

## Maximus Musicus Visits The Orchestra

Celebrates the 1936 debut of the Benny Goodman quartet with Teddy Wilson in Chicago, considered to be the first widely seen integrated jazz performance.

A stirring picture book biography from award-winning duo Carole Boston Weatherford and Bryan Collier, about gospel composer and preacher Charles Albert Tindley, best known for the gospel hymn "We'll Understand It Better By and By." At a time when most African Americans were still enslaved, Charles Tindley was born free. His childhood was far from easy, with backbreaking hours in the fields, and no opportunity to go to school. But the spirituals he heard as he worked made him long to know how to read the Gospel for himself. Late at night, he taught himself to read from scraps of newspapers. From those small scraps, young Charles raised himself to become a founding father of American gospel music whose hymn was the basis for the Civil Rights anthem "We Shall Overcome." Told in lilting verse with snippets of spirituals and Tindley's own hymns woven throughout, Carole Boston Weatherford's lyrical words and Bryan Collier's luminous pictures celebrate a man whose music and conviction has inspired countless lives.

Maximus Musicus visits the Orchestra is an introduction to the symphony orchestra, the instruments, the musicians and the music they play. We follow the tale of a mouse, Maximus Musicus, who sneaks in the back door of a grand Concert Hall where the Symphony Orchestra is in rehearsal for a concert. Maxi explores the wondrous array of instruments and the extraordinary individual sounds they produce. He enjoys himself so much that that he decides to stay in the concert hall and see what happens at the next day's concert. The story, which is equally suited for educational purposes as well as being an excellent bedtime story, opens up the world of concert music, the musicians and their instruments for children. Accompanying the book is a specially produced CD with a narration of the story, Maxi's song and short orchestral works chosen to delight and inspire the young listener. The narration is interwoven with all the sounds and music that go with the story; the musicians warming up, tuning, rehearsing and finally playing the concert pieces.

More than ever before, the arts are shaping and influencing our daily lives through the media and the creative industries. The arts are no longer confined to museums and theatres, but are adding value to our national economies and improving the quality of education. This has implications for arts education. However, unlike other subjects taught at schools, the arts have rarely made their purpose clear: Why are they taught? What is good arts education? And what are the benefits of teaching creative subjects or using creative ways to teach? In 2004 Professor Anne Bamford conducted the first international analysis of arts education research for UNESCO, in partnership with IFACCA and the Australia Council. Comparing data and case studies from more than 60 countries, the book analyses the differences between 'education in the arts' and 'education through the arts'. While appreciating that arts programmes are embedded in their unique social and cultural contexts, Professor Bamford develops internationally comparable standards for quality arts education. In addition, she identifies a number of concrete educational, cultural, and social

benefits of arts education. This definitive work is of major interest to policy-makers, educators and artists. Professor Anne Bamford is Director of the Engine Room at the University of the Arts London and has an international reputation for her research in arts education, emerging literacies and visual communication. Through her research as a World Scholar for UNESCO, she has pursued issues of innovation, social impact and equity and diversity. She has conducted major national impact and evaluation studies for the governments of Denmark, The Netherlands, Belgium and Australia.

Perfect for birdwatchers and nature lovers, this fascinating guide explores and explains more than 3,000 Latin words used to describe birds, profiles 12 great ornithologists and features beautiful illustrations.

This book reports on research and developments in human-technology interaction. A special emphasis is given to human-computer interaction, and its implementation for a wide range of purposes such as healthcare, aerospace, telecommunication, and education, among others. The human aspects are analyzed in detail. Timely studies on human-centered design, wearable technologies, social and affective computing, augmented, virtual and mixed reality simulation, human rehabilitation and biomechanics represent the core of the book. Emerging technology applications in business, security, and infrastructure are also critically examined, thus offering a timely, scientifically-grounded, but also professionally-oriented snapshot of the current state of the field. The book is based on contributions presented at the 3rd International Conference on Human Interaction and Emerging Technologies: Future Applications, IHET 2020, held on August 27-29, 2020. It offers a timely survey and a practice-oriented reference guide to researchers and professionals dealing with design and/or management of the new generation of service systems.

