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**Strange Mr. Satie: Composer of the Absurd
Strange Mr. Satie Strange Mr. Satie Les Six
Handel, Who Knew What He Liked Triple Entendre A
Mammal's Notebook A Natural History of the Piano
Satie the Composer The Vexations The Rest Is
Noise Claude Debussy Three Gymnopedies
Gymnopédies, Gnossiennes, and other works for
piano The Story of Music The Princess Knight
Chasing Chopin Music through Children's
Literature Symphony for the City of the Dead I
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Dangerous Kitchen**

**The affordable volume represents the largest
collection of Satie piano works available.
Includes 17 pieces in all by the French composer
and pianist, including his most famous piece,
Gymnopédies, as well as Sarabandes, Poudre d'or,**

En habit de cheval, and Morceaux en forme de poire. Painstakingly reprinted from the original French editions. A breakthrough in orchestration instruction, this text presents an engraved score with piano parts at page bottom, the original short stories that Ravel based the work on, and a complete analysis of each movement Ravel orchestrated. Satie's music and ideas are inextricably linked with the City of Light. This book situates Satie's work within the context and sonic environment of contemporary Paris. This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films, and other materials—including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical

trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter, who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours. In this engrossing collection of essays, distinguished composer, theorist, journalist, and educator Arthur Berger invites us into the vibrant and ever-changing American music scene that has been his home for most of the twentieth century. Witty, urbane, and always entertaining, Berger describes the music scene in New York and Boston since the 1930s, discussing the heady days when he was a member of a tight-knit circle of avant-garde young composers mentored by Aaron Copland as well as his participation in a group at Harvard University dedicated to Stravinsky. As Virgil Thomson's associate on the New York Herald Tribune and founding editor of the prestigious Perspectives of New Music, Berger became one of the preeminent observers and critics of American music. His reflections on the role of music in

contemporary life, his journalism career, and how changes in academia influence the composition and teaching of music offer a unique perspective informed by Berger's abundant intelligence and experience. Violetta is a little princess who wants to be as strong and brave as her brothers. And what she lacks in size, she makes up for in determination. At night she slips out into the woods and secretly teaches herself to become the cleverest, most nimble knight in the land. Soon she will be ready for the greatest battle of all - the battle for herself. Debussy's Paris takes readers on a tour of Belle Époque Paris through detailed descriptions of the city's delights and the exquisite piano music Debussy wrote to accompany them. Kautsky reveals little known aspects of Parisian life and weaves the music, the man, the city, and the era into an indissoluble whole. A modern take on a classical icon: this original, entertaining, well-researched book uses the story of when, where, and how Chopin composed his most famous work, uncovering many surprises along the way and showing how his innovative music still animates popular culture centuries later. The Frédéric Chopin Annik LaFarge presents here is not the melancholy, sickly, romantic figure so often portrayed. The artist she discovered is, instead, a purely independent spirit: an innovator who created a new musical language, an autodidact who became a spiritually generous, trailblazing teacher, a stalwart patriot during a time of

revolution and exile. In *Chasing Chopin* she follows in his footsteps during the three years, 1837–1840, when he composed his iconic “Funeral March”—dum dum da dum—using its composition story to illuminate the key themes of his life: a deep attachment to his Polish homeland; his complex relationship with writer George Sand; their harrowing but consequential sojourn on Majorca; the rapidly developing technology of the piano, which enabled his unique tone and voice; social and political revolution in 1830s Paris; friendship with other artists, from the famous Eugène Delacroix to the lesser known, yet notorious in his time, Marquis de Custine. Each of these threads—musical, political, social, personal—is woven through the “Funeral March” in Chopin’s Opus 35 sonata, a melody so famous it’s known around the world even to people who know nothing about classical music. But it is not, as LaFarge discovered, the piece of music we think we know. As part of her research into Chopin’s world, then and now, LaFarge visited piano makers, monuments, churches, and archives; she talked to scholars, jazz musicians, video game makers, software developers, music teachers, theater directors, and of course dozens of pianists. The result is extraordinary: an engrossing, page-turning work of musical discovery and an artful portrayal of a man whose work and life continue to inspire artists and cultural innovators in astonishing ways. A companion website, [WhyChopin](#), presents links to

