the 1948 USSR Composers Congress resulted in the purposeful neglect of his music until the collapse of the Soviet Union.

Myaskovsky wrote

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some of the most
inspiring symphonic
works of the last
hundred years and
prolonged and extended
the symphonic genre. In
Nikolay Myaskovsky:
The Conscience of
Russian Music, Tassie
gives readers the first
modern English-
language biography of
this Russian composer
since his death in 1950.

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Tassie draws together information from the composer's diaries and letters, as well as the memoirs of friends and colleagues—even his secret police files—to chronicle

Myaskovsky's early life, subsequent far-reaching influence as a composer, teacher, and journalist, and his final persecution by the

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Soviet government. This biography will surely rekindle interest in Myaskovsky's remarkable body of work and will interest aficionados, students, and scholars of the modern classical music tradition and history of the arts in Russia. Prokofiev, a compulsive diarist, gifted and idiosyncratic writer,

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possessed an
incorrigibly sardonic
curiosity about
individuals and events.
When he left Russia
following the 1917
Revolution, his diaries
were recovered from the
family flat in Petrograd
and later hidden (at
considerable personal
risk by Myaskovsky).
Prokofiev himself
smuggled them out of

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the country after his first return to the Soviet Union in 1927. The later diaries, written in the West, were brought back by legal decree after the composer's death, to be kept in a special, inaccessible section of the Russian State Archive.

Eventually Prokofiev's son Sviatoslav was allowed to transcribe the

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voluminous contents;
when he and his son
Sergei eventually
emigrated to Paris they
undertook the gigantic
task of reproducing the
partially encoded
manuscript in an
intelligible
form. Volume 1 covers
the bulk of the
Prokofiev's years at the
St. Petersburg
Conservatoire ending

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with his triumphant
graduation.
Simultaneously attached
to and exasperated by
the traditions
exemplified at this time
by such famous men as
Rimsky-Korsakov,
Glazunov, Lyadov,
Tcherepnin, the
relentlessly brash young
genius relishes the
power of his talent to
irritate, challenge and

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finally overcome the establishment, alongside unusually candid revelations of the all-too-normal preoccupations of a young man flexing his muscles in society. Taken as a whole, the Diaries represent an inexhaustibly rich portrait of one of the most vibrant periods in the whole of Western

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art, peopled by virtually every musician and artist of note. They constitute both an indispensable and an entertaining source of reference for all scholars and lovers of Prokofiev's music.

The Incomparable Hildegarde (1906-2005) began her career as a pianist in Milwaukee's silent movie theaters,

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which led to the
Vaudeville stage. By the
1930s, she was singing
in the cabarets of Paris
and London, rubbing
elbows with royalty,
White Russians and
Josephine Baker. She
then became a darling of
the New York supper
club scene and her name
became synonymous
with high-class
entertainment at venues

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like the Plaza Hotel's Persian Room. She started fashion trends, had her own signature Revlon nail and lip color, and was the first to have song hits in the World War II era. This first biography of Hildegarde Sill covers her 70-year career, including her intimate relationship with her manager, Anna

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Sosenko, and emphasizes her importance in 20th-century American popular culture.

Klop Ustinov was Britain's most ingenious spy - but he was never licensed to kill. Instead, he was authorised to bemuse and beguile his enemies into revealing their deepest, darkest secrets. From the

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Russian Revolution to the Cold War, he bluffed and tricked his way into the confidence of everyone from Soviet commissars to Gestapo Gruppenführer.

Although his official codename was U35, he was better known as 'Klop', meaning 'Bedbug' - a name given to him by a very understanding wife on

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account of his
extraordinary capacity
to hop from one
woman's bed to another
in the King's service.
Frequenting the social
gatherings of Europe
under the guise of
innocent bon viveur, he
displayed a showman's
talent for entertaining (a
trait his son, the actor
Peter Ustinov,
undoubtedly inherited)

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and captivated
unsuspecting audiences
while scavenging their
secrets. Using exciting
anecdotes and first-hand
accounts, Peter Day
explores the fascinating
life of one of
espionage's most
inventive and
memorable characters.
The Bedbug was a
master of uncovering
the truth through telling

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tales; now his own tale
can be told.

Lina and Serge

London in the First
World War

The Sexuality, Style and
Image of an

Entertainment Icon

A Life-Changing List

Gramophone

Responses to

Modernism in Russian
Paris

Historical Dictionary of

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Modern and
Contemporary Classical
Music

This collection of the
diary letters of Austen
Chamberlain provides
a detailed record of
Conservative and
national politics in the
inter-war period.