Maximus Musicus, the most popular rodent in the history of Iceland, has been delighting children and their parents in his native country as well as Germany, Korea, Australia, New Zealand, The Netherlands, and the Faroe islands since 2008. This read-aloud ebook with music tells the tale of the mouse, Maximus Musicus, who by chance finds himself in a concert hall. What an interesting and adventurous turn his life has suddenly taken! Maxi enjoys himself so much that he decides to stay in the concert hall and see what happens the next day. There he experiences many strange and funny events as well as some wonderful and moving sounds as the orchestral musicians warm up, tune their instruments, rehearse, and finally play the pieces in concert. The book is charmingly narrated by Stella Arman and illustrated with humorous and endearing images. The audio includes music carefully chosen to suit the young audience: Ravel's Bolero, a Fanfare and some galloping encores as well as Maxi's own catchy song.

By piecing the lives of selected individuals into a grand mosaic, Pulitzer Prize-winning historian Daniel J. Boorstin explores the development of artistic innovation over 3,000 years. A hugely ambitious chronicle of the arts that Boorstin delivers with the scope that made his Discoverers a national bestseller. Even as he tells the stories of such individual creators as Homer, Joyce, Giotto, Picasso, Handel, Wagner, and Virginia Woolf, Boorstin assembles them into a grand

mosaic of aesthetic and intellectual invention. In the process he tells us not only how great art (and great architecture and philosophy) is created, but where it comes from and how it has shaped and mirrored societies from Vedic India to the twentieth-century United States.

Over 200 works of the well-known Edition Eulenburg series of scores from orchestral and choral literature, chamber music and music theatre are now available in digital format. You can now enjoy the yellow study scores digitally with one click in excellent reproduction quality. Über 200 Werke der berühmten Edition Eulenburg Partiturreihe für Orchester- und Choraliteratur, Kammermusik und Musiktheater sind nun auch in einer digitalen Aufbereitung erhältlich. In optisch hervorragender Darstellung kann man die gelben Studienpartituren mit einem Klick jetzt auch digital genießen.

This book's concern is with notoriously obscure ancient poets-riddlers, whom it argues to have been an essential, albeit necessarily marginal, element of the literary landscape of Antiquity, which, in addition, exerted subtle yet lasting influence on European culture. The three first essays in this book trace a direct line of influence between the early Hellenistic scholar-poet Simias of Rhodes, the late Republican Roman experimentalist Laevius and Constantine the Great's virtuoso panegyrist Optatian Porfyrus, whereas the fourth essay discusses the preservation and transformation of the model invented by Simias in Byzantium. The Appendix reflects on the triumph of this intellectual paradigm in Neo-Latin Jesuit education by investigating the case of a peripheral yet highly influential Central European college at the turn of the sixteenth and seventeenth centuries. This book is at once a contribution to the scholarship on the reception of Hellenistic poetry and to the study of ancient 'technopaegnia' (i.e. playful poetry) and their cultural influence in Antiquity, Byzantium and post-mediaeval Europe.

Brimir and Hulda are best friends who live on a small island on a beautiful blue planet where there are only children and no adults. Their planet is wild and at times dangerous, but everything is free, everyone is their friend, and each day is more exciting than the last. One day a rocket ship piloted by a strange-looking adult named Gleesome Goodday crashes on the beach. His business card claims he is a "Dream.ComeTrueMaker and joybringer," and he promises to make life a hundred times more fun with sun-activated flying powder and magic-coated skin so that no one ever has to bathe again. Goodday even nails the sun in the sky and creates a giant wolf to chase away the clouds so it can be playtime all the time. In exchange for these wonderful things, Goodday asks only for a little bit of the children's youth—but what is youth compared to a lot more fun? The children are so enamored with their new games that they forget all the simple activities they used to love. During Goodday's great flying competition, Hulda and Brimir fly too high to the sun and soar to the other side of planet, where they discover it is dark all the time and the children are sickly and pale. Hulda and Brimir know that without their help, the pale children will die, but first they need to get back to their island and convince their friends

that Gleesome Goodday is not all that he seems. A fantastical adventure, beautifully told, unfolds in a deceptively simple tale. The Story of the Blue Planet will delight and challenge readers of all ages.