each piece of music mentioned in the book, organized by chapter in the order in which it appears, along with photos, resources, videos, and more. A fascinating celebration of the piano, including tales of its masters from Mozart and Beethoven to Oscar Peterson and Jerry Lee Lewis, told with the expertise of composer and author of *Temperament*, Stuart Isacoff. This history takes us back to the piano's humble genesis as a simple keyboard, and shows how everyone from Ferdinando de' Medici to Herbie Hancock affected its evolution of sound and influence in popular music. Presenting the instrument that has been at the core of musical development over the centuries in all its beauty and complexity, this explores the piano's capabilities and the range of emotional expression it conveys in different artists' hands. *A Natural History of the Piano* is fast-paced and intriguing, with beautiful illustrations and photos, a must-read for music lovers and pianists of every level. This is the largest selection, in any language, of the writings of Erik Satie. Although he was dismissed as an eccentric by many, Satie has come to be seen as a key influence on modern music. The appeal of his writings, however, go far beyond their musical value. He is revealed as one of the most beguiling of absurdist, in the mode of Lewis Carroll or Edward Lear, but with a strong streak of Dadaism (a movement with which he collaborated). A playful picture-book biography of the father of space-age bachelor-pad lounge

music. Gorgeously illustrated by Duncan Tonatiuh, this lively biography follows Juan Garcia Esquivel from Mexico to New York City. Juan grew up to the sounds of mariachi bands; he loved music and became a musical explorer. Defying convention, he created music that made people laugh and planted images in their minds. His musical dreams brought him from Mexico to America and gained him worldwide renown. Juan's space-age lounge music—popular in the fifties and sixties—has found a new generation of listeners. This account honors Esquivel as one of the great composers of the 20th century. Erik Satie remains one of the most bizarre figures in music history, yet everything he did has its own curious logic, once it can be perceived. In this important new study Dr Orledge reveals what made Satie 'tick' as a composer, dealing with every aspect of Satie's complex career and relating his achievement to the other arts and to the society in which he lived. Almost every figure in contemporary art was involved with Satie in some way or another, from Matisse and Picasso to Apollinaire, Cocteau and Brancusi. This, however, is no mere life-and-works study but rather an exploration of the technique behind Satie's art, which foreshadowed most of the 'advances' of twentieth-century music from serialism to minimalism, and even muzak. As the book progresses Satie appears as far more than just the composer of the popular Gymnopédies and Parade. Infused with a warm, affable tone, Making

Music in Montessori is the Guide's guide to music education, providing Montessori teachers all at once a snappy, practical handbook, music theory mentor, pedagogical manual, and resource anthology. The book's goal: To give teachers confidence in music, so that when their children walk away from a lesson all fired up to compose their own music, their teacher will know how to guide them. Before Making Music in Montessori, teachers may have only dreamed of a classroom buzzing with children working, learning, and growing with music alongside all of the other subject areas in the Montessori curriculum. Now, it's a reality. If children's minds are a fertile field, then Making Music in Montessori will stir Montessori teachers of all musical backgrounds to don their overalls, roll up their sleeves, sow the musical seeds, and watch them blossom under their children's flaming imagination. This "enthraling" debut novel and Wall Street Journal Top Ten Book of the Year circles the life of eccentric composer Erik Satie in La Belle Époque Paris and examines love, family, genius, and the madness of art (New York Times Book Review). Erik Satie begins life with every possible advantage. But after the dual blows of his mother's early death and his father's breakdown upend his childhood, Erik and his younger siblings -- Louise and Conrad -- are scattered. Later, as an ambitious young composer, Erik flings himself into the Parisian art scene, aiming for greatness but achieving only notoriety. As the years, then

