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Daniels' Orchestral Music is the gold standard reference for conductors, music programmers, librarians, and any other music professional researching an orchestral program. This sixth edition, celebrating the fiftieth anniversary of the original work, includes over 14,000 entries with a vast number of new listings and updates. This unique title examines in depth issues of jurisdiction, maritime law and practice from a modern perspective and highlights the importance of risk management with a view to avoiding pitfalls in litigation or arbitration and minimising exposure to liabilities. The third edition has been fully revised and restructured into two self-contained volumes, the first covering jurisdictional issues and risks and the second exploring the diverse aspects of maritime law, risks and liabilities. The second volume tackles the substantive maritime law with a particular emphasis on risk and liabilities, and analyses issues of contract, tort and criminal law, causation and remoteness of damages. Key features of Volume Two include: An analysis of the regulatory regime, new EU and IMO safety at sea legislation, reforming practices for flag states and recognised organisations, vetting, codes of good practice, and International Conventions. An explanation of the Rules of attribution of liability, the impact of the ISM Code upon liabilities, including criminal, corporate manslaughter, and the new Directive for ship-source pollution. Important developments in areas including: Ship-managing risks, best endeavours and fiduciary duties Mortgagees risks and economic torts New BIMCO standard terms of contracts Ship-sale risks - including sale 'as is' and 'as she was' Shipbuilding risks - guarantees and performance bonds New trends on wrongful acts of employees, collisions and measure of damages, salvage issues, environmental salvage, and towage contracts Piracy risks cases and general average New perspectives on risks and liabilities of port authorities Pollution liabilities, including trends of prosecution of class societies and charterers and new limits of liability under

International Conventions Purchase Volumes 1 and 2 of the Modern Maritime Law together for a reduced price at <http://www.routledge.com/books/details/9780415843201/> This book shows how recent work in cognitive science, especially that developed by cognitive linguists and cognitive psychologists, can be used to explain how we understand music. The book focuses on three cognitive processes--categorization, cross-domain mapping, and the use of conceptual models--and explores the part these play in theories of musical organization. The first part of the book provides a detailed overview of the relevant work in cognitive science, framed around specific musical examples. The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied, including the emergence of musical syntax and its relationship to musical semiosis, the problem of musical ontology, the relationship between words and music in songs, and conceptions of musical form and musical hierarchy. The book will be of interest to music theorists, musicologists, and ethnomusicologists, as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles. Lawrence Bennett provides a comprehensive study of the rich repertoire of accompanied vocal chamber music that entertained the imperial family in Vienna and their guests throughout the 17th and early 18th centuries. The cantata became a form of elite entertainment composed to amuse listeners during banquets or pay homage to members of the royal family during special occasions. Concentrating on Baroque cantatas composed in the Habsburg court, Bennett draws extensively on primary source material to explore the stylistic changes that occurred within the genre in the generations before Haydn and Mozart. The History of Italian Opera marks the first time a team of scholars has worked together to investigate the entire Italian operatic tradition, rather than limiting its focus to major composers and their masterworks. Including both musicologists and historians of other arts, the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon. This sixth volume in the series centers on the sociological and critical aspects of opera in Italy, considering the art in the context of an Italian literary and cultural canon rarely revealed in English and American studies. In its six chapters, contributors survey critics' changing attitudes toward opera over several centuries, trace the evolution of formal conventions among librettists, explore the historical relationships between opera and Italian literature, and examine opera's place in Italian popular and national culture. In perhaps the volume's most striking contribution, German scholar Carl Dahlhaus offers his most important statement on the dramaturgy of opera. Revered by Dickens and Sir Walter Scott, Tobias Smollett is a writer seldom read nowadays, although he is responsible for some of the greatest literary works of the Eighteenth-Century. This comprehensive eBook offers Smollett's complete fictional works, with rare texts, beautiful illustrations, informative introductions and the usual Delphi bonus material. (12MB Version 1) \* Beautifully illustrated with images relating to Smollett's life and works \* Concise introductions to the novels and other works \* Images of how the books were first printed, giving your eReader a taste of the original texts \* Excellent formatting of the texts \* The complete novels, including rare works like The History and Adventures of an Atom, first time in digital print \* All of the major novels are fully illustrated with their original artwork \* Includes Smollett's poetry, plays and translations \* Features two biographies, including Sir Walter Scott's seminal biographical study - explore Smollett's literary life! \* Almost the complete non-fiction works \* Scholarly ordering of texts into chronological order and literary genres Contents: The Novels The Adventures of Roderick Random The Adventures of Peregrine Pickle The Adventures of Ferdinand Count Fathom The Life and Adventures of Sir Launcelot Greaves The History and Adventures of an Atom The Expedition of Humphry Clinker The Translations Gil Blas Candide The Plays The Regicide The Reprisal The Poetry Advice Reproof Minor Poems The Non-Fiction Continuation of a Complete History of England: Volume II Travels Through France and Italy Narrative of the Base and Inhuman Arts That Were Lately Practised Upon the Brain of Habbakkuk Hilding The Expedition Against Carthage Smollett's Dying Prediction The Biography The Life of Tobias Smollett By George Gillfillan The English Della Cruscan School, although its nucleus was formed in 1785 by the publication of The Florence Miscellany, existed neither in the consciousness of the group which formed it nor in that of the public until it was so dubbed as a term of reproach by William Gifford in his bitter satire The Baviad (1791). As has already been mentioned Merry, the leader of the group, claimed to be a member of the Real Accademia Fiorentina which had

