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This volume is the first, comprehensive and balanced historical account of the momentous Nigeria-Biafra war. It offers a multi-perspectival treatment of the conflict that explores issues such as local experiences of victims, the massive relief campaigns by humanitarian NGOs and international organizations like the Red Cross, the actions of foreign powers with interests in the conflict, and the significance of the international public sphere, in which the propaganda and public relations war about the question of genocide was waged.

Here's a newly engraved edition of this famous book used by teachers and students for centuries. Includes Arias, Chorales, Marches, Menuets, Partitas, Polonaises, Suites, a Rondeau, Musette, Sarabande, Prelude, and several pieces for voice. This edition, which follows the Callwey edition of 1935, contains the music J. S. Bach presented to his wife, Anna Magdalena, in an ornate book in 1725 as a birthday present.. Kalmus Editions are primarily reprints of Urtext Editions, reasonably priced and readily available. They are a must for students, teachers, and performers.

Listening according to mood is likely to be what most people do when they listen to music. We want to take part in, or even be part of, the emerging world of the musical work. Using the sources of musical history and philosophy, Erik Wallrup explores this extremely vague and elusive phenomenon, which is held to be fundamental to musical hearing. Wallrup unfolds the untold musical history of the German word for 'mood', Stimmung, which in the 19th century was abundant in the musical aesthetics of the German-Austrian sphere. Martin Heidegger's much-discussed philosophy of Stimmung is introduced into the field of music, allowing Wallrup to realise fully the potential of the concept. Mood in music, or, to be more precise, musical attunement, should not be seen as a peculiar kind of emotionality, but that which constitutes fundamentally the relationship between listener and music. Exploring mood, or attunement, is indispensable for a thorough understanding of the act of listening to music.

At the start of the twenty-first century the story of Africa's engagement with international law was one of marked commitment and meaningful contributions. Africa pioneered new areas of law and legal remedies, such as international criminal law and universal jurisdiction, and gave human rights jurisdiction to a number of new international courts. However, in recent years, African states have mobilised politically and collectively against the regional courts and the International Criminal Court, contesting these institutions' authority and legitimacy at national, regional and international levels. *Africa and the Backlash Against International Courts* provides the first comprehensive account of this important phenomenon, bringing together original fieldwork, empirical analysis and a critical overview of the diverse scholarship on both international and African regional courts. Moving beyond conventional explanations, Brett and Gissel use this remarkable research to show how the actions of African states should instead be seen as part of a growing desire for a more equal global order; a trend that not only has huge implications for Africa's international relations, but that could potentially change the entire practice of international law.