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KEY=ON - BREANNA BLANKENSHIP

BETWEEN ROMANTICISM AND MODERNISM

FOUR STUDIES IN THE MUSIC OF THE LATER NINETEENTH CENTURY

Univ of California Press **This text covers Nietzsche's youthful analysis of the contradictions in Wagner's doctrine, the question of periodicization in romantic and neo-romantic music, and the true significance of musical nationalism.**

BETWEEN ROMANTICISM AND MODERNISM

FOUR STUDIES IN THE MUSIC OF THE LATER NINETEENTH CENTURY

Univ of California Press Carl Dahlhaus here treats Nietzsche's youthful analysis of the contradictions in Wagner's doctrine (and, more generally, in romantic musical aesthetics); the question of periodicization in romantic and neo-romantic music; the underlying kinship between Brahms's and Wagner's responses to the central musical problems of their time; and the true significance of musical nationalism. Included in this volume is Walter Kauffman's translation of the previously unpublished fragment, "On Music and Words," by the young Nietzsche.

ROBERT WARD'S THE CRUCIBLE

CREATING AN AMERICAN MUSICAL NATIONALISM

Scarecrow Press In Robert Ward's *The Crucible: Creating an American Musical Nationalism*, Robert Paul Kolt explores the life of the American composer Robert Ward through an examination of his most popular and enduring work, *The Crucible*. Focusing on the musical-linguistic relationships within the opera, Kolt demonstrates Ward's unique synthesis of text and music, one that lends itself to the perception of American musical nationalism. This book contains the most thorough and in-depth biography of Ward yet in print. Based on interviews with the composer, Kolt presents new information about Ward's life and career, focusing on his opera and examining the formation and construction of *The Crucible*'s libretto and score, in turn offering new insights into the process of composing an opera. Kolt observes how the libretto's linguistic aspects helped Ward formulate the opera's melodic and rhythmic musical material. A detailed and unique analysis of the opera, particularly the musical and linguistic techniques Ward employed, demonstrates how these techniques lend themselves to the opera's reception as a work of American musical nationalism. The book also provides yet unpublished information on Arthur Miller's play, examining how it came to be written and soon after became the basis for Ward's work. Several appendixes provide a fuller picture, including a deleted scene from Miller's play and Ward's version of the scene, a chronological overview of the Salem Witchcraft Trials, and illustrations and photo reproductions from Ward's manuscript.

THE ROUTLEDGE RESEARCH COMPANION TO MODERNISM IN MUSIC

Routledge Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the 'new musicology'. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified, and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with postmodernism, this volume also explores topics that are less established; among them: modernism and affect, modernism and comedy, modernism versus the 'contemporary', and the crucial distinction between modernism in popular culture and a 'popular modernism', a modernism of the people. In doing so, this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence.

BOURGEOIS EUROPE, 1850-1914

Taylor & Francis Now in its second edition, *Bourgeois Europe, 1850-1914* is a general history of Europe from the middle of the nineteenth century to the outbreak of the First World War, a successor to *Revolutionary Europe: 1780-1850*, also available from Routledge. The book offers wide geographic coverage of the European continent, from the Arctic Circle to the Mediterranean and from the Atlantic to the Urals. Topical coverage is equally broad, including major trends and events in international relations and domestic politics, in social and gender structures, in the economy, and in the natural and social sciences, the humanities, religion and the arts. For this second edition, the text has been completely revised, the latest directions in historical research considered, the further reading brought up to date and special attention has been paid to Europe's global interactions with the rest of the world and the structures and norms of gender relations. Tables, charts, maps and other explanatory features help students explore further in the areas that interest them. Written in sprightly, jargon-free clear prose, the book is ideal for use as a text in secondary school or university courses, as well as for general readers wishing to gain an overview of a crucial era of modern European

history.