A second collection of
journals by the
celebrated Russian

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musician and
composer records a
period of intense
artistic
accomplishment
against a backdrop of
turbulent change, war,
and revolution, as he
details his escape
across war-torn Russia
to seek refuge in
America, his difficult
years in the U.S., his

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Paris years, and his work with the period's most acclaimed artists. This book takes the concept of postmemory, developed in Holocaust studies, and applies it for the first time to novels by contemporary British writers. Focusing on war fiction, Alden

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builds upon current scholarship on historical fiction and memory studies, and extends the field by exploring how the use of historical research within fiction illuminates the ways in which we remember and recreate the past.

Using postmemory to

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unlock both the
transgenerational
aspects of the novels
discussed and the
development of
historiographic
metafiction, Alden
provides a ground-
breaking analysis of
the nature and
potential of
contemporary
historical fiction. By

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examining the patterns
and motivations
behind authors'
translations of
material from the
historical record into
fiction, Alden also
asks to what extent
such writing is,
necessarily,
metafictional.

Ultimately, this study
offers an updated

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answer to the question
that historical fiction
has always posed:
what can fiction do
with history that
history cannot?

‘Zeppelin Nights is
social history at its
best... White creates a
vivid picture of a city
changed forever by
war’ The Times 2018
marks the centenary of

Page 104/139

the end of the First
World War. In those
four decisive years,
London was
irrevocably changed.
Soldiers passed
through the capital on
their way to the front
and wounded men
were brought back to
be treated in
London's hospitals.
At night, London

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plunged into darkness
for fear of Zeppelins
that raided the city.
Meanwhile, women
escaped the drudgery
of domestic service to
work as munitionettes.
Full employment put
money into the
pockets of the poor for
the first time. Self-
appointed moral
guardians seize the

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chance to clamp down
on drink, frivolous
entertainment and
licentious behaviour.
Even against a war-
torn landscape,
Londoners were
determined to get on
with their lives, firmly
resolved not to let
Germans or puritans
spoil their enjoyment.
Peopled with patriots

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and pacifists,
clergymen and
thieves, bluestockings
and prostitutes, Jerry
White's magnificent
panorama reveals a
battle-scarred yet
dynamic, flourishing
city. 'Jerry White's
name on a title page is
a guarantee of a lively,
compassionate book
full of striking

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incidents and
memorable images...

This is a fast-paced
social history that
never stumbles... A
well-orchestrated
polyphony of voices
that brings history
alive' Guardian

Cornell University
Press, Est. 1869

The Bedbug

The Correspondence

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of Sir Austen
Chamberlain with His
Sisters Hilda and Ida,
1916-1937
The Love and Wars of
Lina Prokofiev
A Tour of the World
in 366 Quotations
Taking a Chance on
Love
A History of Music
Now revised and
updated to incorporate

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numerous new materials, this is the major source for researching American Christian activity in China, especially that of missions and missionaries. It provides a thorough introduction and guide to primary and secondary sources on Christian enterprises

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and individuals in
China that are
preserved in hundreds
of libraries, archives,
historical societies,
headquarters of
religious orders, and
other repositories in
the United States. It
includes data from the
beginnings of
Christianity in China
in the early eighth

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century through 1952,
when American
missionary activity in
China virtually
ceased. For this new
edition, the
institutional base has
shifted from the
Princeton Theological
Seminary (Protestant)
to the Ricci Institute
for Chinese-Western
Cultural Relations at

Page 113/139

the University of San Francisco (Jesuit), reflecting the ecumenical nature of this monumental undertaking.

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and

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an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

Chronicles the life of Lina Prokofiev, who

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followed her
composer husband to
Stalinist Russia, only
to be left for another
woman and
incarcerated for eight
years.

Historical Dictionary
of Russian Music,
Second Edition
contains a chronology,
an introduction, and
an extensive

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bibliography. The dictionary section has more than 600 cross-referenced entries for each of Russia's major performing organizations and performance venues, and on specific genres such as ballet, film music, symphony and church music.

Gozzi, Meyerhold,

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Prokofiev
Historical Dictionary
of Russian Music
Behind the Mask
Sergey Prokofiev
Diaries, 1915-1923
An Annotated
Bibliography of
British Diaries
Written Between 1442
and 1942
Reporting the First
World War

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British Diaries

This title is part of UC
Press's Voices

Revived program,
which commemorates
University of
California Press's
mission to seek out
and cultivate the
brightest minds and
give them voice,
reach, and impact.

