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# Dearest Lenny Letters From Japan And The Making Of

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## ZAVIER EVIE

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Contemporary Logistics, Global Edition Oxford University Press  
The samurai radicals who overthrew the last shogun in 1868 promised to restore ancient and pure Japanese ways. Foreign observers were terrified that Japan would lapse into violent xenophobia. But the new Meiji government took an opposite course. It copied best practices from around the world, building a powerful and modern Japanese nation with the help of European and American advisors. While revering the Japanese past, the Meiji government boldly embraced the foreign and the new. What explains this paradox? How could Japan's 1868 revolution be both modern and traditional, both xenophobic and cosmopolitan? *To Stand with the Nations of the World* explains the paradox of the Restoration through the forces of globalization. The Meiji Restoration was part of the global "long nineteenth century" during which ambitious nation states like Japan, Britain, Germany, and the United States challenged the world's great multi-ethnic empires--Ottoman, Qing, Romanov, and Hapsburg. Japan's leaders wanted to celebrate Japanese uniqueness, but they also sought international recognition. Rather than simply mimic world powers like Britain, they sought to make Japan distinctly Japanese in the same way that Britain was distinctly British. Rather than sing "God Save the King," they created a Japanese national anthem with lyrics from ancient poetry, but Western-style music. The Restoration also resonated with Japan's ancient past. In the 600s and 700s, Japan was threatened by the Tang dynasty, a dynasty as powerful as the Roman empire. In order to resist the Tang, Japanese leaders borrowed Tang methods, building a centralized Japanese state on Tang models, and learning continental science and technology. As in the 1800s, Japan co-opted international norms while insisting on Japanese distinctiveness. When confronting globalization in 1800s, Japan looked back to that "ancient globalization" of the 600s and 700s. The ancient past was therefore not remote or distant, but immediate and vital.

**Leonard Bernstein in Context** Hachette Books

Designed for students, aficionados of classical music, and

historians, this volume offers a wide-ranging, multi-disciplinary and comprehensive view of one of the most important musicians of the twentieth century at his 100th anniversary. Scholars from diverse backgrounds and fields have contributed rich insights into Bernstein's life and work in an approachable style, shedding light on Bernstein's social, professional and ideological contexts including his contemporaries and rivals on Broadway, his artistic collaborations, his celebrity status as a conductor on the international concert circuit, and his involvement in music education via broadcasting. From his early education, through his conducting and composing careers, to his fame as musical and cultural ambassador to the world, this book views Bernstein the man and the artist and provides a fascinating overview of American classical music culture during Bernstein's long career in the public spotlight.

*Bringing Them Home* Chicago Review Press

For readers of *Mozart in the Jungle* and *Year of Wonder*, a new history of and guide to classical music. Paul Morley made his name as a journalist covering the rock and pop of the 1970s and 1980s. But as his career progressed, he found himself drawn toward developing technologies, streaming platforms, and, increasingly, the music from the past that streaming services now made available. Suddenly able to access every piece Mozart or Bach had ever written and to curate playlists that worked with these musicians' themes across different performers, composers, and eras, he began to understand classical music in a whole new way and to believe that it was music at its most dramatic and revealing. In *A Sound Mind*, Morley takes readers along on his journey into the history and future of classical music. His descriptions, explanations, and guidance make this seemingly arcane genre more friendly to listeners and show the music's power, depth, and timeless beauty. In Morley's capable hands, the history of the classical genre is shown to be the history of all music, with these long-ago pieces influencing everyone from jazz greats to punk rockers and the pop musicians of today.

Famous Men of Science Hal Leonard Corporation

The essays in this volume are contributions to feminist disability studies. The essays constitute an interdisciplinary dialogue regarding the meaning of feminist disability studies and the

implications of its insights regarding identity, the body, and experience.

Leonard Bernstein HarperCollins

Musicians of Asian descent enjoy unprecedented prominence in concert halls, conservatories, and classical music performance competitions. In the first book on the subject, Mari Yoshihara looks into the reasons for this phenomenon, starting with her own experience of learning to play piano in Japan at the age of three. Yoshihara shows how a confluence of culture, politics and commerce after the war made classical music a staple in middle-class households, established Yamaha as the world's largest producer of pianos and gave the Suzuki method of music training an international clientele. Soon, talented musicians from Japan, China and South Korea were flocking to the United States to study and establish careers, and Asian American families were enrolling toddlers in music classes. Against this historical backdrop, Yoshihara interviews Asian and Asian American musicians, such as Cho-Liang Lin, Margaret Leng Tan, Kent Nagano, who have taken various routes into classical music careers. They offer their views about the connections of race and culture and discuss whether the music is really as universal as many claim it to be. Their personal histories and Yoshihara's observations present a snapshot of today's dynamic and revived classical music scene.