“A rose can rest in the casket for a thousand years without fading. An egg can remain there for centuries without going bad. A person could lie there for a hundred years, a thousand years, ten thousand years, completely protected from time.” What happens when the world starts to fall apart, and no one will take responsibility for mending it? Sigrun’s family, along with everyone else, finds refuge from the crisis in a new technology called TimeBox®, which lets you hibernate until the world’s problems solve themselves. But Sigrun’s TimeBox® opens early, and she wakes to a city in chaos, overrun by nature. Sigrun joins a roving band of kids and a wise researcher named Grace, who tells them of the ancient kingdom of Pangea, and the greedy king who wanted to protect his daughter Obsidiana from pain, gloomy days, and growing older by putting her in a silken casket that time could not penetrate. But Obsidiana learns that sabotaging time is a dangerous business, with effects that ripple outward even to the present day. Sigrun realizes it’s up to her and her friends to face the crisis, break the curse, and fix the world before it’s too late! Winner of The Icelandic Literary Prize for Children and Young People’s Books Winner of The Icelandic Booksellers Prize for Best Teenage Book of the Year Nominated for the Nordic Council Children and Young People’s Literature Prize Winner of the The West Nordic Literature Prize Winner of the Reykjavik Children’s Literature Prize “The story confronts the concept of time and twists old fairy-tale memories with a passionate creativity.” —The Nordic Council Children and Young People’s Literature Prize Citation “Andri Snær Magnason has created an intimate epic that floats effortlessly between genres as diverse as fairy tale and political commentary, science fiction and social realism. The Casket of Time spans the chasm between ‘once upon a time’ and ‘have you heard the news today’ in a way that makes his philosophical fable feel both timely and timeless.” —Bjarke Ingels “The largest box of chocolate written in the Icelandic language that I have ever laid my hands on... This is confectionery for the mind!... This is a book for the 3 year old, the 30 year old, the 300 year old.” —Audur Haraldsdóttir, Channel 2, National Radio (Iceland) “The power of story animates a tale that communicates—but is not overpowered by—urgent messages.” — Kirkus Reviews

Maximus Musicus Visits the OrchestraAnimusia

A rare case among history's great music contemporaries, Gustav Mahler (1860-1911) and Richard Strauss (1864-1949) enjoyed a close friendship until Mahler's death in 1911. Unlike similar musical pairs (Bach and Handel, Haydn and Mozart, Schoenberg and Stravinsky), these two composers may have disagreed on the matters of musical taste and social comportment, but deeply respected one another's artistic talents, freely exchanging advice from the earliest days of professional apprenticeship through the security and aggravations of artistic fame. Using a wealth of documentary material, this book reconstructs the 24-year relationship between Mahler and Strauss through collage—"a meaning that arises from fragments," to borrow Adorno's characterization of Mahler's Sixth Symphony. Fourteen different topics, all of central

importance to the life and work of the two composers, provide distinct vantage points from which to view both the professional and personal relationships. Some address musical concerns: Wagnerism, program music, intertextuality, and the craft of conducting. Others treat the connection of music to related disciplines (philosophy, literature), or to matters relevant to artists in general (autobiography, irony). And the most intimate dimensions of life—childhood, marriage, personal character—are the most extensively and colorfully documented, offering an abundance of comparative material. This integrated look at Mahler and Strauss discloses provocative revelations about the two greatest western composers at the turn of the 20th century.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Nearly ten years after its original publication, *The Maestro Myth* continues to enthrall readers with its insightful look into the lives and careers of the world's most celebrated conductors. Now updated and including two new chapters, this volume portrays the politics and inflated economics surrounding the podiums of today's international classical music scene, and the obstacles faced by blacks, women, and gays. From Richard Strauss to Herbert von Karajan to Leonard Bernstein to Simon Rattle, *The Maestro Myth* examines the world of classical music and the mounting crisis in a profession where genuine talent grows ever scarcer. It is a must-have resource for music aficionados as well as anyone interested in the behind-the-scenes lives of these music masters. Book jacket.

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

A band of animal musicians introduces the symphony orchestra.