decades, pass, he alienates those in his circle as often as he inspires them, lashing out at friends and lovers like Claude Debussy and Suzanne Valadon. Only Louise and Conrad are steadfast allies. Together they strive to maintain their faith in their brother's talent and hold fast the badly frayed threads of family. But in a journey that will take her from Normandy to Paris to Argentina, Louise is rocked by a severe loss that ultimately forces her into a reckoning with how Erik -- obsessed with his art and hungry for fame -- will never be the brother she's wished for. With her buoyant, vivid reimagination of an iconic artist's eventful life, Caitlin Horrocks has written a captivating and ceaselessly entertaining novel about the tenacious bonds of family and the costs of greatness, both to ourselves and to those we love. A town built on a landfill. A community in need of hope. A girl with a dream. A man with a vision. An ingenious idea. Beethoven's Skull is an unusual and often humorous survey of the many strange happenings in the history of Western classical music. Proving that good music and shocking tabloid-style stories make excellent bedfellows, it presents tales of revenge, murder, curious accidents, and strange fates that span more than two thousand years. Highlights include: A cursed song that kills those who hear it A composer who lovingly cradles the head of Beethoven's corpse when his remains are exhumed half a century after his death A fifteenth-

century German poet who sings of the real-life Dracula A dream of the devil that inspires a virtuoso violin piece Unlike many music books that begin their histories with the seventeenth or eighteenth centuries, Beethoven's Skull takes the reader back to the world of ancient Greece and Rome, progressing through the Middle Ages and all the way into the twentieth century. It also looks at myths and legends, superstitions, and musical mysteries, detailing the ways that musicians and their peers have been rather horrible to one another over the centuries. A "heroic" biography of John Cage and his "awakening through Zen Buddhism"—"a kind of love story" about a brilliant American pioneer of the creative arts who transformed himself and his culture (The New York Times) Composer John Cage sought the silence of a mind at peace with itself—and found it in Zen Buddhism, a spiritual path that changed both his music and his view of the universe. "Remarkably researched, exquisitely written," Where the Heart Beats weaves together "a great many threads of cultural history" (Maria Popova, Brain Pickings) to illuminate Cage's struggle to accept himself and his relationship with choreographer Merce Cunningham. Freed to be his own man, Cage originated exciting experiments that set him at the epicenter of a new avant-garde forming in the 1950s. Robert Rauschenberg, Jasper Johns, Andy Warhol, Yoko Ono, Allan Kaprow, Morton Feldman, and Leo Castelli were among those influenced by his 'teaching' and

'preaching.' Where the Heart Beats shows the blossoming of Zen in the very heart of American culture. "French Music and Trauma Between the World Wars illustrates that coping with trauma was a central concern for French musicians active after World War I. The losses and violent warfare of World War I shaped how interwar French musicians—from those fighting in the trenches and working in military hospitals to more well-known musicians—engaged with music. Situated at the intersections of musicology, history, sound and performance studies, and psychology and trauma studies, Resonant Recoveries argues that modernists' compositions and musical activities were sonorous locations for managing and performing trauma. Through analysis of archival materials, French medical, philosophical, and literary texts, and the music produced between the wars, this book illuminates how music emerged during World War I as an embodied technology of consolation. Resonant Recoveries demonstrates that music making came to be understood by French interwar musicians as a consolatory practice that enhanced their abilities to remember lost loved ones, gave them opportunities to perform their grief publicly and privately, allowed them to create healing bonds of friendship, and soothed them with sonic vibrations and the rhythmically regular bodily movements required in order to perform many French neoclassical compositions. In revealing the importance music making held for interwar French musicians, this book refigures