**Ice-Candy-Man** Springer

(Amadeus). This classic work is perhaps Bernstein's finest collection of conversations on the meaning and wonder of music. This book is a must for all music fans who wish to experience music more fully and deeply through one of the most inspired, and inspiring, music intellects of our time. Employing the creative device of "Imaginary Conversations" in the first section of his book, Bernstein illuminates the importance of the symphony in America, the greatness of Beethoven, and the art of composing. The book also includes a photo section and a third section with the transcripts from his televised Omnibus music series, including "Beethoven's Fifth Symphony," "The World of Jazz," "Introduction to Modern Music," and "What Makes Opera Grand."

**501 Writing Prompts** Knopf

In *Unpredictable Agents*, twelve Japanese scholars of American studies tell their stories of how they encountered "America" and

came to dedicate their careers to studying it. People in postwar Japan have experienced “America” in a number of ways—through literature, material goods, popular culture, foodways, GIs, missionaries, art, political figures, celebrities, and business. As the Japanese public wrestled with a complex mixture of admiration and confusion, yearning and repulsion, closeness and alienation toward the US, Japanese scholars specializing in American studies have become interlocutors in helping their compatriots understand the country. In scholarly literature, these intellectuals are often understood as complicit agents in US Cold War liberalism. By focusing on the human dimensions of the intellectuals’ lives and careers, *Unpredictable Agents* resists such a deterministic account of complicity while recognizing the relationship between power and knowledge and the historical and structural conditions in which these scholars and their work emerged. How did these scholars encounter “America” in the first place, and what exactly constitutes the “America” they have experienced? How did they come to be Americanists, and what does being Americanists mean for them? In short, what are the actual experiences of Japan’s Americanists, and what are their relationships to “America”? Reflecting both the interlocked web of politics, economics, and academics, as well as the evolving contours of Japan’s Americanists, the essays highlight the diverse paths through which these individuals have come to be “Americanists” and the complex meanings that identity carries for them. The stories reveal the obvious yet often neglected fact that Japanese scholars neither come from the same backgrounds nor occupy similar identities solely because of their shared ethnicity and citizenship. The authors were born in the period ranging from the 1940s to the 1980s in different parts of Japan—from Hokkaido to Okinawa—and raised in diverse familial and cultural environments, which shaped their identities as “Japanese” and their encounters with “America” in quite different ways. Together, the essays illustrate the complex positionalities, fluid identities, ambivalent embrace, and unpredictable agency of Japan’s Americanists who continue to chart their own course in and across the Pacific.

Leonard Bernstein and Washington, DC HarperCollins

A novel attempt to make sense of our preoccupation with copies of all kinds—from counterfeits to instant replay, from parrots to photocopies. *The Culture of the Copy* is a novel attempt to make

sense of the Western fascination with replicas, duplicates, and twins. In a work that is breathtaking in its synthetic and critical achievements, Hillel Schwartz charts the repercussions of our entanglement with copies of all kinds, whose presence alternately sustains and overwhelms us. This updated edition takes notice of recent shifts in thought with regard to such issues as biological cloning, conjoined twins, copyright, digital reproduction, and multiple personality disorder. At once abbreviated and refined, it will be of interest to anyone concerned with problems of authenticity, identity, and originality. Through intriguing, and at times humorous, historical analysis and case studies in contemporary culture, Schwartz investigates a stunning array of simulacra: counterfeits, decoys, mannequins, and portraits; ditto marks, genetic cloning, war games, and camouflage; instant replays, digital imaging, parrots, and photocopies; wax museums, apes, and art forgeries—not to mention the very notion of the Real McCoy. Working through a range of theories on biological, mechanical, and electronic reproduction, Schwartz questions the modern esteem for authenticity and uniqueness. *The Culture of the Copy* shows how the ethical dilemmas central to so many fields of endeavor have become inseparable from our pursuit of copies—of the natural world, of our own creations, indeed of our very selves. The book is an innovative blend of microsociology, cultural history, and philosophical reflection, of interest to anyone concerned with problems of authenticity, identity, and originality. Praise for the first edition “[T]he author... brings his considerable synthetic powers to bear on our uneasy preoccupation with doubles, likenesses, facsimiles, replicas and re-enactments. I doubt that these cultural phenomena have ever been more comprehensively or more creatively chronicled.... [A] book that gets you to see the world anew, again.” —The New York Times “A sprightly and disconcerting piece of cultural history” —Terence Hawkes, London Review of Books “In *The Culture of the Copy*, [Schwartz] has written the perfect book: original and repetitive at once.” —Todd Gitlin, Los Angeles Times Book Review *Black on Both Sides* Temple University Press As exemplified by *Madame Butterfly*, East-West relations have often been expressed as the relations between the masculine, dominant West and the feminine, submissive East. Yet, this binary model does not account for the important role of white women in the construction of Orientalism. Mari Yoshihara's study examines