**THE WORLD BOOK OF MILITARY MUSIC AND MUSICIANS** covers a wide range of subjects in the ALPHA style. The material is very well researched by the author Jack Kopstein, who was a military musician for 35 years in the Canadian Forces. The author has collected and researched a book that is worthy of the title and is a WORLD review of every facet of military music. The contributor has written three books on the subject as well as several articles on military music. He has hosted two websites totally dedicated to military music and bands, and is now webmaster for [theheritageofmilitarymusic.com](http://theheritageofmilitarymusic.com). He has also written extensively on military band recordings.

"A ladybug searches the garden for her musical instrument and song."--

A brilliant dissection and reconstruction of the three major faith-based systems of belief in the world today, from one of the world's most articulate intellectuals, Slavoj Žižek, in conversation with Croatian philosopher Boris Gunjévić. In six chapters that describe Christianity, Islam, and Judaism in fresh ways using the tools of Hegelian and Lacanian analysis, *God in Pain: Inversions of Apocalypse* shows how each faith understands humanity and divinity—and how the differences between the faiths may be far stranger than they may at first seem. Chapters include (by Žižek) (1) "Christianity Against Sacred," (2) "Glance into the Archives of Islam," (3) "Only Suffering God Can Save Us," (4) "Animal Gaze," (5) "For the Theologico-Political Suspension of the Ethical," (by Gunjévić) (1) "Mistagogy of Revolution," (2) "Virtues of Empire," (3) "Every Book Is Like Fortress," (4) "Radical Orthodoxy," (5) "Prayer and Wake."

This new title in our range of keyboard books has ten well-loved nursery rhymes for children to learn on the electronic keyboard in the book. Beautifully illustrated animal scenes bring each rhyme to life, and the words are given alongside the notes so you can sing along as you play. Part of a growing range of Usborne music books, including *Famous Classical Tunes Keyboard Book*, *Big Keyboard Book* and *Drum Kit Book*. A perfect way for little children to take their first steps towards learning the piano. Coloured dots for each note and step-by-step instructions make it very simple to follow.

This lyrical romp through the orchestra begins with animal musicians slowly gathering for the evening performance. Poetic descriptions suggest the sounds of the instruments, and lively watercolor illustrations capture the playful essence of each musician and musical instrument. "It's a smashing introduction to classical music, and a must prior to a first visit to the symphony."--Publishers Weekly

Now available in paperback, Ormerod's classic *Piracy in the Ancient World* brings the treachery of the ancient high seas alive. Drawing on the works of Homer and Thucydides and the historical records that have survived from ancient Greece and Rome, Ormerod reconstructs the dangers of coastal living and seafaring and the attempts to protect against the threat of invasion from the seas. Seaborne brigands were greatly feared in the ancient world. Pirates not only preyed on merchant ships and fishing craft in the Mediterranean but also wreaked havoc on coastal townstaking men, women, and children to ransom or sell as slaves; raiding treasures; and exacting tribute from fearful town leaders. Responding to the threat of piracy, the Greeks established their primary cities inland for protection and even in their North African and Sicilian outposts they left coastal land uncultivated. Mariners feared pirate ships around every promontory and sought protection from the navies of such states as Rhodes and Crete. The Romans were beset in the time of their early Republic by "Tyrreanean" pirates based in the south of Italy and during the last years of the Empire by the Cilician pirates of Asia Minor. When one great pirate, Sextus Pompeius, was finally suppressed, rather than being punished he was charged with ridding the seas of his former followers. His attempts failed. Now available in paperback, Ormerod's classic *Piracy in the Ancient World* brings the treachery of the ancient high seas alive. Drawing on the works of Homer and Thucydides and the historical records that have survived from ancient Greece and Rome, Ormerod reconstructs the dangers

of coastal living and seafaring and the attempts to protect against the threat of invasion from the seas. He describes the general nature of early piracy, ancient navigation, and the pirate's routines and tactics.

Accompanying DVD includes the opera *Patientis Christi memoria* by Johann Bernhard Staudt, performed in the chapel of St. Mary's Hall, Boston College.