French modernist music as a therapeutic medium for creators, performers, and audiences, while also underlining the importance of addressing trauma, mourning, and people's emotional lives in music scholarship"-- Triple Entendre discusses the rise and spread of background music in contexts as diverse as office workplaces, shopping malls, and musical performance. Hervé Vanel examines background music in several guises, including Erik Satie's "Furniture Music" of the late 1910s and early 1920s, which first demonstrated the idea of a music not meant to be listened to, and the Muzak Corporation's commercialized ambient music that became a predominant feature of modern life in the 1940s. Vanel's discussion culminates in the creative response of the composer John Cage to the pervasiveness and power of background music in contemporary society. By examining the subterranean connections existing between these three formulations of a singular idea, Triple Entendre analyzes and challenges the crucial boundary that separates an artistic concept from its actual implementation in life. Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its

music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music. Why did prehistoric people start making music? What does every postwar pop song have in common? A "masterful" tour of music through the ages (Booklist, starred review). Music is an intrinsic part of everyday life, and yet the history of its development from single notes to multi-layered orchestration can seem bewilderingly specialized and complex. In his dynamic tour through 40,000 years of music, from prehistoric instruments to modern-day pop, Howard Goodall does away with stuffy biographies, unhelpful labels, and tired terminology. Instead, he leads us through the story of music as it happened, idea by idea, so that each musical innovation—harmony, notation, sung theater, the orchestra, dance music, recording, broadcasting—strikes us with its original force. He focuses on what changed when and why, picking out the discoveries that revolutionized man-made sound and bringing to life musical visionaries from the little-known Pérotin to the colossus of Wagner. Along the way, he also gives refreshingly clear descriptions of what music is and how it

works: what scales are all about, why some chords sound discordant, and what all post-war pop songs have in common. The story of music is the story of our urge to invent, connect, rebel—and entertain. Howard Goodall's beautifully clear and compelling account is both a hymn to human endeavor and a groundbreaking map of our musical journey. The absorbing, comprehensive story of an absolutely unique experiment in classical music, involving many key figures of the Dada and Surrealist movements Les Six were a group of talented composers who came together in a unique collaboration that has never been matched in classical music, and here their remarkable story is told for the first time. A musical experiment originally conceived by Erik Satie and then built upon by Jean Cocteau, Les Six were also born out of the shock of the German invasion of France in 1914—an avant-garde riposte to German romanticism and Wagnerism. Les Six were all—and still are—respected in music circles, but under the aegis of Cocteau, they found themselves moving among a whole new milieu: the likes of Picasso, René Clair, Blaise Cendrars, and Maurice Chevalier all appear in the story. But the story of Les Six goes on long after the heyday of Bohemian Paris—the group never officially disbanded and it was only in the last 20 years that the last member died; moreover, their spouses, descendents, and associates are still active, ensuring that the remarkable legacy of this unique group survives. English translation

and revised edition of the most comprehensive and reliable biography of Claude Debussy. An illustrated introduction to the life of Baroque composer George Frideric Handel. DIV Johann Sebastian Bach – celebrated pipe organist, court composer and master of sacred music – was also a technical pioneer. Working in Germany in the early eighteenth century, he invented new instruments and carried out experiments in tuning, the effects of which are still with us today. Two hundred years later, a number of extraordinary musicians have utilised the music of Bach to thrilling effect through the art of recording, furthering their own virtuosity and reinventing the composer for our time. In *Reinventing Bach*, Paul Elie brilliantly blends the stories of modern musicians with a polyphonic account of our most celebrated composer's life to create a spellbinding narrative of the changing place of music in our lives. We see the sainted organist Albert Schweitzer playing to a mobile recording unit set up at London's Church of All Hallows in order to spread Bach's organ works to the world beyond the churches, and Pablo Casals's Abbey Road recordings of Bach's cello suites transform the middle-class sitting room into a hotbed of existentialism; we watch Leopold Stokowski persuade Walt Disney to feature his own grand orchestrations of Bach in the animated classical-music movie *Fantasia* – which made Bach the sound of children's playtime and Hollywood grandeur alike – and we witness how Glenn Gould's