a wide range of white women who were attracted to Japan and China in the late nineteenth and early twentieth century and shows how, through their engagement with Asia, these women found new forms of expression, power, and freedom that were often denied to them in other realms of their lives in America. She demonstrates how white women's attraction to Asia shaped and was shaped by a complex mix of exoticism for the foreign, admiration for the refined, desire for power and control, and love and compassion for the people of Asia. Through concrete historical narratives and careful textual analysis, she examines the ideological context for America's changing discourse about Asia and interrogates the power and appeal--as well as the problems and limitations--of American Orientalism for white women's explorations of their identities. Combining the analysis of race and gender in the United States and the study of U.S.-Asian relations, Yoshihara's work represents the transnational direction of scholarship in American Studies and U.S. history. In addition, this interdisciplinary work brings together diverse materials and approaches, including cultural history, material culture, visual arts, performance studies, and literary analysis. *Embracing the East* was the winner of the 2003 Hiroshi Shimizu Award of the Japanese Association for American Studies (best book in American Studies by a junior member of the association). The Joy of Music Verso Books

Chronicles the life and career of the composer and musician, focusing on his range of musical compositions, from "West Side Story" to "Kaddish."

*Embracing the East* University of Chicago Press

Included in this audio-enhanced edition are recordings of the U.S. Poet Laureate Natasha Trethewey reading *Native Guard* in its entirety, as well as an interview with the poet from the HMH podcast *The Poetic Voice*, in which she recounts what it was like to grow up in the South as the daughter of a white father and a black mother and describes other influences that inspired the work. Experience this Pulitzer Prize-winning collection in an engaging new way. Growing up in the Deep South, Natasha Trethewey was never told that in her hometown of Gulfport, Mississippi, black soldiers had played a pivotal role in the Civil War. Off the coast, on Ship Island, stood a fort that had once been a Union prison housing Confederate captives. Protecting the fort was the second regiment of the Louisiana Native Guards -- one of

the Union's first official black units. Trethewey's new book of poems pays homage to the soldiers who served and whose voices have echoed through her own life. The title poem imagines the life of a former slave stationed at the fort, who is charged with writing letters home for the illiterate or invalid POWs and his fellow soldiers. Just as he becomes the guard of Ship Island's memory, so Trethewey recalls her own childhood as the daughter of a black woman and a white man. Her parents' marriage was still illegal in 1966 Mississippi. The racial legacy of the Civil War echoes through elegiac poems that honor her own mother and the forgotten history of her native South. *Native Guard* is haunted by the intersection of national and personal experience.

**To Suffer Thy Comrades** University of Oklahoma Press

For undergraduate and graduate courses in Logistics A dynamic foundation to the global study of contemporary logistics A market-leading text, *Contemporary Logistics* explores modern logistics from a managerial perspective. These are characterized by geopolitical tensions in parts of the world, steadily increasing trade, supply chain vulnerabilities caused by severe natural disasters, and an unabated pace of technological advancement. In it, readers see theory come to life through timely, practical, and exciting coverage of logistics fundamentals, and challenges and opportunities for logistics managers in today's dynamic global landscape. The 12th Edition provides the most up-to-date insights and perspectives sourced from reviewers, adopters, and other stakeholders.

**Sticking It Out** Bloomsbury Publishing USA

*Performing Music History* offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance, history, and practice: the musicians themselves. Fifty-five celebrated artists—singers, pianists, violinists, cellists, flutists, horn players, oboists, composers, conductors, and jazz greats—provide interviews that encompass most of Western music history, from the Middle Ages to contemporary classical music, avant-garde innovations, and Broadway musicals. The book covers music history through lenses that include “authentic” performance, original instrumentation, and social context. Moreover, the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities: 1) their high esteem in the music world as immediately recognizable names

among musicians and public alike; 2) their energy and devotion to scholarship and the recovery of endangered musical heritages; and 3) their considerable skills, media savvy, and showmanship as communicators. Introductory essays to each chapter provide brief synopses of historical eras and topics. Combining careful scholarship and lively conversation, *Performing Music History* explores historical contexts for a host of fascinating issues.