Drawing on a backlist
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dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1950. In 1921, Sergei Prokofiev's *Love for Three Oranges*—one of the earliest, most

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famous examples of
modernist
opera—premiered in
Chicago. Prokofiev's
source was a 1913
theatrical
divertissement by
Vsevolod Meyerhold,
who, in turn, took
inspiration from Carlo
Gozzi's 1761
commedia
dell'arte—infused

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theatrical fairy tale.
Only by examining
these whimsical,
provocative works
together can we
understand the full
significance of their
intertwined lineage.
With contributions
from 17 distinguished
scholars in theater, art
history, Italian, Slavic
studies, and

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musicology, Three
Loves for Three
Oranges: Gozzi,
Meyerhold, Prokofiev
illuminates the
historical development
of Modernism in the
arts, the ways in
which commedia
dell'arte's self-
referential and
improvisatory
elements have

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inspired theater and music innovations, and how polemical playfulness informs creation. A resource for scholars and theater lovers alike, this collection of essays, paired with new translations of *Love for Three Oranges*, charts the transformations and

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transpositions that this fantastical tale underwent to provoke theatrical revolutions that still reverberate today.

“The ultimate literary bucket list.” —THE WASHINGTON POST Celebrate the pleasure of reading and the thrill of discovering new titles

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in an extraordinary
book that's as
compulsively
readable, entertaining,
surprising, and
enlightening as the
1,000-plus titles it
recommends.

Covering fiction,
poetry, science and
science fiction,
memoir, travel
writing, biography,

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children's books,
history, and more,
1,000 Books to Read
Before You Die
ranges across cultures
and through time to
offer an eclectic
collection of works
that each deserve to
come with the
recommendation, You
have to read this. But
it's not a proscriptive

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list of the “great works”—rather, it’s a celebration of the glorious mosaic that is our literary heritage. Flip it open to any page and be transfixed by a fresh take on a very favorite book. Or come across a title you always meant to read and never got around to. Or, like

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browsing in the best
kind of bookshop,
stumble on a
completely unknown
author and work, and
feel that tingle of
discovery. There are
classics, of course,
and unexpected
treasures, too. Lists to
help pick and choose,
like *Offbeat Escapes*,
or *A Long Climb*, but

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What a View. And its
alphabetical
arrangement by author
assures that surprises
await on almost every
turn of the page, with
Cormac McCarthy
and *The Road* next to
Robert McCloskey
and *Make Way for
Ducklings*, Alice
Walker next to Izaak
Walton. There are

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nuts and bolts,
too—best editions to
read, other books by
the author, “if you like
this, you’ll like that”
recommendations ,
and an interesting
endnote of adaptations
where appropriate.
Add it all up, and in
fact there are more
than six thousand
titles by nearly four

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thousand authors
mentioned—a life-
changing list for a
lifetime of reading.
“948 pages later, you
still want more!”

—THE
WASHINGTON
POST

After years at the
margins of medical
history, the
relationship between

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war and medicine is at last beginning to move centre-stage. The essays in this volume focus on one important aspect of that relationship: the practice and development of medicine within the armed forces from the late nineteenth century through to the end of

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the Second World War. During this crucial period, medicine came to occupy an important position in military life, especially during the two world wars when manpower was at a premium. Good medical provisions were vital to the conservation of

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manpower, protecting servicemen from disease and returning the sick and wounded to duty in the shortest possible time. A detailed knowledge of the serviceman's mind and body enabled the authorities to calculate and standardise rations, training and disciplinary

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procedures. Spanning the laboratory and the battlefield, and covering a range of national contexts, the essays in this volume provide valuable insights into different national styles and priorities. They also examine the relationship between medical personnel and

the armed forces as a whole, by looking at such matters as the prevention of disease, the treatment of psychiatric casualties and the development of medical science.

The volume as a whole demonstrates that medicine became an increasingly important part of

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military life in the era
of modern warfare,
and suggests new
avenues and
approaches for future
study.

Sergei Prokofiev -
Visions Fugitives, Op.
22 (Songbook)
Constellation of
Genius

Charles Repington,
The Times and the
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Great War
The Accidental Diarist
Medicine and Modern
Warfare
The Literary Review
Russian Life