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The Great Transformation of Musical Taste Concert Programming from Haydn to Brahms *Cambridge University Press*
Grounded in knowledge of thousands of programs, this book examines how musical life in London, Leipzig, Vienna, Boston, and other cities underwent a fundamental transformation in relationship with movements in European politics. William Weber traces how musical taste evolved in European concert programs from 1750 to 1870, as separate worlds arose around classical music and popular songs. In 1780 a typical program accommodated a variety of tastes through a patterned 'miscellany' of genres, held together by diplomatic musicians. This framework began weakening around 1800 as new kinds of music appeared, from string quartets to quadrilles to ballads, which could not easily coexist on the same programs. Utopian ideas and extravagant experiments influenced programming as ideological battles were fought over who should govern musical taste. More than a hundred illustrations or transcriptions of programs enable readers to follow Weber's analysis in detail. **The Oxford Handbook of Music Listening in the 19th and 20th Centuries** *Oxford University Press, USA* An idealized image of European concert-goers has long prevailed in historical overviews of the nineteenth and twentieth centuries. This act of listening was considered to be an invisible and amorphous phenomenon, a naturally given mode of perception. This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes. However, as listening moved from the concert hall to the opera house, street music, and jazz venues, new and visceral listening traditions evolved. In turn, the art of listening was shaped by phenomena of

the modern era including media innovation and commercialization. This Handbook asks whether, how, and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century, and mobile devices in the twenty-first. Through these questions, chapters enable a differently conceived history of listening and offer an agenda for future research. **On Counter-Enlightenment, Existential Irony, and Sanctification Essays in the Sociology of Western Art Musics** *Academic Studies Press* This book introduces the topics of Enlightenment, Counter-Enlightenment, and social demography in Western art musics and demonstrates their historical and sociological importance. The essays in this book explore the concepts of “existential irony” and “sanctification,” which have been mentioned or discussed by music scholars, historians, and musicologists only either in connection with specific composers’ works (Shostakovich’s, in the case of “existential irony”) or very parenthetically, merely in passing in the biographies of composers of “classical” musics. This groundbreaking work illustrates their generality and sociological sources and correlates in contemporary Western art musics. **German Song Onstage Lieder Performance in the Nineteenth and Early Twentieth Centuries** A singer in an evening dress, a grand piano. A modest-sized audience, mostly well-dressed and silver-haired, equipped with translation booklets. A program consisting entirely of songs by one or two composers. This is the way of the Lieder recital these days. While it might seem that this style of performance is a long-standing tradition, German Song Onstage demonstrates that it is not. For much of the 19th century, the songs of Beethoven, Schubert, Schumann, and Brahms were heard in the home, salon, and, no less significantly, on the concert platform alongside orchestral and choral works. A dedicated program was rare, a dedicated audience even more so. The Lied was a genre with both more private and more public associations than is commonly recalled. The contributors to this volume explore a broad range of venues, singers, and audiences in distinct places and time periods--including the United States, the United Kingdom, Russia, and Germany--from the mid-19th century through the early 20th century. These historical case studies are set alongside reflections from a selection of today's leading musicians, offering insights on current Lied practices that will inform future generations of performers, scholars, and connoisseurs. Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance, and opening up discussions about the relationship between history and performance today. **Music, Pantomime and Freedom in Enlightenment France** *Boydell & Brewer* How did composers and performers use the lost art of pantomime to explore and promote the Enlightenment ideals of free expression? **The Collected Writings of Franz Liszt Essays and Letters of a Traveling Bachelor of Music** *Scarecrow Press* During his early years, Franz Liszt worked as a traveling piano virtuoso, his adventures highlighted by his entrée into the literary world as a correspondent for the most popular French journals of his time. In this second volume of Janita Hall-Swadley’s *The Collected Writings of Franz Liszt*, Liszt’s work as a music essayist and journalist is on full display. In his essays, readers will see the influence of the revolutionary theories of Hugues-Felicité Robert de Lamennais, Victor Hugo, and François-René de Chateaubriand as Liszt boldly

