

# Books Received

- Michael Allis, *Parry's Creative Process* (Aldershot: Ashgate, 2003).
- Rachel Brown, *The Early Flute: A Practical Guide* (Cambridge: Cambridge University Press, 2003).
- Esteban Buch, *Beethoven's Ninth: A Political History* (Chicago: University of Chicago Press, 2003).
- Samuel Hsu, Sidney Grolnic, Mark Peters, eds, *Claude Debussy as I Knew Him and Other Writings by Arthur Hartmann* (Rochester, NY: University of Rochester Press, 2003).
- Georges Liebert, *Nietzsche and Music* (Chicago: University of Chicago Press, 2004).
- Philip Olleson, *Samuel Wesley: The Man and His Music* (Rochester, NY: Boydell Press, 2003).
- Alexander Rehding, *Hugo Riemann and the Birth of Modern Musical Thought* (Cambridge: Cambridge University Press, 2003).
- Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, MA: Harvard University Press, 2003).
- Albert R. Rice, *The Clarinet in the Classical Period* (Oxford: Oxford University Press, 2003).
- Jim Samson, *Virtuosity and the Musical Work: The 'Transcendental Studies' of Liszt* (Cambridge: Cambridge University Press, 2003).
- Roger Scruton, *Death-Devoted Heart: Sex and the Sacred in Wagner's 'Tristan and Isolde'* (Oxford: Oxford University Press, 2004).
- Robin Stowell, ed., *The Cambridge Companion to the String Quartet* (Cambridge: Cambridge University Press, 2004).
- Richard D. Sylvester, *Tchaikovsky's Complete Songs: A Companion with Texts and Translations* (Bloomington: Indiana University Press, 2004).
- Nicholas Temperley, *Bound for America: Three British Composers* (Champaign, IL: University of Illinois Press, 2003).