Music and Power in the Baroque Era
Rudolf Rasch (ed.)

The present volume brings together a number of studies that all deal, in one way or another, with the question of how power was implemented in music in what is called the Baroque Era.

Music Criticism 1900-1950
Jordi Ballester, Germán Gan Quesada (eds)

This monograph focuses on the situation of music criticism throughout the first half of the twentieth century, Adorno, Stuckenschmidt, Stravinsky, Hindemith, Messiaen, Stage Music, Ballet, Opera, Avant-garde.

Music Criticism 1950-2000
Roberto Illiano, Massimiliano Locanto (eds)

This book addresses the complex world of music criticism during the second half of the twentieth century, with particular emphasis on the relationship between music criticism and pivotal changes in politics, society, technology, and economics.

John Williams. Music for Films, Television, and the Concert Stage
Emilio Audissino (ed)

This volume is a large exploration of the many sides of Williams’s output, aimed at showing the range of his production (not merely focussing on film music) and at analysing the depth of his dramaturgic and compositional skills with selected case studies.
The Many Faces of Camille Saint-Saëns
Mark Stegemann (ed.)

The present volume brings together 21 articles: they investigate not only Saint-Saëns’ compositions but also his writings and his many travels all over the world, which provided the basis for the many aspects of exoticism and orientalism of his music.

Nineteenth-Century Programme Music
Creation, Negotiations, Reception
Jonathan Kregor (ed.)

This volume explores the diverse ways in which program music was defined, historicized, practiced, disseminated, and judged.

Musical Improvisation in the Baroque Era
Fulvia Morabito (ed.)

This volume aims to investigate the role and forms of improvisation in Baroque music under many of its multifaceted aspects, in a study that will define the links between creative process and executive practice.

Cinema Changes: Incorporations of Jazz in the Film Soundtrack
Emile Wennekes, Emilio Audissino (eds)

This collection of essays seeks to study the long-standing relationship between jazz and cinema, from the silent era to the contemporary sound cinema, on an international level.