Goldberg Variations made Bach the byword for postwar cool. Through the Beatles and Switched-on Bach and Gödel, Escher, Bach – through film, rock music, the Walkman, the CD and up to Yo-Yo Ma and the iPod – Elie shows us how dozens of gifted musicians searched, experimented and collaborated with one another in the service of a composer who emerged as the prototype of the spiritualised, technically savvy artist. /div Introduces the life of the French composer, Erik Satie, who spent his entire career challenging established conventions in music. In a brilliant performance worthy of the composer, M. T. Anderson and Petra Mathers present a picture-book biography of the singular Erik Satie. Throughout his life, Erik Satie wanted to make a new kind of music, a kind of music both very young and very old, very bold and very shy, that followed no rules but its own. At first glance, Erik Satie looked as normal as anyone else in Paris one hundred years ago. Beyond his shy smile, however, was a mind like no other. When Satie sat down at the piano to compose or play music, his tunes were strange and dreamlike, his melodies topsy-turvy and discordant. Many people hated his music. Few understood it. But to Erik Satie there was sense in nonsense, and the vibrant, surreal compositions of this eccentric man-child would go on to influence many artists. John Cage is the outstanding composer of avant-garde music today. The Saturday Review said of him: “Cage possesses one of the rarest qualities of the true creator-

that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." -The American Record Guide

"There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away." A 2016 YALSA Award for Excellence in Nonfiction for Young Adults Finalist National Book Award winner M. T. Anderson delivers a brilliant and riveting account of the Siege of Leningrad and the role played by Russian composer Shostakovich and his Leningrad Symphony. In September 1941, Adolf Hitler's Wehrmacht surrounded Leningrad in what was to become one of the longest and most destructive sieges in Western history-almost three years of bombardment and starvation that culminated in the harsh winter of 1943-1944. More than a million citizens perished. Survivors recall corpses littering the frozen streets, their relatives having neither the means nor the strength to bury them.

Residents burned books, furniture, and floorboards to keep warm; they ate family pets and—eventually—one another to stay alive. Trapped between the Nazi invading force and the Soviet government itself was composer Dmitri Shostakovich, who would write a symphony that roused, rallied, eulogized, and commemorated his fellow citizens—the Leningrad Symphony, which came to occupy a surprising place of prominence in the eventual Allied victory. This is the true story of a city under siege: the triumph of bravery and defiance in the face of terrifying odds. It is also a look at the power—and layered meaning—of music in beleaguered lives. *Symphony for the City of the Dead* is a masterwork thrillingly told and impeccably researched by National Book Award-winning author M. T. Anderson. For thirty years, from 1966 until his death in 1993, Frank Zappa was one of the most influential, innovative, and controversial popular musicians, combining a wide range of musical styles with social and political parody. In this innovative biography, Courier explodes the myths of Zappa's drug use and fetishism to illuminate the facts about this outrageously gifted composer's emergence during the eclectic and experimental sixties, linking his form of artistic rebellion to its cultural precedents, and examining Zappa as a true original. Illustrated with 30 b/w photos. Develop music appreciation among your students with folk songs, rhythmic poems, stories with musical themes, and

picture books with strong musical links. Designed for teaching flexibility, these lessons can be adapted according to a teacher's level of musical proficiency and time limitations. Sections cover rhythm, melody, form, instruments, music history, and dance forms, with lively activities that involve singing, playing instruments, chanting, and movement. These are perfect for the nonmusician who is teaching music as well as the seasoned music specialist. Introduces "the life of Lena Horne, the pioneering African American actress, [singer], and civil rights activist"--Amazon.com. A biography in verse of reggae legend Bob Marley, exploring the influences that shaped his life and music on his journey from rural Jamaican childhood to international superstardom. Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately

recognisable, whatever the medium he employed. Erik Satie: Music, Art and Literature explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century. "Roth Family Foundation music in America imprint"--Prelim. p. In this biography, the man who would later compose some of the world's most beautiful music is shown to have once been a stubborn little boy with a mind of his own. At first glance, Erik Satie looked as normal as anyone else in Paris one hundred years ago. Beyond his shy smile, however, was a mind like no other. When Satie sat down at the piano to compose or play music, his tunes were strange and dreamlike, his *The Three Gymnopédies* are the ultimate in quiet minimal pieces. They have been recorded by many instruments from synthesizer to soprano saxophone. Any one of these pieces would be a great change of pace on a concert or recital or would also work well as background music at a wedding, church service or any other ceremony.

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