calls for social reforms on behalf of musicians and musical institutions, from demands for a repertoire of church music of divine praise to the timely publication of inexpensive music editions. **Cursed Questions On Music and Its Social Practices** *University of California Press* Richard Taruskin's sweeping collection of essays distills a half century of professional experience, demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies, including historiography and criticism, representation and aesthetics, musical and professional politics, and the sociology of taste. *Cursed Questions*, invoking a famous catchphrase from Russian intellectual history, grapples with questions that are never finally answered but never go away. The writings gathered here form an intellectual biography that showcases the characteristic wit, provocation, and erudition that readers have come to expect from Taruskin, making it an essential volume for anyone interested in music, politics, and the arts. **Liszt and the Symphonic Poem** *Cambridge University Press* Franz Liszt was preoccupied with a fundamental but difficult question: what is the content of music? His answer lay in his symphonic poems, a group of orchestral pieces intended to depict a variety of subjects drawn from literature, visual art and drama. Today, the symphonic poems are usually seen as alternatives to the symphony post-Beethoven. Analysts stress their symphonic logic, thereby neglecting their 'extramusical' subject matter. This book takes a different approach: it returns these influential pieces to their original performance context in the theatre, arguing that the symphonic poem is as much a dramatic as a symphonic genre. This is evidenced in new analyses of the music that examines the theatricality of these pieces and their depiction of voices, mise-en-scene, gesture and action. Simultaneously, the book repositions Liszt's legacy within theatre history, arguing that his contributions should be placed alongside those of Mendelssohn, Berlioz and Wagner. **History in Mighty Sounds Musical Constructions of German National Identity, 1848-1914** *Boydell Press* No description available. **Charles Dibdin and Late Georgian Culture** *Oxford University Press* Charles Dibdin (1745-1814) was one of the most popular and influential creative forces in late Georgian Britain, producing a diversity of works that defy simple categorisation. He was an actor, lyricist, composer, singer-songwriter, comedian, theatre-manager, journalist, artist, music tutor, speculator, and author of novels, historical works, polemical pamphlets, and guides to musical education. This collection of essays illuminates the social and cultural conditions that made such a varied career possible, offering fresh insights into previously unexplored aspects of late Georgian culture, society, and politics. Tracing the transitions in the cultural economy from an eighteenth-century system of miscellany to a nineteenth-century regime of specialisation, *Charles Dibdin and Late Georgian Culture* illustrates the variety of Dibdin's cultural output as characteristic of late eighteenth-century entertainment, while also addressing the challenge mounted by a growing preoccupation with specialisation in the early nineteenth century. The chapters, written by some of the leading experts in their individual disciplines, examine Dibdin's extraordinarily wide-ranging career, spanning cultural spaces from the theatres at Drury Lane and Covent Garden, through Ranelagh Gardens, Sadler's Wells, and the Royal Circus, to singing on board ships and in elegant Regency parlours; from broadside ballads and graphic satires, to newspaper journalism, mezzotint etchings, painting, and decorative pottery. Together they demonstrate

connections between forms of cultural production that have often been treated as distinct, and provide a model for a more integrated approach to the fabric of late Georgian cultural production. **The Oxford Handbook of the Operatic Canon** *Oxford University Press, USA* Opera has always been controversial, not only because of how vastly expensive it is to produce. It has historically been a vital and complex mixture of high art and commerce, socially elite and popular or middle-class, the new and the increasingly old. When a city wants a new landmark building, an opera house is very often the solution: why should this still be the case? The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be, by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence. This new collection addresses questions that are key to opera's past, present and future. Why is the art form apparently so arthritically canonical, with the top ten titles, all more than a century old, accounting for nearly a quarter of all performances world-wide? Why is this top-heavy system of production becoming still more restrictive, even while the repertory is seemingly expanding, notably to include early music? Why did the operatic canon evolve so differently from that of concert music? And why has that evolution attracted so comparatively little attention from scholars? Why, finally, if opera houses all over the world are dutifully honoring their audiences' loyalty to these favorite works, are they having to struggle so hard financially? Answers to these and other problems are offered here by 26 musicologists, historians, and industry professionals working in a wide range of contexts. Topics range from the seventeenth century to the present day, and from Russia to England and continental Europe to the Americas. In an effort to reflect the contested nature of most of the issues facing opera, each topic is addressed by two essays, introduced jointly by the respective authors, and followed by a jointly compiled list of further reading. These paired essays complement each other in different ways: for example, by treating the same geographical location in different periods, by providing different national or regional perspectives on the same period, or by thinking through similar conceptual issues in contrasting or changing contexts. Posing its questions in fresh, provocative terms, The Oxford Handbook of the Operatic Canon challenges scholarly assumptions and expectations, and breathes fresh air into the fields of music and cultural history. **The Romantic Overture and Musical Form from Rossini to Wagner** *Cambridge University Press* The first comprehensive study of musical form in operatic and concert overtures in continental Europe between 1815 and 1850. **Opera Outside the Box Notions of Opera in Nineteenth-Century Britain** *Taylor & Francis* *Opera Outside the Box: Notions of Opera in Nineteenth-Century Britain* addresses operatic "experiences" outside the opera houses of Britain during the nineteenth century. The essays adopt a variety of perspectives exploring the processes through which opera and ideas about opera were cultivated and disseminated, by examining opera-related matters in publication and performance, in both musical and non-musical genres, outside the traditional approaches to transmission of operatic works and associated concepts. As a group, they exemplify the broad array of questions to be grappled with in seeking to identify commonalities that might shed light in new and imaginative ways on the experiences and manifestations of opera and notions of opera in Victorian Britain. In unpacking the significance, relevance, uses, and