*History of the Natural and Organic Foods Movement (1942-2020)*  
U of Minnesota Press

*Sounding Together: Collaborative Perspectives on U.S. Music in the Twenty-21st Century* is a multi-authored, collaboratively conceived book of essays that tackles key challenges facing scholars studying music of the United States in the early twenty-first century. This book encourages scholars in music circles and beyond to explore the intersections between social responsibility, community engagement, and academic practices through the simple act of working together. The book's essays—written by a diverse and cross-generational group of scholars, performers, and practitioners—demonstrate how collaboration can harness complementary skills and nourish comparative boundary-crossing through interdisciplinary research. The chapters of the volume address issues of race, nationalism, mobility, cultural domination, and identity; as well as the crisis of the Trump era and the political power of music. Each contribution to the volume is written collaboratively by two scholars, bringing together contributors who represent a mix of career stages and positions. Through the practice of and reflection on collaboration, *Sounding Together* breaks out of long-established paradigms of solitude in humanities scholarship and works toward social justice in the study of music.

**Hearing Beethoven** Oxford University Press

Winner of the John Boswell Prize from the American Historical Association 2018 Winner of the William Sanders Scarborough Prize from the Modern Language Association 2018 Winner of an American Library Association Stonewall Honor 2018 Winner of Lambda Literary Award for Transgender Nonfiction 2018 Winner of the Sylvia Rivera Award in Transgender Studies from the Center for Lesbian and Gay Studies The story of Christine Jorgensen, America's first prominent transsexual, famously narrated trans embodiment in the postwar era. Her celebrity, however, has obscured other mid-century trans narratives—ones

lived by African Americans such as Lucy Hicks Anderson and James McHarris. Their erasure from trans history masks the profound ways race has figured prominently in the construction and representation of transgender subjects. In *Black on Both Sides*, C. Riley Snorton identifies multiple intersections between blackness and transness from the mid-nineteenth century to present-day anti-black and anti-trans legislation and violence. Drawing on a deep and varied archive of materials—early sexological texts, fugitive slave narratives, Afro-modernist literature, sensationalist journalism, Hollywood films—Snorton attends to how slavery and the production of racialized gender provided the foundations for an understanding of gender as mutable. In tracing the twinned genealogies of blackness and transness, Snorton follows multiple trajectories, from the medical experiments conducted on enslaved black women by J. Marion Sims, the “father of American gynecology,” to the negation of blackness that makes transnormativity possible. Revealing instances of personal sovereignty among blacks living in the antebellum North that were mapped in terms of “cross dressing” and canonical black literary works that express black men's access to the “female within,” *Black on Both Sides* concludes with a reading of the fate of Phillip DeVine, who was murdered alongside Brandon Teena in 1993, a fact omitted from the film *Boys Don't Cry* out of narrative convenience. Reconstructing these theoretical and historical trajectories furthers our imaginative capacities to conceive more livable black and trans worlds.

*Music and the Making of Modern Japan* MIT Press

The intimate memoir of Leonard Bernstein and his family, that helped inspire the new movie *Maestro* The oldest daughter of revered composer/conductor Leonard Bernstein offers a rare look at her father on the centennial of his birth in a deeply intimate and broadly evocative memoir The composer of *On the Town* and *West Side Story*, chief conductor of the New York Philharmonic, television star, humanitarian, friend of the powerful and influential, and the life of every party, Leonard Bernstein was an enormous celebrity during one of the headiest periods of American cultural life, as well as the most protean musician in twentieth century America. But to his eldest daughter, Jamie, he was above all the man in the scratchy brown bathrobe who smelled of cigarettes; the jokester and compulsive teacher who

enthused about Beethoven and the Beatles; the insomniac whose 4 a.m. composing breaks involved spooning baby food out of the jar. He taught his daughter to love the world in all its beauty and complexity. In public and private, Lenny was larger than life. In *Famous Father Girl*, Bernstein mines the emotional depths of her childhood and invites us into her family's private world. A fantastic set of characters populates the Bernsteins' lives, including: the Kennedys, Mike Nichols, John Lennon, Richard Avedon, Stephen Sondheim, Jerome Robbins, and Betty (Lauren) Bacall. An intoxicating tale, *Famous Father Girl* is an intimate meditation on a complex and sometimes troubled man, the family he raised, and the music he composed that became the soundtrack to their entwined lives. Deeply moving and often hilarious, Bernstein's beautifully written memoir is a great American story about one of the greatest Americans of the modern age.