THE CAMBRIDGE COMPANION TO MUSIC AND ROMANTICISM

Cambridge University Press This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century, and encourages readers to explore what Romanticism in music might mean today. Challenging the view that musical 'romanticism' is confined to a particular style or period, it reveals instead the multiple intersections between the phenomenon of Romanticism and music. Drawing on a variety of disciplinary approaches, and reflecting current scholarly debates across the humanities, it places music at the heart of a nexus of Romantic themes and concerns. Written by a dynamic team of leading younger scholars and established authorities, it gives a state-of-the-art yet accessible overview of current thinking on this popular topic.

EDWARD ELGAR, MODERNIST

Cambridge University Press An analytical study of Elgar's music and its place in European musical history.

ENCYCLOPEDIA OF THE ROMANTIC ERA, 1760-1850

Routledge In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

LATENESS AND MODERNISM

Cambridge University Press Examines the role of musical figures within 'late modernism', presenting a new understanding of the politics and aesthetics of lateness.

JAMES JOYCE AND ABSOLUTE MUSIC

Bloomsbury Publishing Drawing on draft manuscripts and other archival material, James Joyce and Absolute Music, explores Joyce's deep engagement with musical structure, and his participation in the growing modernist discourse

surrounding 19th-century musical forms. Michelle Witen examines Joyce's claim of having structured the "Sirens" episode of his masterpiece, *Ulysses*, as a fuga per canonem, and his changing musical project from his early works, such as *Dubliners* and *A Portrait of the Artist as a Young Man*. Informed by a deep understanding of music theory and history, the book goes on to consider the "pure music" of Joyce's final work, *Finnegans Wake*. Demonstrating the importance of music to Joyce, this ground-breaking study reveals new depths to this enduring body of work.

RICHARD STRAUSS'S ORCHESTRAL MUSIC AND THE GERMAN INTELLECTUAL TRADITION

THE PHILOSOPHICAL ROOTS OF MUSICAL MODERNISM

Indiana University Press A study of Strauss's orchestral activity from the perspective of late-19th-century German intellectual history.

SCHOENBERG AND WORDS

THE MODERNIST YEARS

Taylor & Francis First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

EDINBURGH COMPANION TO T. S. ELIOT AND THE ARTS

Edinburgh University Press From his early "Curtain Raiser" to the late *Four Quartets*, T. S. Eliot took an interest in all the arts, drawing on them for poetic inspiration and for analysis in his prose. *T. S. Eliot and the Arts* provides extensive, high quality research about his many-sided engagement with painting, sculpture, museum artefacts, architecture, music, drama, music hall, opera and dance, as well as the emerging media of recorded sound, film and radio. Building on the newly published editions of Eliot's prose and poetry, this contemporary research collection opens avenues for understanding Eliot both in his own right as a poet and critic and as a foremost exemplar of interarts modernism.

MAHLER AND STRAUSS

IN DIALOGUE

Indiana University Press **A rare case among history's great music contemporaries, Gustav Mahler (1860-1911) and Richard Strauss (1864-1949) enjoyed a close friendship until Mahler's death in 1911. Unlike similar musical pairs (Bach and Handel, Haydn and Mozart, Schoenberg and Stravinsky), these two composers may have disagreed on the matters of musical taste and social comportment, but deeply respected one another's artistic talents, freely exchanging advice from the earliest days of professional apprenticeship through the security and aggravations of artistic fame. Using a wealth of documentary material, this book reconstructs the 24-year relationship between Mahler and Strauss through collage—"a meaning that arises from fragments," to borrow Adorno's characterization of Mahler's Sixth Symphony. Fourteen different topics, all of central importance to the life and work of the two composers, provide distinct vantage points from which to view both the professional and personal relationships. Some address musical concerns: Wagnerism, program music, intertextuality, and the craft of conducting. Others treat the connection of music to related disciplines (philosophy, literature), or to matters relevant to artists in general (autobiography, irony). And the most intimate dimensions of life—childhood, marriage, personal character—are the most extensively and colorfully documented, offering an abundance of comparative material. This integrated look at Mahler and Strauss discloses provocative revelations about the two greatest western composers at the turn of the 20th century.**