impacts of opera within British society, the collection seeks to enhance understanding of a few of the manifold ways in which the population learned about and experienced opera, how audiences and the broader public understood the genre and the aesthetics surrounding it, how familiarity with opera played out in British culture, and how British customs, values, and principles affected the genre of opera and perceptions of it. **Beethoven's Symphonies Arranged for the Chamber Sociability, Reception, and Canon Formation** *Cambridge University Press* Reveals the importance of arrangements of Beethoven's works for nineteenth-century domestic music-making to the history of the classical symphony. **Leipzig After Bach Church and Concert Life in a German City** *Oxford University Press* Leipzig, Germany, is renowned as the city where Johann Sebastian Bach worked as a church musician until his death in 1750, and where Felix Mendelssohn Bartholdy directed the famed Gewandhaus orchestra until his own death in 1847. But the century in between these events was critically important as well. During this period, Leipzig's church music enterprise was convulsed by repeated external threats—a growing middle class that viewed music as an object of public consumption, religious and political tumult, and the chaos of the Seven Years and Napoleonic wars. Jeffrey S. Sposato's *Leipzig After Bach* examines how these forces changed church and concert life in Leipzig. Whereas most European cities saw their public concerts grow out of secular institutions such as a royal court or an opera theater, neither of these existed when Leipzig's first subscription concert series, the Grosse Concert, was started in 1743. Instead, the city had a thriving Lutheran church-music enterprise that had been brought to its zenith by Bach. Paid subscription concerts therefore found their roots in Leipzig's church music tradition, with important and unique results. These included a revolving door between the Thomaskantor position and the Gewandhaus directorship, as well as public concerts with a distinctly sacred flavor. Late in the century, as church attendance faltered and demand for subscription concerts rose, the Gewandhaus dominated the musical life of Leipzig, influencing church music programming in turn. Examining liturgical documents, orchestral programs, and dozens of unpublished works of church and concert music, *Leipzig After Bach* sheds new light on a century that redefined the relationship between sacred and secular musical institutions. **Becoming Clara Schumann Performance Strategies and Aesthetics in the Culture of the Musical Canon** *Indiana University Press* "Well before she married Robert Schumann, Clara Schumann was already an internationally renowned pianist, and she concertized extensively for several decades after her husband's death. Despite being tied professionally to Robert, Clara forged her own career and played an important role in forming what we now recognize as the culture of classical music. *Becoming Clara Schumann* guides readers through her entire career, including performance, composition, edits to her husband's music, and teaching. Alexander Stefaniak brings together the full run of Schumann's concert programs, detailed accounts of her performances and reception, and other previously unexplored primary source material to illuminate how she positioned herself within larger currents in concert life and musical aesthetics. He reveals that she was not only an accomplished strategist—having played roughly 1,300 concerts in her 61-year career across western and central Europe—but also played an integral role in shaping the reception of her husband's music. Revolutionary for the time, Schumann earned

success and prestige by crafting her own playing style, selecting and composing her own concerts, and acting as her own manager. By highlighting Schumann's navigation of music's gendered boundaries, *Becoming Clara Schumann* details how she cultivated her public image in order to win over audiences and embody some of her field's most ambitious aspirations for musical performance"--

