

Max Bruch His Life And Works 0

David Conway analyses why and how Jews, virtually absent from Western art music until the end of the eighteenth century, came to be represented in all branches of the profession within fifty years as leading figures - not only as composers and performers, but as publishers, impresarios and critics. His study places this process in the context of dynamic economic, political, sociological and technological changes and also of developments in Jewish communities and the Jewish religion itself, in the major cultural centres of Western Europe. Beginning with a review of attitudes to Jews in the arts and an assessment of Jewish music and musical skills, in the age of the Enlightenment, Conway traces the story of growing Jewish involvement with music through the biographies of the famous, the neglected and the forgotten, leading to a new and radical contextualisation of Wagner's infamous 'Judaism in Music'. Since about 1970 there has been a veritable renaissance in scholarship and performances concerning the works of Felix Mendelssohn Bartholdy and Fanny Hensel. The essays in this book, presenting the findings of three generations of members of the international community of Mendelssohn/Hensel scholars, constitute a compendium of cutting-edge research relating to these two important representatives of nineteenth-century musical culture.

As an influential and well-connected composer, Johannes Brahms (1833-1897) had encountered, befriended, and collaborated with hundreds of people over his significant career. In Brahms and His World: A Biographical Dictionary, author Peter Clive provides extensive and up-to-date information on the composer's personal and professional association with some 430 persons. These persons include relatives, friends, acquaintances, and physicians; fellow musicians and composers whom Brahms particularly admired and in the editions of whose works he was involved; conductors, instrumentalists, and singers who took part in notable or first performances of his works; poets whose texts he set to music; publishers and artists; and even the rulers of certain German states with whom he had significant contact. Offering information not usually available in Brahms biographies, this volume combines findings from both primary and secondary sources, giving insights into Brahms' character, his life, and his career, and shedding light on the educated middle and upper class culture of the nineteenth century. A comprehensive chronology of Brahms' life, a bibliography, and two indexes round out this important reference guide.

The Symphonic Poem in Britain 1850-1950 aims to raise the status of the genre generally and in Britain specifically. The volume reaffirms British composers' confidence in dealing with literary texts and takes advantage of the contributors' interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical, analytical and cultural contexts. This book highlights some of the continental models that influenced British composers, and identifies a range of issues related to perceptions of the genre. Richard Strauss became an important figure in Britain during this time, not only in terms of the clear impact of his tone poems, but the debates over their value and even their ethics. A focus on French orchestral music in Britain represents a welcome addition to scholarly debate, and links to issues in several other chapters. The historical development of the genre, the impact of compositional models, issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain. Works by British composers discussed in more detail include William Wallace's Villon (1909), Gustav Holst's Beni Mora(1909-10), Hubert Parry's From Death to Life (1914), John Ireland's Mai-Dun (1921), and Frank Bridge's orchestral 'poems' (1903-15).

Brahms and His World

A Listener's Guide

Proof Through the Night

The Cambridge Companion to Jewish Music

The Cambridge Companion to Vaughan Williams

Historical Dictionary of Choral Music

A global history of Jewish music from the biblical era to the present day, with chapters by leading international scholars.

This irresistible collection of stories is perfect for anyone interested in a fresh perspective on what it means to be a human being who creates art. Grace Notes for a Year sheds light on the fragile and perilous process of inspiration, composition, and performance required to create classical music, whether the final product is a masterpiece or a mess. Each page of the book corresponds to a different day of the year and features a true story about a famous figure in musical history. These delightful anecdotes—inspirational, informative, and often hilarious—disprove the myth of the artist as untouchable. Instead, Norman Gilliland exposes in them human vulnerability we can all relate to. From Beethoven to Wagner, these artists suffered from poverty, spent lazy days in bed, had scandalous love affairs, and often failed in their creative endeavors as often as they succeeded.