GRIEG

MUSIC, LANDSCAPE AND NORWEGIAN IDENTITY

Boydell Press **An examination of the role of landscape and cultural identity in the music of Edvard Grieg.**

JOSEPH HOLBROOKE

COMPOSER, CRITIC, AND MUSICAL PATRIOT

Rowman & Littlefield **This is the first scholarly work to document the musical contribution of Joseph Holbrooke, one of Britain's most controversial composers during the first half of the twentieth century. Paul Watt and Anne-Marie Forbes have gathered a team of scholars who focuses on the musical and literary life of the composer.**

EUROPE 1850-1914

PROGRESS, PARTICIPATION AND APPREHENSION

Routledge This innovative survey of European history from the middle of the nineteenth century to the outbreak of the First World War tells the story of an era of outward tranquillity that was also a period of economic growth, social transformation, political contention and scientific, and artistic innovation. During these years, the foundations of our present urban-industrial society were laid, the five Great Powers vied in peaceful and violent fashion for dominance in Europe and throughout the world, and the darker forces that were to dominate the twentieth century - violent nationalism, totalitarianism, racism, ethnic cleansing - began to make themselves felt. Jonathan Sperber sets out developments in this period across the entire European continent, from the Atlantic to the Urals, from the Baltic to the Mediterranean. To help students of European history grasp the main dynamics of the period, he divides the book into three overlapping sections covering the periods from 1850-75, 1871-95 and 1890-1914. In each period he identifies developments and tendencies that were common in varying degrees to the whole of Europe, while also pointing the unique qualities of specific regions and individual countries. Throughout, his argument is supported by illustrative material: tables, charts, case studies and other explanatory features, and there is a detailed bibliography to help students to explore further in those areas that interest them.

WAGNER'S PARSIFAL

Oxford University Press This study explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career, and offers a reassessment of the ideological and political history of 'Parsifal' that illuminates the connection of Wagner's legacy to the rise of National Socialism in Germany. The compositional genesis is traced through many unfamiliar sketches and manuscript sources held at Bayreuth, revealing unsuspected models and veiled connections to Wagner's earlier works.

WORLD WAR I MEDIA, ENTERTAINMENTS & POPULAR CULTURE

Lulu.com Entertainments and popular cultures played a major part in the lives of those experiencing the First World War. This collection of studies spans the role of newspapers, films, posters and music and much more, looking at the different ways, different media entertainments were produced and consumed during the war.

THE CAMBRIDGE HISTORY OF NINETEENTH-CENTURY MUSIC

Cambridge University Press **First published in 2002, this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field.**

BRAHMS STUDIES

U of Nebraska Press **Examines the broad range of current Brahms research, including documentary studies, historical and critical essays, and case studies of individuals works**

PLAYING WITH SIGNS

A SEMIOTIC INTERPRETATION OF CLASSIC MUSIC

Princeton University Press **Of all the repertoires of Western Art music, none is as explicitly listener-oriented as that of the late eighteenth and early nineteenth centuries. Yet few attempts to analyze the so-called Classic Style have embraced the semiotic implications of this condition. Playing with Signs proposes a listener-oriented theory of Classic instrumental music that encompasses its two most fundamental communicative dimensions: expression and structure. Units of expression, defined in reference to *topoi*, are shown here to interact with, confront, and merge into units of structure, defined in terms of the rhetorical conventions of beginning, continuing, and ending. The book draws on examples from works by Mozart, Haydn, and Beethoven to show that the explicitly referential, even theatrical, surface of Classic music derives from a play with signs. Although addressed primarily to readers interested in musical analysis, the book opens up fruitful avenues for further research into musical semiotics, aesthetics, and Classicism. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.**

THE CAMBRIDGE COMPANION TO MENDELSSOHN

Cambridge University Press **This book surveys the life, work, and posthumous reception of nineteenth-century German-**

Jewish composer Felix Mendelssohn.