Institutions of Literature, 1700-1900 *Cambridge University Press* This lively collection makes a compelling case for the importance of institutions in the production, reception, and meaning of literature. **Brahms's A German Requiem Reconsidering Its**

Biblical, Historical, and Musical Contexts *Eastman Studies in Music* Examines in detail the contexts of Brahms's masterpiece and demonstrates that, contrary to recent consensus, it was performed and received as an inherently Christian work during the

composer's life. **Good Music What It Is and Who Gets to Decide** *University of Chicago Press* Over the past two centuries Western culture has largely valorized a particular kind of "good" music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals. In *Good Music*, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately. **The Oxford Handbook of the New Cultural History of Music**

Oxford University Press This volume demonstrates a new approach to cultural history, as it now being practiced by both historians and musicologists, and the field's quest to grasp the realms of human experience, understanding, communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the "new cultural history" and "new musicology" of the 1980s with recent social, sociological, and anthropological theories. **Representation in Western Music** *Cambridge University Press* Representation in Western Music offers a

comprehensive study of the roles of representation in the composition, performance and reception of Western music. In recent years, there has been increasing academic interest in questions of musical interpretation and meaning and in music's interactions with other artistic media, and yet no book has dealt extensively with representation's important role in these processes. This volume presents new research about musical representation, with particular focus on Western art and popular music from the nineteenth century to the present day. It assembles essays by an international assortment of leading scholars on a range of subjects including instrumental music, opera, popular song, ballet, cinema and the music video. Individual sections address representation, interpretation and musical meaning; music's relationships with visual forms of representation; musical representation in dramatic forms; and the functions of

music in the representation of identity. **Reclaiming Late-Romantic Music Singing Devils and Distant Sounds** *Univ of California Press* Why are some of the most beloved and frequently performed works of the late-romantic period—Mahler, Delius, Debussy, Sibelius, Puccini—regarded by many critics as perhaps not quite of the first rank? Why has modernist discourse continued to brand these works as overly sentimental and emotionally self-indulgent? Peter Franklin takes a close and even-handed look at how and why late-romantic symphonies and operas steered a complex course between modernism and mass culture in the period leading up to the Second World War. The style's continuing popularity and its domination of the film music idiom (via work by composers such as Max Steiner, Erich Wolfgang Korngold, and their successors) bring late-romantic music to thousands of listeners who have never set foot in a concert hall. *Reclaiming Late-Romantic Music* sheds new light on these often unfairly disparaged works and explores the historical dimension of their continuing role in the contemporary sound world. **The Guitar in Georgian England A Social and Musical History** *Yale University Press* A fascinating social history of the guitar, reasserting its long-forgotten importance in Romantic England This book is the first to explore the popularity and novelty of the guitar in Georgian England, noting its impact on the social, cultural, and musical history of the period. The instrument possessed an imagery as rich as its uses were varied; it emerged as a potent symbol of Romanticism and was incorporated into poetry, portraiture, and drama. In addition, British and Irish soldiers returning from war in Spain and Portugal brought with them knowledge of the Spanish guitar and its connotations of stylish masculinity. Christopher Page presents entirely new scholarship in order to place the guitar within a multifaceted context, drawing from recently digitized original source material. *The Guitar in Georgian England* champions an instrument whose importance in the eighteenth and nineteenth centuries is often overlooked. **The Cambridge Companion to the Symphony** *Cambridge University Press* Few genres of the last 250 years have proved so crucial to the course of music history, or so vital to public musical experience, as the symphony. This Companion offers an accessible guide to the historical, analytical and interpretative issues surrounding this major genre of Western music, discussing an extensive variety of works from the eighteenth century to the present day. The book complements a detailed review of the symphony's history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers, including Haydn, Mozart and Beethoven and lesser-known figures, including Carter, Berio and Maxwell Davies. With chapters on a comprehensive range of topics, from the symphony's origins to the politics of its reception in the twentieth century, this is an invaluable resource for anyone with an interest in the history, analysis and performance of the symphonic repertoire. **Music and the Benefit Performance in Eighteenth-Century Britain** *Cambridge University Press* Reveals how the musical benefit allowed musicians, composers, and audiences to engage in new professional, financial, and artistic contexts. **Hildegard of Bingen and Musical Reception** *Cambridge University Press* Jennifer Bain contextualizes the revival of Hildegard's music, engaging with intersections amongst local devotion and political, religious, and intellectual activity. **A Serious Matter and True Joy Philanthropy, the Arts, and the State in Leipzig (1750-1918)** *BRILL* We tend to accept that German cities and states run their own cultural