The author of several books on music and culture looks at the various roles of music during World War I, from "La Marseillaise" to "Over There," and examines music's ability to reflect the profound doubts, passions, and aspirations of society, both during the war and in its aftermath. (Performing Arts)

This book provides a collective biography of the Mond family and explores the philanthropic activities of Ludwig Mond and of his two sons Alfred and Robert in the field of art collecting, the fight against early childhood mortality, the advancement of research and of higher education, archaeological excavations in Egypt and Palestine, and fo the founding of the State of Israel from the 1890s to the late 1930s. These activities resulted in the creation of the Bibliotheca Hertziana in Rome, the donation of Ludwig Mond's art collection to the National Gallery in London, the funding of the excavation of the sacred Buchis Bulls at Armant in Egypt, the establishment of the Children's Hospital in London, and the support of many natural science institutes and associations in England, France, Germany, and Italy.

Beyond Fingal's Cave

Music of Japan Today

Johannes Brahms

The Symphonic Poem in Britain, 1850-1950

Wielding the Baton at the Height of Empire

Variations on a German Theme

"An updated reissue of this classic biography of Max Bruch, whose violin concerto remains one of the most popular pieces in the repertoire"--Provided by publisher.

It was Carl Dahlhaus who coined the phrase 'dead time' to describe the state of the symphony between Schumann and Brahms. Christopher Fifield argues that many of the symphonies dismissed by Dahlhaus made worthy contributions to the genre. He traces the root of the problem further back to Beethoven's ninth symphony, a work which then proceeded to intimidate symphonists who followed in its composer's footsteps, including Schubert, Mendelssohn and Schumann. In 1824 Beethoven set a standard that then had to rise in response to more demanding expectations from both audiences and the musical press. Christopher Fifield, who has a conductor's intimacy with the repertory, looks in turn at the five decades between the mid-1820s and mid-1870s. He deals only with non-programmatic works, leaving the programme symphony to travel its own route to the symphonic poem. Composers who lead to Brahms (himself a reluctant symphonist until the age of 43 in 1876) are frequently dismissed as epigones of Beethoven, Mendelssohn and Schumann but by investigating their symphonies, Fifield reveals their respective brands of originality, even their own possible influence upon Brahms himself and in so doing, shines a light into a half-century of neglected nineteenth century German symphonic music.

Notes for Violists: A Guide to the Repertoire offers historical and analytical information about thirty-five of the best-known pieces for the instrument, making it an essential resource for professional, amateur, and student violists alike. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like Béla Bartók's Concerto for Viola and Orchestra, Rebecca Clarke's Sonata for Viola and Piano, Robert Schumann's Märchenbilder for Viola and Piano, op. 113, Carl Stamitz's Concerto for Viola and Orchestra in D Major, Igor Stravinsky's Élégie for Viola or Violin Unaccompanied, and thirty other masterpieces. This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos, chamber pieces, and works for solo viola by a wide range of composers, including Bach, Telemann, Mozart, Hoffmeister, Walton, and Hindemith. Author David M. Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work. By connecting performance studies with scholarship, this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner.

Twelve-tone and serial music were dominant forms of composition following World War II and remained so at least through the mid-1970s. In 1961, Ann Phillips Basart published the pioneering bibliographic work in the field.

The Violin

A Critical Edition

Max Bruch

A Conductor's Guide

A Guide to the Repertoire

Age of Confidence: The New Jewish Culture Wave

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

The eight essays in Brahms Studies 2 provide a rich sampling of contemporary Brahms research. In his examination of editions of Brahms's music, George Bozarth questions the popular notion that most of the composer's music already exists in reliable critical editions. Daniel Beller-McKenna reconsiders the younger Brahms's involvement in musical politics at midcentury. The cantata Rinaldo is the centerpiece of Carol Hess's consideration of Brahms's music as autobiographical statement. Heather Platt's exploration of the twentieth-century reception of Brahms's Lieder reveals that advocates of Hugo Wolf's aesthetics have shaped the discourse concerning the composer's songs and calls for an approach more clearly based on Brahms's aesthetics. In his examination of the rise of the ?great symphony? as a critical category that carried with it a nearly impossible standard to meet, Walter Frisch provides a rich context in which to understand Brahms's well-known early struggle with the genre. Kenneth Hull suggests that Brahms used ironic allusions to Bach and Beethoven in the tragic Fourth Symphony in order to subvert the enduring assumption that a minor-key symphony will end triumphantly in the major mode. Peter H. Smith examines Brahms's late style by concentrating on Neapolitan tonal relations in the Clarinet Sonata in F Minor. Finally, David Brodbeck delineates the complex evolution of Brahms's reception of Mendels-sohn's music.