WAGNER IN RUSSIA, POLAND AND THE CZECH LANDS

MUSICAL, LITERARY AND CULTURAL PERSPECTIVES

Routledge Richard Wagner has arguably the greatest and most long-term influence on wider European culture of all nineteenth-century composers. And yet, among the copious English-language literature examining Wagner's works, influence, and character, research into the composer's impact and role in Russia and Eastern European countries, and perceptions of him from within those countries, is noticeably sparse. *Wagner in Russia, Poland and the Czech Lands* aims to redress imbalance and stimulate further research in this rich area. The eight essays are divided in three parts - one each on Russia, the Czech lands and Poland - and cover a wide historical span, from the composer's first contacts with and appearances in these regions, through to his later reception in the Communist era. The contributing authors examine his influences in a wide range of areas such as music, literary and epistolary heritage, politics, and the cultural histories of Russia, the Czech lands, and Poland, in an attempt to establish Wagner's place in a part of Europe not commonly addressed in studies of the composer.

BRAHMS'S ELEGIES

THE POETICS OF LOSS IN NINETEENTH-CENTURY GERMAN CULTURE

Cambridge University Press Nicole Grimes provides a compellingly fresh perspective on a series of Brahms's elegiac works by bringing together the disciplines of historical musicology, German studies, and cultural history. Her exploration of the expressive potential of *Schicksalslied*, *Nänie*, *Gesang der Parzen*, and the *Vier ernste Gesänge* reveals the philosophical weight of this music. She considers the German tradition of the poetics of loss that extends from the late-eighteenth-century texts by Hölderlin, Schiller and Goethe set by Brahms, and includes other philosophical and poetic works present in his library, to the mid-twentieth-century aesthetics of Adorno, who was preoccupied as much by Brahms as by their shared literary heritage. Her multifaceted focus on endings - the end of tonality, the end of the nineteenth century, and themes of loss in the music - illuminates our understanding of Brahms and lateness, and the place of Brahms in the fabric of modernist culture.

VAUGHAN WILLIAMS STUDIES

Cambridge University Press **A collection of essays on Vaughan Williams explores his musical language, cultural context and biography.**

WHY NIETZSCHE STILL?

REFLECTIONS ON DRAMA, CULTURE, AND POLITICS

Univ of California Press **"This anthology transgresses disciplinary boundaries (happily!), moving freely from issues conventionally framed by discourses in the humanities to those framed in the social and even the biological sciences."- Bernd Magnus, author of Nietzsche's Existential Imperative**

THE PLACE OF MUSIC

Guilford Press **Music is omnipresent in human society, but its language can no longer be regarded as transcendent or universal. Like other art forms, music is produced and consumed within complex economic, cultural, and political frameworks in different places and at different historical moments. Taking an explicitly spatial approach, this unique interdisciplinary text explores the role played by music in the formation and articulation of geographical imaginations-- local, regional, national, and global. Contributors show how music's facility to be recorded, stored, and broadcast; to be performed and received in private and public; and to rouse intense emotional responses for individuals and groups make it a key force in the definition of a place. Covering rich and varied terrain--from Victorian England, to 1960s Los Angeles, to the offices of Sony and Time-Warner and the landscapes of the American Depression--the volume addresses such topics as the evolution of musical genres, the globalization of music production and marketing, alternative and hybridized music scenes as sites of localized resistance, the nature of soundscapes, and issues of migration and national identity.**