swallowed up the Crusca and the two other Florentine Academies in 1783; but it was not until the summer of 1787, when during his lingering voyage of return to England he began to send his contributions signed "Della Crusca" to the World, that the name became publicly known or even employed by his friends. Merry uses it of himself in a letter to Mrs. Piozzi after his arrival in England, on 27th February, 1788. 1 His public avowal of his romantic yearning after the suppressed Accademia della Crusca appears on the title-page of his Paulina (1787); for whereas on the title-page of Robert Manners (1785) he for the first time calls himself "A Member of the Royal Academy of Florence," the author of Paulina, "Robert Merry, Esq. A collection of separately paged novels. The Suzuki Method of Talent Education is based on Dr. Shinichi Suzuki's view that every child is born with ability, and that man is the son of his environment. Students are taught using the "mother-tongue" approach. Suzuki Guitar School materials include: Guitar Part (Vol. 1-7) \* Guitar Accompaniments (Vol. 1) \* CD (Vol. 1-4). Suzuki Method Core Materials are available for piano, violin, viola, cello, string bass, flute, harp, guitar, and recorder. Offers a picture of eighteenth-century society. This story describes Squire Bramble's tour of the Britain of George III. The Expedition of Humphry Clinker was the last of the picaresque novels of Tobias Smollett, published in London on 17 June 1771 (three months before Smollett's death), and is considered by many to be his best and funniest work. It is an epistolary novel, presented in the form of letters written by six characters: Matthew Bramble, a Welsh Squire; his sister Tabitha; their niece Lydia and nephew Jeremy Melford; Tabitha's maid Winifred Jenkins; and Lydia's suitor Wilson. Much of the comedy arises from differences in the descriptions of the same events and places seen by the participants. Attributions of motives and descriptions of behaviour show wild variation and reveal much about the character of the teller. The setting, amidst the high-society spa towns, inns, and seaside resorts of the 18th century, provides his characters with many opportunities for satirical observations on English and Scottish life, manners, and politics. Smollett relies heavily on a scatological humour and references to the body. The net effect re-creates the messiness of eighteenth-century British novels that relied on the epistolary form. The author's travels in Scotland, France, and Italy influenced his novel. Lucidly explaining the legal principles of Admiralty Law in a modern context, this new edition has been fully revised and updated to include recent case law and legislation, including extensive treatment of developments within the EC. Examining the law within a commercial perspective with suggestions for how legal risks should be managed, this is the ideal text for postgraduates studying admiralty or shipping law as well as professionals within the shipping industry. The intricate rules of the Brussels/Lugano Conventions are explained alongside conflict of jurisdictions, and the application of the forum non-conveniens, doctrine and forum shopping. Breach of jurisdiction agreements and remedies are also discussed and the vexed issues of anti-suit injunctions are dealt with comprehensively. Modern Admiralty Law analyses the corporate structures of ship owning companies and the circumstances in which the corporate veil may be pierced; suggestions for legitimate corporate structures for the purpose of risk management are also put forward. The consequences of non-compliance with the ISM Code are considered (such as potential criminal liability, the effect of non-compliance upon insurance contracts and limitation of liability), alongside an update of further measures being taken by the EC and the IMO on safety of ships and cleaner seas. An ideal reference tool, the new edition of this popular and comprehensive text includes summaries of the principles and case law and encourages further investigation. The practical and commercial orientation of this book will be of great benefit to readers studying the subject as an academic discipline as well as those who work in the area. From admiralty jurisdiction to limitation of liability, all aspects of admiralty law are thoroughly investigated, with recent developments providing new insights for this modern approach to admiralty law. This new edition is essential reading for postgraduates, practitioners, ship owners and managers, and a wide range of professionals within the shipping industry. Reproduction of the original. Gillespie discusses 350 composers and their works for harpsichord and piano, including Bach, Handel, Mozart, Beethoven, and Debussy. Includes 116 musical examples, illustrations, and a glossary of musical terms. "Includes full-length Harmonia Mundi CD"--Cover, p. 1. A collection of Intermediate / Advanced piano solos composed by Edvard Grieg.

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