A 1997 examination of the genesis, background and extra-compositional allusions of this controversial work.

The Historical Dictionary of Choral Music focuses on choral music and practice in the Western world from the medieval era to the 21st century. This is done through a chronology, introduction, bibliography, and over 1000 cross-referenced dictionary entries on important composers, genres, conductors, institutions, styles, and technical terms of choral music.

Volume 7: From the Mid-19th Century to World War I

Vol. 4: The Oratorio in the Nineteenth and Twentieth Centuries

Their Music in History

Ottorino Respighi: His Life and Times

Jewry in Music

The Necessity of Music

Michael Steinberg's 1996 volume The Symphony: A Reader's Guide received glowing reviews across America. It was hailed as "wonderfully clear...recommended warmly to music lovers on all levels" (Washington Post), "informed and thoughtful" (Chicago Tribune), and "composed by a master stylist" (San Francisco Chronicle). Seiji Ozawa wrote that "his beautiful and effortless prose speaks from the heart." Michael Tilson Thomas called The Symphony "an essential book for any concertgoer." Now comes the companion volume--The Concerto: A Listener's Guide. In this marvelous book, Steinberg discusses over 120 works, ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory, among them Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvora'k, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Be'la Barto'k, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflinching enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship, deeply felt love of music, and entertaining whimsy. Here then is a superb journey through one of music's richest and most diverse forms, with Michael Steinberg along as host, guide, and the best of companions.

Music of Japan Today examines cross-cultural confluences in contemporary Japanese art-music through multiple approaches from twenty international composers, performers, and scholars. Like the format of the MOJT symposia (1992-2007) held in the United States, the book is in two parts. In Part I, three award-winning Japanese composers discuss the construction of their compositional techniques and aesthetic orientations. Part II contains nineteen essays by scholars and creative musicians, arranged in a general chronological frame. The first section discusses connections of the music and ideas of Japanese composers during the time surrounding the Second World War to Japan's politics; section two presents recent perspectives on the music and legacy of Japan's most internationally renowned composer, Toru Takemitsu (1930-96). Section three investigates innovative, cross-cultural uses of Japanese and Western instruments (grouped by common instrumental families - voice, flutes, strings), shaped by historical traditions, physical design, and acoustic characteristics and constraints. Section four examines computer music by mid-career composers, and the final section looks at four current Japanese societies, within and "off-shore" Japan, and their music: spirituality and wind band music in Japan, avant-garde sound artists in Tokyo, Japanese composers in the UK, and the role of cell phone ringtones in the Japanese music market.

Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

No nineteenth-century composer had more diverse ties to his contemporary world than Franz Liszt (1811-1886). At various points in his life he made his home in Vienna, Paris, Weimar, Rome, and Budapest. In his roles as keyboard virtuoso, conductor, master teacher, and abbé, he reinvented the concert experience, advanced a progressive agenda for symphonic and dramatic music, rethought the possibilities of church music and the oratorio, and transmitted the foundations of modern pianism. The essays brought together in Franz Liszt and His World advance our understanding of the composer with fresh perspectives and an emphasis on historical contexts. Rainer Kleinertz examines Wagner's enthusiasm for Liszt's symphonic poem Orpheus; Christopher Gibbs discusses Liszt's pathbreaking Viennese concerts of 1838; Dana Gooley assesses Liszt against the backdrop of antivirtuosity polemics; Ryan Minor investigates two cantatas written in honor of Beethoven; Anna Celenza offers new insights about Liszt's experience of Italy; Susan Youens shows how Liszt's songs engage with the modernity of Heinrich Heine's poems; James Deaville looks at how publishers sustained Liszt's popularity; and Leon Botstein explores Liszt's role in the transformation of nineteenth-century preoccupations regarding religion, the nation, and art. Franz Liszt and His World also includes key biographical and critical documents from Liszt's lifetime, which open new windows on how Liszt was viewed by his contemporaries and how he wished to be viewed by posterity. Introductions to and commentaries on these documents are provided by Peter Bloom, José Bowen, James Deaville, Allan Keller, Rainer Kleinertz, Ralph Locke, Rena Charnin Mueller, and Benjamin Walton.