institutions (concert halls, theatres, museums). This book shows how this now “self-evident” fact became a reality in the course of the long nineteenth century. **Jean Sibelius's Legacy Research on his 150th Anniversary** *Cambridge Scholars Publishing* In 2015, at the 150th anniversary of Jean Sibelius' birth, research about his music and personality is more active than ever. Recent discoveries about the musical, literary, artistic, political, and social life around him have decisively widened the scope of scholarly discussion. As part of the anniversary celebrations, a great number of Sibelius scholars gathered in Hämeenlinna, his birth town, for a conference leading up to his birthday on December 8. This volume draws upon the most current achievements of Sibelius research. It brings together the diverse – and sometimes even divergent – viewpoints that emerged from this international meeting. These studies cover all of the genres in Sibelius' production: orchestral works, incidental music, piano and chamber music, and songs, including both well-known works and rarities, and even some fresh discoveries. The chapters in this book are also a welcome reminder of the manifold sources of inspiration: the music of his contemporaries, nature, literature, and visual art. The versatility of Sibelius' output, and the richness of his creative imagination are presented here to any reader interested to learn more about the music of the Finnish master.

Michael Costa: England's First Conductor The Revolution in Musical Performance in England, 1830-1880 *Routledge* Among the major changes that swept through the music industry during the mid-nineteenth century, one that has received little attention is how musical performances were managed and directed. Yet this was arguably the most radical change of all: from a loose control shared between the violin-leader, musical director and maestro al cembalo to a system of tight and unified control under a professional conductor-manager. This process brought with it not only baton conducting in its modern form, but also higher standards of training and discipline, a new orchestral lay-out and a more focused rehearsal regime. The resulting rise in standards of performance was arguably the greatest achievement of English music in the otherwise rather barren mid-Victorian period. The key figure in this process was Michael Costa, who built for himself unprecedented contractual powers and used his awesome personal authority to impose reform on the three main institutions of mid-Victorian music: the opera houses, the Philharmonic and the Sacred Harmonic Society. He was a central figure in the battles between the two rival opera houses, between the Philharmonic and the New Philharmonic, and between the venerable Ancient Concerts and the mass festival events of the Sacred Harmonic Society. Costa's uniquely powerful position in the operatic, symphonic and choral world and the rapidity with which he was forgotten after his death provide a fascinating insight into the politics and changing aesthetics of the Victorian musical world.

Critical Music Historiography: Probing Canons, Ideologies and Institutions *Routledge* During the past two decades, there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history. A certain suspicion towards Francois Lyotard's grand narratives, as a sign of what he diagnosed as our 'postmodern condition', has become more or less an established and unquestioned point of departure among historians. This suspicion, at its most extreme, has led to a radical conclusion of the 'end of history' in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama. The contributors to *Critical Music Historiography* take a

step back and argue that the radical view of the 'impossibility of history', as well as the unavoidable ideology of any history, are counter-productive points of departure for historical scholarship. It is argued that metanarratives in history are still possible and welcome, even if their limitations are acknowledged. Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed. As to the metanarratives of music history, they must avoid the pitfalls of evolutionism, hagiography, and teleology, all hallmarks of traditional historiography. In this volume the contributors put these methods and principles into practice. The chapters tackle under-researched and non-conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism, and consequently introduce new concepts such as occidentalism and transnationalism. The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history.