PAST SOUNDS

AN INTRODUCTION TO THE SONATA IDEA IN THE PIANO TRIO

Austin Macauley Publishers **This is a book about classical music - for people who say they love music "but don't**

understand how it works”, as well as for performers and music students of all ages. Proposing that deeper enjoyment begins with an understanding of music’s basic structures, the book describes how the simple template of earlier dance-songs was adapted by composers writing music for instruments. The instrumental sonata became one of the great formal frameworks of western music: in symphonies, concertos, chamber music and solo sonatas, it dominated concert music for some 250 years - yet it is little understood by many music lovers. To simplify this vast field, *Past Sounds* singles out for study “sonatas” for piano trio - piano, violin and ’cello. These instruments have well-contrasted and easily identifiable sounds, and as the story unfolds the reader is introduced to many rarely heard but beautiful works for piano trio. This is a lively, clearly-written narrative as well as a handbook for subsequent listening. The book has two distinctive features. Firstly, technical terms are carefully explained, and for those not familiar with music notation, audio clips in an accompanying website reproduce the actual sound of the music described. Secondly, in a broad historical sweep from mid-18th to 20th centuries, the development of the sonata is followed in its context of contemporary arts and literature - demonstrating how the sonata idea of classical music well deserves to be understood and valued as a western cultural archetype alongside other great artistic and literary forms.

SOUND FIGURES OF MODERNITY

GERMAN MUSIC AND PHILOSOPHY

Univ of Wisconsin Press The rich conceptual and experiential relays between music and philosophy—echoes of what Theodor W. Adorno once called *Klangfiguren*, or "sound figures"—resonate with heightened intensity during the period of modernity that extends from early German Idealism to the Critical Theory of the Frankfurt School. This volume traces the political, historical, and philosophical trajectories of a specifically German tradition in which thinkers take recourse to music, both as an aesthetic practice and as the object of their speculative work. The contributors examine the texts of such highly influential writers and thinkers as Schelling, Schopenhauer, Nietzsche, Bloch, Mann, Adorno, and Lukács in relation to individual composers including Beethoven, Wagner, Schönberg, and Eisler. Their explorations of the complexities that arise in conceptualizing music as a mode of representation and philosophy as a mode of aesthetic practice thematize the ways in which the fields of music and philosophy are altered when either attempts to express itself in terms defined by the other. Contributors: Albrecht Betz, Lydia Goehr, Beatrice Hanssen, Jost Hermand, David Farrell Krell, Ludger Lütkehaus, Margaret Moore, Rebekah Pryor Paré, Gerhard Richter, Hans Rudolf Vaget, Samuel Weber

DÉODAT DE SÉVERAC

MUSICAL IDENTITY IN FIN DE SIÈCLE FRANCE

Routledge **Dat de Srac (1872-1921)** is best known for his piano music but his compositions included orchestral and vocal works, including opera, cantata and incidental music. Claude Debussy described Srac's music as "exquisite and rich with ideas." The early works were influenced by Impressionist harmonies, church modes, cyclic techniques, folk-like melodies and Andalusian motives. Srac's style changed dramatically in 1907 when he left Paris and began to include Catalan elements in his compositions - a transition that has hitherto gone unrecognized. Robert Waters provides a much-needed study of the life and works of Srac, focusing on the composer's regionalist philosophy. Srac's engagement with folk music was not a patriotic gesture in the vein of nationalistic composers, but a way of expressing regional identity within France to counter the restrictive styles sanctioned by the Paris Conservatory. His musical philosophy mirrored larger social and political debates regarding anti-centralist positions on education, politics, art and culture in fin de sie France. Such debates involved political and social leaders whom Srac knew and personally admired, including the writer Maurice Barrand the poet Frric Mistral. The book will appeal to those specializing in French music, European ethnic musics, piano music and French music history.