Experiencing the Violin Concerto

Stories of Hope, Humor & Hubris from the World of Classical Music

Conductors in Britain, 1870-1914

A History of the Oratorio

A Biographical Dictionary

The Oxford Handbook of the New Cultural History of Music

In a wide-ranging study of sentimentalism's significance for styles, practices and meanings of music in the nineteenth and twentieth centuries, a series of interpretations scrutinizes musical expressions of sympathetic responses to suffering and the longing to belong. The book challenges hierarchies of artistic value and the associated denigration of sentimental feeling in gendered discourses. Fresh insights are thereby developed into sentimentalism's place in musical constructions of emotion, taste, genre, gender, desire, and authenticity. The contexts encompass diverse musical communities, performing spaces, and listening practices, including the nineteenth-century salon and concert hall, the cinema, the intimate stage persona of the singer-songwriter, and the homely ambiguities of 'easy' listening. Interdisciplinary insights inform discussions of musical form, affect, appropriation, nationalisms, psychologies, eco-sentimentalism, humanitarianism, consumerism, and subject positions, with a particular emphasis on masculine sentimentalities. Music is drawn from violin repertory associated with Joseph Joachim, the piano music of Chopin, Schumann, and Liszt, sentimental waltzes from Schubert to Ravel, concert music by Bartók, Szymanowski and Górecki, the Merchant-Ivory adaptation of The Remains of the Day, Antônio Carlos Jobim's bossa nova, and songs by Duke Ellington, Burt Bacharach, Carole King, Barry Manilow and Jimmy Webb. The book will attract readers interested in both the role of music in the history of emotion and the persistence and diversity of sentimental arts after their flowering in the eighteenth-century age of sensibility.

A leading cultural historian explores the complex interactions of Jewish and American cultures.

Shows how the work of orchestral conductors was shaped by and enriched cultural life in Britain from the late Victorian era to World War I.

Richard Strauss in Context offers a distinctive approach to the study of a composer in that it places the emphasis on contextualizing topics rather than on biography and artistic output. One might say that it inverts the relationship between composer and context. Rather than studies of Strauss's librettists that discuss the

texts themselves and his musical settings, for instance, this book offers essays on the writers themselves: their biographical circumstances, styles, landmark works, and broader positions in literary history. Likewise, Strauss's contributions to the concert hall are positioned within the broader development of the orchestra and trends in programmatic music. In short, readers will benefit from an elaboration of material that is either absent from or treated only briefly in existing publications. Through this supplemental and broader contextual approach, this book serves as a valuable and unique resource for students, scholars, and a general readership.

Grace Notes for a Year
Ossian in the Musical Imagination
Franz Liszt and His World
The Late Romantic Era
His Life and Works
The Concerto

With this volume, Howard Smither completes his monumental History of the Oratorio. Volumes 1 and 2, published by the University of North Carolina Press in 1977, treated the oratorio in the Baroque era, while Volume 3, published in 1987, explored th

Taking the terrorist attacks of 9/11 as their starting point, five new essays look at how Jewish culture has changed over the past two decades. Covering music (Vanessa Paloma Elbaz), art (Monica Bohm Duchen), literature (Bryan Cheyette), theatre (Judi Herman) and film (Nathan Abrams), the essays explore the role of confidence in the cultural output of minority communities, and ask whether the trends identified look set to continue over the coming years. Commissioned to mark the twentieth anniversary of Jewish Renaissance magazine, the book includes a foreword by Howard Jacobson and is interspersed with a selection of the best articles from the magazine's archive, including pieces by the director Mike Leigh, author Linda Grant and sociologist Keith Kahn-Harris.

An icon of British national identity and one of the most widely performed twentieth-century composers, Ralph Vaughan Williams has been as much misunderstood as revered; his international impact and enduring influence on areas as diverse as church music, film scores and popular music has been insufficiently appreciated. This volume brings together a team of leading scholars, examining all areas of the composer's output from new perspectives, and re-evaluating the cultural politics of his lifelong advocacy for the music-making of ordinary people. Surveys of major genres are complemented by chapters exploring such topics as the composer's relationship with the BBC and his studies with Ravel; uniquely, the book also includes specially commissioned interviews with major living composers Peter Maxwell Davies, Piers Hellawell, Nicola Lefanu and Anthony Payne. The Companion is a vital resource for all those interested in this pivotal figure of modern music.