Opera in the Jazz Age Cultural Politics in 1920s Britain *Oxford University Press, USA* Jazz, the Charleston, nightclubs, cocktails, cinema, and musical theatre: 1920s British nightlife was vibrant and exhilarating. But where did opera fit into this fashionable new entertainment world? *Opera in the Jazz Age: Cultural Politics in 1920s Britain* explores the interaction between opera and popular culture at a key historical moment when there was a growing imperative to categorize art forms as "highbrow," "middlebrow," or "lowbrow." Literary studies of the so-called "battle of the brows" have been numerous, but this is the first book to consider the place of opera in interwar debates about high and low culture. This study by Alexandra Wilson argues that opera was extremely difficult to pigeonhole: although some contemporary commentators believed it to be too highbrow, others thought it not highbrow enough. *Opera in the Jazz Age* paints a lively and engaging picture of 1920s operatic culture, and introduces a charismatic cast of early twentieth-century critics, conductors, and celebrity singers. Opera was performed during this period to socially mixed audiences in a variety of spaces beyond the conventional opera house: music halls, cinemas, cafés and schools. Performance and production standards were not always high - often quite the reverse - but opera-going was evidently great fun. Office boys whistled operatic tunes they had heard on the gramophone and there was a genuine sense that opera was for everyone. In this provocative and timely study, Wilson considers how the opera debate of the 1920s continues to shape the ways in which we discuss the art form, and draws connections between the battle of the brows and present-day discussions about elitism. The book makes a major contribution to our understanding of the cultural politics of twentieth-century Britain and is essential reading for anybody interested in the history of opera, the battle of the brows, or simply the perennially fascinating decade that was the 1920s.

Music, Masculinity and the Claims of History The Austro-German Tradition from Hegel to Freud *Routledge* What does it mean to think of Western Art music - and the Austro-German contribution to that repertory - as a tradition? How are men and masculinities implicated in the shaping of that tradition? And how is the writing of the history (or histories) of that tradition shaped by men and masculinities? This book seeks to answer these and other questions by drawing both on a wide range of German-language writings on music, sound and listening from the so-called long

nineteenth century (circa 1800-1918), and a range of critical-theoretical texts from the post-war continental philosophical and psychoanalytic traditions, including Lacan, Žižek, Serres, Derrida and Kittler. The book is focussed in particular on bringing the object of historical writing itself into scrutiny by engaging in what Žižek has called a 'historicity' or a way of writing about the past that not merely acknowledges the ahistorical kernel of historical writing, but brings that kernel into the light of day, takes account of it and puts it into play. The book is thus committed to a kind of historical writing that is open-ended - though not ideologically naïve - and that does not fix or stabilize the nature of the relationship between so-called 'primary' and 'secondary' texts. The book consists of an introduction, which places the study of classical music and the Austro-German tradition within broader debates about the value of that tradition, and four extensive case studies: an analysis of the cultural-historical category of listening around 1800; a close reading of A. B. Marx's Beethoven monograph of 1859; a consideration of Heinrich Schenker's attitudes to the mob and the vernacular more broadly and an examination, through Franz Kafka, of the figure of Mahler's body.

Media Transatlantic: Developments in Media and Communication Studies between North American and German-speaking Europe *Springer* This book reflects recent scholarly and theoretical developments in media studies, or Medienwissenschaft. It focuses on linkages between North America and German-speaking Europe, and brings together and contextualizes contributions from a range of leading scholars. In addition to introducing English-language readers to some of the most prominent contemporary German media theorists and philosophers, including Claus Pias, Sybille Krämer and Rainer Leschke, the book shows how foundational North American contributions are themselves inspired and informed by continental sources. This book takes Harold Innis or Marshall McLuhan (and other members of the "Toronto School") as central points of reference, and traces prospective and retrospective lines of influence in a cultural geography that is increasingly global in its scope. In so doing, the book also represents a new episode in the international reception and reinterpretation of the work of Innis and McLuhan, the two founders of the theory and study of media.

The Cambridge Companion to the 'Eroica' Symphony *Cambridge University Press* A stimulating, up-to-date overview of the genesis, analysis, and reception of this landmark symphony.

The Great American Songbooks Musical Texts, Modernism, and the Value of Popular Culture *Oxford University Press* The Great American Songbooks shows how popular music shapes and permeates a host of modernism's hallmark texts. Austin Graham begins his study of 20th-century texts with a discussion of American popular music and literature in the 19th century. He posits Walt Whitman as a proto-modernist who drew on his love of opera to create the epic free-verse poetry that would heavily influence his bardic successors. One can witness this in T. S. Eliot, whose poem *The Waste Land* relies on Whitman's verse style to emphasize how 19th-century structures of feeling regarding music persist into the 20th century. From opera and standards of the Victorian musical hall, Graham moves to the blues to reveal the multifaceted ways it shaped works in the Harlem Renaissance, most notably in the verse of Langston Hughes and Jean Toomer's stream-of-consciousness masterpiece, *Cane*. The second half of Songbooks advances an argument for a musical eclecticism that arose alongside rapid industrialization. Writers like