#### **The ABCs of Socialism** ECW Press

With a lifetime of experience, profound knowledge and understanding, and heartwarming appreciation, an internationally celebrated conductor and teacher answers the questions: Why should I listen to classical music? How can I get the most from the listening experience? A protégé of Leonard Bernstein--his colleague for eighteen years--and an eminent conductor who has toured and recorded all over the world, John Mauceri helps us to reap the joys and pleasures classical music has to offer. Briefly, we learn the way a musical tradition born in ancient Greece, embraced by the Roman Empire, and subsequently nurtured by influences from across the globe, gave shape to the classical music that came to be embraced by cultures from Japan to Bolivia. Then Mauceri examines the music itself, helping us understand what it is we hear when we listen to classical music:

how, by a kind of sonic metaphor, it expresses the deepest recesses of human feeling and emotion; how each piece bears the traces of its history; how the concert experience--a unique one each and every time--allows us to discover music anew.

Unpretentious, graceful, instructive, this is a book for the aficionado, the novice, and anyone looking to have the love of music fired within them.

*The Culture of the Copy* University of Michigan Press

To what extent can music be employed to shape one culture's understanding of another? In the American imagination, Japan has represented the "most alien" nation for over 150 years. This perceived difference has inspired fantasies--of both desire and repulsion--through which Japanese culture has profoundly impacted the arts and industry of the U.S. While the influence of Japan on American and European painting, architecture, design, theater, and literature has been celebrated in numerous books and exhibitions, the role of music has been virtually ignored until now. W. Anthony Sheppard's *Extreme Exoticism* offers a detailed documentation and wide-ranging investigation of music's role in shaping American perceptions of the Japanese, the influence of Japanese music on American composers, and the place of Japanese Americans in American musical life. Presenting numerous American encounters with and representations of Japanese music and Japan, this book reveals how music functions in exotic representation across a variety of genres and media, and how Japanese music has at various times served as a sign of modernist experimentation, a sounding board for defining American music, and a tool for reshaping conceptions of race and gender. From the Tin Pan Alley songs of the Russo-Japanese war period to Weezer's Pinkerton album, music has continued to inscribe Japan as the land of extreme exoticism.

**Bernstein Meets Broadway** Pearson Higher Education

The world's most comprehensive, well documented and well illustrated book on this subject. With extensive subject and geographical index. 66 photographs and illustrations - mostly color. Free of charge in digital PDF format on Google Books.

**Feminist Disability Studies** Cambridge University Press

"By turns reflective and dramatic, poignant and hilarious, *Sticking It Out* offers an irresistible portrait of the artist as a young percussionist" (San Francisco Chronicle). When Patti Niemi was ten years old, all the children in her school music class lined up to choose their instruments. Boy after boy chose drums, and girl after girl chose flute—that is, until it was Patti's turn. From that point onward, Patti devoted her life to mastering the percussive arts. Cymbals, snare drum, marimba, timpani, chimes: she practiced them all, and in 1983, she entered Juilliard, the most prestigious music conservatory in the world. Set against the backdrop of a rapidly changing New York City in the 1980s, *Sticking It Out* recounts Patti's years mastering her craft and struggling to make it in a cutthroat race to a coveted job in an orchestra. Along the way, she has to compete with friends, face her own crippling anxiety, and confront the delicate, and sometimes perilous, balance of power between teachers and their students. Bringing us inside a world that most of us never get to see, Patti's vivid memoir is "an eye-opening tale of demanding teachers, grueling practice schedules, severe performance anxiety and bias against 'girl drummers'—a funny, poignant first-person account of the fierce commitment it takes to succeed in classical music" (San Jose Mercury News). "One of the funniest-ever classical-music books . . . and certainly among the best written." —The Philadelphia Inquirer "A shattered-mirror insight into the bizarre world of hitting things with sticks." —Neil Peart, bestselling author, lyricist, and drummer for Rush

Best Sellers - Books :

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- [Reminders Of Him: A Novel By Colleen Hoover](#)
- [Icebreaker: A Novel \(the Maple Hills Series\) By Hannah Grace](#)
- [If Animals Kissed Good Night](#)
- [Remarkably Bright Creatures: A Read With Jenna Pick By Shelby Van Pelt](#)
- [The Summer I Turned Pretty \(summer I Turned Pretty, The\)](#)

- [Blowback: A Warning To Save Democracy From The Next Trump](#)
- [To Kill A Mockingbird By Harper Lee](#)
- [Girl In Pieces](#)