This book has become a key text for listeners, performers, and scholars interested in the life, work, and times of one of the nineteenth century's most celebrated composers. In this edition, the editors reflect new perspectives on Brahms that have developed over the years. To this end, the original essays by leading experts are retained and revised, and supplemented by contributions from a new generation of Brahms scholars. Together, they consider such topics as Brahms's relationship with Clara and Robert Schumann, his musical interactions with the "New German School" of Wagner and Liszt, his influence upon Arnold Schoenberg and other young composers, his approach to performing his own music, and his productive interactions with visual artists. The essays are complemented by a new selection of criticism and analyses of Brahms's works published by the composer's contemporaries, documenting the ways in which Brahms's music was understood by nineteenth- and early twentieth-century audiences in Europe and North America. A selection of memoirs by Brahms's friends, students, and early admirers provides intimate glimpses into the composer's working methods and personality. And a catalog of the music, literature, and visual arts dedicated to Brahms documents the breadth of influence exerted by the composer upon his contemporaries.

A Research and Information Guide

A Listener's Companion

Brahms Studies

In Search of American Jewish Culture

Celebrating Twenty Years of Jewish Renaissance

Music and Sentimentalism in the Nineteenth and Twentieth Centuries

As the field of Cultural History grows in prominence in the academic world, an understanding of the history of culture has become vital to scholars across disciplines. The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting-edge work of musicologists concerned with cultural history and historians who deal with music. In this volume, noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience, understanding, and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art. The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques, rejuvenating their work with new insights into the field itself.

This book is a comprehensive collection of the letters of Johannes Brahms. Over 550 are included, virtually all uncut, and there are over a dozen published here for the first time in any language. The letters in this volume range from 1848 to just before his death. They include most of Brahm's letters to Robert Schumann, over a hundred letters to Clara Schumann, and the complete Brahms-Wagner correspondence. They are joined by a running commentary to form an absorbing narrative, documented with scholarly care, provided with comprehensive notes, but written for the general music lover. The work is generously illustrated, and contains several detailed appendices and an index. --From publisher's description.

Cover -- Copyright page -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- Part I: Places -- 1 How German Is It? -- 2 Music in Place -- 3 Musical Itinerancy in a World of Nations -- 4 Music at the Fairs -- Part II: People -- 5 Mendelssohn on the Road -- 6 A.B. Marx's Cosmopolitan Nationalism -- 7 Schumann's German Nation -- 8 The Musical Worlds of Brahms's Hamburg -- Part III: Public and Private -- 9 What Difference Does a Nation Make? -- 10 Men with Trombones -- 11 Women's Wagner -- 12 Hausmusik in the Third Reich -- 13 To Be or Not to Be Wagnerian in Leni Riefenstahl's Films -- 14 Saving Music -- Notes -- Index

The Late Romantic Era treats the period bounded by the 1848 revolutions and the outbreak of World War I. It examines several musical dimensions of the bourgeois cultural ascendancy of the second half of the 19th century – the growth of independent institutions of music-making, the consolidation of a standard classical repertory and the emergence of increasingly specific repertories of popular music, professional and amateur. Single chapters on particular countries or regions are framed by pairs of chapters on Vienna, Paris and the German cities. In an opening chapter Dr Samson places the later geographical surveys within a thematic context which embraces social and economic change, political ideology and the climate of ideas.

Concerto for Violin in G Minor, Op. 26 by Max Bruch

The Mond Family’s Support for Public Institutions in Western Europe from 1890 to 1938

Entry to the Profession from the Enlightenment to Richard Wagner

A History of the Oratorio: The oratorio in the nineteenth and twentieth centuries

Chamber Music

Historical Dictionary of Romantic Music

Demonstrates the profound impact of The Poems of Ossian on composers of the Romantic Era and later: Beethoven, Schubert, Mendelssohn, Brahms, Massenet, and many others.

The Historical Dictionary of Romantic Music covers the history of this period through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important traditions, famous pieces, persons, places, technical terms, and institutions of Romantic music. This book is a vital reference tool for students and teachers of music history, students and teachers and above all for lovers of Romantic music.