*Eunuchs and Castrati* examines the enduring fascination among historians, literary critics, musicologists, and other scholars around the figure of the castrate. Specifically, the book asks what influence such fascination had on the development and delineation of modern ideas around sexuality and physical impairment. Ranging from Greco-Roman times to the twenty-first century, Katherine Crawford brings together travel accounts, diplomatic records, and fictional sources, as well as existing scholarship, to demonstrate how early modern interlocutors reacted to and depicted castrates. She reveals how medicine and law operated to maintain the privileges of bodily integrity and created and extended prejudice against those without it. In consequence, castrates were constructed as gender deviant, disabled social subjects and demarcated as inferior. Early modern cultural loci then reinforced these perceptions, encouraging an othering of castrates in public contexts. These extensive, almost obsessive accounts of appearance, social propensities, and gender characteristics of castrated men reveal the historical lineages of sexual stigma and hostility towards gender non-normative and physically impaired persons. For Crawford, they are the roots of sexual and physical prejudices that remain embedded in the western experience today.

Using one of the most famous works in classical music—Beethoven's Fifth Symphony—here is the perfect way to introduce a young child to the world of classical music. This charming and interactive picture book with its panel of 19 sound buttons is like a ticket to a concert hall, taking readers on a journey from the exciting first moment when the musicians begin tuning up to the end of the first movement (attention newcomers: don't clap yet!). At each step of the way, readers learn the basics of classical music and the orchestra: What is a conductor? What is a symphony? Who was Beethoven? The different aspects of music: melody, harmony, tempo, theme. And the families of instruments—strings, woodwinds, brass, and percussion. But the best part is that every critical idea is illustrated in gorgeous sound. The sound panel allows readers to hear the different parts of the symphony and voices of the music—the famous beginning of the Fifth, what a clarinet sounds like, the difference between a violin and a viola, what a melody is, and what harmony is. Kids will want to match their voices to the A note that tunes the orchestra, dance to the rhythmic passages—and, of course, sing along to da-da-da-daah!

Includes words and phrases from United States history and from such current subcultures as technology and the Internet, the media, recent immigrants, and fashion.

Inspired by the book of verses by Jóhannes úr Kötlum, *Yuletide is coming*, that tells the story of Grýla and her children, the 13 Yule lads: Stekkjarstaur, Giljagaur, Stúfur, Þvörusleikir, Pottasleikir, Askasleikir, Hurðaskellir, Skyrgámur, Bjúgnakrækir, Gluggagægir, Gáttapefur, Ketkrókur, and Kertasníkir. Each of the Yule lads sets off from the family home in the Highlands and travels on foot over the mountains, making their individual appearances one after the other, on the thirteen nights before Christmas.

The conductor—tuxedoed, imposingly poised above an orchestra, baton waving dramatically—is a familiar figure even for those who never set foot in an orchestral hall. As a veritable icon for classical music, the conductor has also been subjected to some ungenerous caricatures, presented variously as unhinged gesticulator, indulged megalomaniac, or even outright impostor. Consider, for example: Bugs Bunny as Leopold Stokowski, dramatically smashing his baton and then breaking into erratic poses with a forbidding intensity in his eyes, or Mickey Mouse in *Fantasia*, unwittingly conjuring dangerous magic with carefree gestures he doesn't understand. As these clichés betray, there is an aura of mystery around what a conductor actually does, often coupled with disbelief that he or she really makes a difference to the performance we hear. *The Silent Musician* deepens our understanding of what conductors do and why they matter. Neither an instruction manual for conductors, nor a history of conducting, the book instead explores the role of the conductor in noiselessly shaping the music that we hear. Writing in a clever, insightful, and often evocative style, world-renowned conductor Mark Wigglesworth deftly explores the philosophical underpinnings of conducting—from the conductor's relationship with musicians and the music, to the public and personal responsibilities conductors face—and examines the subtler components of their silent art, which include precision, charisma, diplomacy, and passion. Ultimately, Wigglesworth shows how conductors—by simultaneously keeping time and allowing time to expand—manage to shape ensemble music into an immersive, transformative experience, without ever making a sound.

[Copyright: b36e1a8f682a493bd74a025924e15c53](#)