Scott Fitzgerald and John Dos Passos, Graham argues, developed a notion of musical eclecticism to help them process—or cope—with the unprecedented invasiveness of popular music, particularly in major cities. This eclecticism runs counter to critics like Adorno who equate popular music with mass produced mechanisms such as the phonograph and radio, and thus with degraded, cultural forms. In conclusion, Graham suggests how modernist writers experienced, and sometimes theorized, a more nuanced, sophisticated, and fluid mode of interaction with popular music.

Classical Music Radio in the United Kingdom, 1945-1995 *Springer* This book is the first comprehensive account of classical music on all British radio stations, BBC and commercial, between 1945 and 1995. It narrates the shifting development of those services, from before the launch of the Third Programme until after the start of Classic FM, examining the output from both qualitative and quantitative perspectives, as well as recounting some of the stories and anecdotes which enliven the tale. During these fifty years, British classical music radio featured spells of broad, multi-channel classical music radio, with aspirational and mainstream culture enjoying positive interactions, followed by periods of more restricted and exclusive output, in a paradigm of the place of high culture in UK society as a whole. The history was characterised by the recurring tensions between elite and popular provision, and the interplay of demands for highbrow and middlebrow output, and also sheds new light on the continuing relevance of class in Britain. It is an important and unique resource for those studying British history in the second half of the twentieth century, as well as being a compelling and diverting account for enthusiasts for classical music radio.

The Musical Work of Nadia Boulanger Performing Past and Future between the Wars *Cambridge University Press* Nadia Boulanger - composer, critic, impresario and the most famous composition teacher of the twentieth century - was also a performer of international repute. Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions. This book considers how gender shaped the possibilities that marked Boulanger's performing career, tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon. Brooks investigates Boulanger's promotion of structurally motivated performance styles, showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history. The book explores the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork, in which musical form and meaning are ideally joined, and show how her ideas relate to broader currents in French aesthetics and culture.

Good Music for a Free People The Germania Musical Society in Nineteenth-century America *University Rochester Press* No description available.

Orchestra Management Models and Repertoires for the Symphony Orchestra *Taylor & Francis* Every orchestra in the world oscillates between crisis and survival. This perpetual movement makes innovation, both in organizational form and in artistic product, vital to the sustainability of the symphony orchestra. Based on case study research in Flanders, Amsterdam and London, this book reflects on the sustainability crisis of the orchestra by framing it as a legitimacy crisis that affects both the orchestra's artistic and organizational identity. The aim of this book is to explore the dynamics between various and often conflicting factors in the orchestra's quest for survival, and to show how these

organizational dynamics relate to the orchestra's repertoire. By highlighting the importance of every organization's specific environment to which it needs to adapt, this book illustrates that the orchestra field is not a field that relies on best practices. The book reflects on conventional as well as innovative orchestra models, making the comparative point of view relevant for academic or practice-based researchers, orchestra managers, policymakers and subsidizing bodies interested in sustainable and future-oriented orchestra management. **Cultures in Motion** Princeton University Press In the wide-ranging and innovative essays of *Cultures in Motion*, a dozen distinguished historians offer new conceptual vocabularies for understanding how cultures have trespassed across geography and social space. From the transformations of the meanings and practices of charity during late antiquity and the transit of medical knowledge between early modern China and Europe, to the fusion of Irish and African dance forms in early nineteenth-century New York, these essays follow a wide array of cultural practices through the lens of motion, translation, itinerancy, and exchange, extending the insights of transnational and translocal history. *Cultures in Motion* challenges the premise of fixed, stable cultural systems by showing that cultural practices have always been moving, crossing borders and locations with often surprising effect. The essays offer striking examples from early to modern times of intrusion, translation, resistance, and adaptation. These are histories where nothing--dance rhythms, alchemical formulas, musical practices, feminist aspirations, sewing machines, streamlined metals, or labor networks--remains stationary. In addition to the editors, the contributors are Celia Applegate, Peter Brown, Harold Cook, April Masten, Mae Ngai, Jocelyn Olcott, Mimi Sheller, Pamela Smith, and Nira Wickramasinghe.