A KINGDOM NOT OF THIS WORLD

WAGNER, THE ARTS, AND UTOPIAN VISIONS IN FIN-DE-SIECLE VIENNA

Oxford University Press Typically regarded as reflecting on a culture in social, political, or psychological crisis, the arts in fin-de-siècle Vienna had another side: they were means by which creative individuals imagined better futures and perfected worlds dawning with the turn of the twentieth century. As author Kevin C. Karnes reveals, much of this utopian discourse drew inspiration from the work of Richard Wagner, whose writings and music stood for both a deluded past and an ideal future yet to come. Illuminating this neglected dimension of Vienna's creative culture, this book ranges widely across music, philosophy, and the visual arts. Uncovering artworks long forgotten and providing new perspectives on some of the most celebrated achievements in the Western canon, Karnes considers music by Mahler, Schoenberg, and Alexander Zemlinsky, paintings, sculptures, and graphic art by Klimt, Max Klinger, and members of the Vienna Secession, and philosophical writings by Nietzsche, Schopenhauer, and Maurice Maeterlinck.

Through analyses of artworks and the cultural dynamics that surrounded their creation and reception, this study reveals a powerful current of millennial optimism running counter and parallel to the cultural pessimism widely associated with the period. It discloses a utopian discourse that is at once beautiful, moving, and deeply disturbing, as visions of perfection gave rise to ecstatic artworks and dystopian social and political realities.

A KINGDOM NOT OF THIS WORLD

WAGNER, THE ARTS, AND UTOPIAN VISIONS IN FIN-DE-SIECLE VIENNA

Oxford University Press This book challenges prevalent understandings of elite artistic culture in fin-de-siècle Vienna by examining creative manifestations of utopian imaginings that ran counter and parallel to the cultural pessimism widely diagnosed in that society. It argues that the music and writings of Richard Wagner played a key role in inspiring such imagining, which either embraced and extended Wagner's own visions or countered them with visions that were wholly new.

EXPRESSIVE FORMS IN BRAHMS'S INSTRUMENTAL MUSIC

STRUCTURE AND MEANING IN HIS WERTHER QUARTET

Indiana University Press "This book is a substantial and timely contribution to Brahms studies. Its strategy is to focus on a single critical work, the C-Minor Piano Quartet, analyzing and interpreting it in great detail, but also using it as a stepping-stone to connect it to other central Brahms works in order to reach a new understanding of the composer's technical language and expressive intent. It is an original and worthy contribution on the music of a major composer." —Patrick McCreless Expressive Forms in Brahms's Instrumental Music integrates a wide variety of analytical methods into a broader study of theoretical approaches, using a single work by Brahms as a case study. On the basis of his findings, Smith considers how Brahms's approach in this piano quartet informs analyses of similar works by Brahms as well as by Beethoven and Mozart. Musical Meaning and Interpretation—Robert S. Hatten, editor

DECONSTRUCTIVE VARIATIONS

MUSIC AND REASON IN WESTERN SOCIETY

U of Minnesota Press

THE OXFORD HANDBOOK OF MUSIC AND INTELLECTUAL CULTURE IN THE NINETEENTH CENTURY

Oxford University Press Rarely studied in their own right, writings about music are often viewed as merely supplemental to understanding music itself. Yet in the nineteenth century, scholarly interest in music flourished in fields as disparate as philosophy and natural science, dramatically shifting the relationship between music and the academy. An exciting and much-needed new volume, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* draws deserved attention to the people and institutions of this period who worked to produce these writings. Editors Paul Watt, Sarah Collins, and Michael Allis, along with an international slate of contributors, discuss music's fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, exoticism, gender, and the divide between high and low culture. Part I of the handbook establishes the historical context for the intellectual world of the period, including the significant genres and disciplines of its music literature, while Part II focuses on the century's institutions and networks - from journalists to monasteries - that circulated ideas about music throughout the world. Finally, Part III assesses how the music research of the period reverberates in the present, connecting studies in aestheticism, cosmopolitanism, and intertextuality to their nineteenth-century origins. The Handbook challenges Western music history's traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves. Engaging and comprehensive, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* brings together a wealth of new interdisciplinary research into this critical area of study.