With this volume, Howard Smither completes his monumental History of the Oratorio. Volumes 1 and 2, published by the University of North Carolina Press in 1977, treated the oratorio in the Baroque era, while Volume 3, published in 1987, explored the genre in the Classical era. Here, Smither surveys the history of nineteenth- and twentieth-century oratorio, stressing the main geographic areas of oratorio composition and performance: Germany, Britain, America, and France. Continuing the approach of the previous volumes, Smither treats the oratorio in each language and geographical area by first exploring the cultural and social contexts of oratorio. He then addresses aesthetic theory and criticism, treats libretto and music in general, and offers detailed analyses of the librettos and music of specific oratorios (thirty-one in all) that are of special importance to the history of the genre. As a synthesis of specialized literature as well as an investigation of primary sources, this work will serve as both a springboard for further research and an essential reference for choral conductors, soloists, choral singers, and others interested in the history of the oratorio. Originally published 2000. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

This is the first English language biography of Ottorino Respighi, the most performed Italian composer of the twentieth century. Best known for his so-called Roman trilogy, (Fountains of Rome, Pines of Rome and Roman Festivals), this book documents the story of his rise to fame and offers a fascinating insight into the active lifestyle of an internationally renowned musician, who made an important contribution to the revival of interest in early music. It also takes a closer look at Respighi’s associations with eminent figures such as Arturo Toscanini, Serge Diaghilev, Gabriele D’Annunzio and even Albert Einstein which make his story deeply engaging and take us beyond the realms of music into a world of Russian émigrés, wealthy patrons and Nobel Prize winners, while also documenting some of the early effects of fascism on art and culture.

The Mendelssohns

Dvorák and His World

Transnational Philanthropy

Music and the Great War

The German Symphony between Beethoven and Brahms

Life and Letters

Since the eighteenth century, violin concertos have provided a showcase for dramatic interplay between a soloist’s virtuosity and the blended sonority of an orchestra’s many instruments. Using this genre to showcase skill and ingenuity, composers cemented the violin concerto as a key genre of classical music and gifted our ears with such timeless masterpieces as Vivaldi’s Four Seasons. In Experiencing the Violin Concerto, Franco Sciannameo draws on his years of scholarship and violin performance to trace the genre through Baroque, Classical, and modern periods. Along the way, he explores the social and personal histories of composers, and the fabulous virtuosi who performed concertos, and audiences they conquered worldwide. Inviting readers to consider not only the components of the music but also the power of perception and experience, Sciannameo recreates the atmosphere of a live performance as he paints a narrative history of technique and innovation. Experiencing the Violin Concerto uses descriptions in place of technical jargon to make the world of classical music accessible to amateur music lovers. As part of the Listener’s Companion series, the volume gives readers an enhanced experience of key works by investigating the environments in which the works were written and first performed as well as those in which they are enjoyed today.

Antonin Dvorák made his famous trip to the United States one hundred years ago, but despite an enormous amount of attention from scholars and critics since that time, he remains an elusive figure. Comprising both interpretive essays and a selection of fascinating documents that bear on Dvorák's career and music, this volume addresses fundamental questions about the composer while presenting an argument for a radical reappraisal. The essays, which make up the first part of the book, begin with Leon Botstein's inquiry into the reception of Dvorák's work in German-speaking Europe, in England, and in America. Commenting on the relationship between Dvorák and Brahms, David Beveridge offers the first detailed portrait of perhaps the most interesting artistic friendship of the era. Joseph Horowitz explores the context in which the "New World" Symphony was premiered a century ago, offering an absorbing account of New York musical life at that time. In discussing Dvorák as a composer of operas, Jan Smaczny provides an unexpected slant on the widely held view of him as a "nationalist" composer. Michael Beckerman further investigates this view of Dvorák by raising the question of the role nationalism played in music of the nineteenth century. The second part of this volume presents Dvorák's correspondence and reminiscences as well as unpublished reviews and criticism from the Czech press. It includes a series of documents from the composer's American years, a translation of the review of Rusalka's premiere with the photographs that accompanied the article, and Janáček’s analyses of the symphonic poems. Many of these documents are published in English for the first time.

Richard Strauss in Context

Brahms: Symphony No. 1

The Fall and Rise of a Genre

Notes for Violists

Choral-Orchestral Repertoire