RETHINKING MENDELSSOHN

Oxford University Press, USA "Rethinking Mendelssohn offers a new perspective on Mendelssohn's music and aesthetics, arguing for a fresh critical understanding of the composer, his music, and its central relationship to nineteenth-century culture. Building on the renaissance in Mendelssohn scholarship of the last two decades, the present book sets a new tone for research on Mendelssohn, challenging the traditional modes of discourse about this composer in moving beyond rehabilitation and source studies to engage in rigorous criticism and analysis. In a word, it seeks to rethink the issues that shaped Mendelssohn, his music and its reception from his own day down to the present. This volume

includes contributions from younger, emerging scholars as well as from some of the most prominent figures outside specialist Mendelssohn circles in order to open up new ways of understanding the composer and set out future directions in Mendelssohn studies. Particular attention is given here to Mendelssohn's contested views on the relationship between art and religion, the analysis of his instrumental music in the wake of recent controversies in Formenlehre and his historical importance in this field, and the burgeoning interest in his previously neglected contribution to the German song tradition, besides offering new accounts of some of this composer's most familiar orchestral pieces. ""--

FIGURES OF THE IMAGINATION

FICTION AND SONG IN BRITAIN, 1790-1850

Taylor & Francis This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation, with a printing industry emerging to serve people's growing appetites for entertainment amidst their changing views of religion and the occult. No mere diversion, fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth-century British home and were shared by many consumers. Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance, offering a new view of romanticism in British print culture. He surveys romance novels by Ann Radcliffe, Matthew Lewis, Sir Walter Scott, James Hogg, Edward Bulwer and Charles Kingsley in the period 1790-1850, interrogating the ways that music served to create mood and atmosphere, enlivened social scenes and contributed to plot developments. He explores the connections between musical scenes in romance fiction and the domestic song literature, treating both types of source and their intersection as examples of material culture. Hansford's intersectional reading revolves around a series of imaginative figures - including the minstrel, fairies, mermaids, ghosts, and witches, and Christians engaged both in virtue and vice - the identities of which remained consistent as influence passed between the art forms. While romance authors quoted song lyrics and included musical descriptions and characters, their novels recorded and modelled the performance of songs by the middle and upper classes, influencing the work of composers and the actions of performers who read romance fiction.

POETRY INTO SONG

PERFORMANCE AND ANALYSIS OF LIEDER

Oxford University Press **Focusing on the music of the great song composers--Schubert, Schumann, Brahms, Wolf, and Strauss--Poetry Into Song offers a systematic introduction to the performance and analysis of Lieder . Part I, "The Language of Poetry," provides chapters on the themes and imagery of German Romanticism and the methods of analysis for German Romantic poetry. Part II, "The Language of the Performer," deals with issues of concern to performers: texture, temporality, articulation, and interpretation of notation and unusual rhythm accents and stresses. Part III provides clearly defined analytical procedures for each of four main chapters on harmony and tonality, melody and motive, rhythm and meter, and form. The concluding chapter compares different settings of the same text, and the volume ends with several appendices that offer text translations, over 40 pages of less accessible song scores, a glossary of technical terms, and a substantial bibliography. Directed toward students in both voice and theory, and toward all singers, the authors establish a framework for the analysis of song based on a process of performing, listening, and analyzing, designed to give the reader a new understanding of the reciprocal interaction between performance and analysis. Emphasizing the masterworks, the book features numerous poetic texts, as well as a core repertory of songs. Examples throughout the text demonstrate points, while end of chapter questions reinforce concepts and provide opportunities for directed analysis. While there are a variety of books on Lieder and on German Romantic poetry, none combines performance, musical analysis, textual analysis, and the interrelation between poetry and music in the systematic, thorough way of Poetry Into Song.**

MUSICAL CONSTRUCTIONS OF NATIONALISM

ESSAYS ON THE HISTORY AND IDEOLOGY OF EUROPEAN MUSICAL CULTURE 1800-1945

Cork University Press **An innovative collection of essays applying a new musicology approach to the relationship between nationalist ideologies and the development of European music.**