Romantic Music A History Of Musical Style In Nineteenth Century Europe The Norton Introduction To Music History

This illustrated guide to the most influential composers of the Romantic Period encompasses both detailed biographies as well as placing their most important works into historical content. Colour photographs also show where they lived and worked as well as scenes from their ballets or operas. At-a-glance fact boxes summarize the composers' key works and specialist genres. It includes biographies on such well know Romantic composers as Holst, Tchaikovsky, Liszt and Schumann.

Provides an introduction to the music of the nineteenth century with details on the lives of the composers.

The solos in Romantic Sketches, Book 1, will delight pianists who favor the Romantic style. Playing with musical expression is an important skill used in making music and is much more than just playing the notes on the printed page. Music written in the Romantic style is the perfect choice for developing this skill. These short, musical sketches will encourage students to play with nuance and sensitivity. Titles: * A Fond Farewell * Little Song * Medieval Festival * Morning Light * The Perfect Rose * Promises * Shadow Dance * Special Moments * Starlight Prelude * A Story from Long Ago * Summertime Waltz * Sun Showers

Profound changes took place in musical sound throughout the nineteenth century. An expanded range of sound in many instruments - including the piano - a new richness of timbre, and a variety of expressive sound effects opened new options for composers. Many, such as Hector Berlioz and Gustav Mahler, used the possibilities of new sounds as a strategy of composition, regarding innovative sounds as important values in their own right. For listeners, too, colorful sound was an immediate clue to the expressive content of a composition. Pushing against the perimeters of Classic syntax to form new Romantic musical styles, composers simultaneously retained the entire traditional apparatus of Classic music, including melodic construction, phrase and period structures, and harmonic progressions, while adding to it a new quality of sound that enriched the traditional possibilities of the music. Romantic Music: Sound and Syntax is the first study to examine the role played by qualities of sound in shaping Romantic musical form. By demonstrating the crucial interaction of sound and syntax in Romantic music, Leonard G. Ratner demonstrates the effectiveness of a new theoretical approach to musical analysis, incorporating sound as an analytical factor for the first time. The book is divided into 13 chapters. Chapter 1 surveys critical comments dealing with qualities of sound in the nineteenth century. Chapter 2 examines the continuity between Classic and Romantic texture and sound. Specific examples drawn from piano, orchestral, and chamber music literature are discussed in chapters 3-5. Chapter 6 explores the uses of
harmonic color in the Romantic repertoire. Chapter 7 reviews the tradition of the period form in Western music and its continuity in Romantic music. Chapter 8 discusses rhetorical reduction, a technique that factors out the changes introduced by the new sound values to uncover the conventional outlines of the music. Chapter 9 examines symmetrical arrangements in the music of Johannes Brahms, Giuseppe Verdi, Felix Mendelssohn, and Robert Schumann. Chapter 10 discusses the modification of symmetry by sustained sounds and harmonic progressions in the music of Carl Maria von Weber, Franz Schubert, Frederic Chopin, and Richard Wagner. Chapter 11 explores the extensions of periodic symmetry in the music of Hector Berlioz, Gustav Mahler, Franz Liszt, Brahms, and Wagner. The last two chapters treat small forms and sonata forms in the music of Mendelssohn, Brahms, Liszt, and Mahler.

This book is the successor to Rosen's award-winning 'The Classical Style'. Its subject is the generation of musicians who came to maturity between the death of Beethoven in 1827 and that of Chopin in 1849.

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.

A survey of the development of romantic music includes analyses of the careers of composers such as Beethoven, Schubert, Schumann, Wagner, and Liszt. The Romantic Period was one of the most exciting periods in English literary history. This book provides a comprehensive and up-to-date account of the intellectual and cultural background to Romantic literature. It is accessibly written and avoids theoretical jargon, providing a solid foundation for students to make their own sense of the poetry, fiction and other creative writing that emerged as part of the Romantic literary tradition.

Introduction : audiovisual histories -- From mimesis to prosthesis -- Opera as peepshow -- Shadow media -- Haydn's Creation as moving image -- Beethoven's phantasmagoria -- Conclusion : audiovisual returns

Romantic Period Writings 1798-1832 provides a valuable insight into the condition of Britain in the early part of the nineteenth century. It includes original documents from a range of disciplines and discourses. Each section includes a scholarly introduction, select bibliography, and annotations. Among the material assembled in the anthology are writings by previously neglected or under-represented women, working-class men, black radicals, and conservative and evangelical polemicists, as well as several unfamiliar texts by canonical writers. The writings are organised into sections on: * Radical Journalism * Political Economy * Atheism * Nation and State * Race and Empire * Gender * Literary
Institutions.
“A splendidly pithy and provocative introduction to the culture of Romanticism.”—The Sunday Times “[Tim Blanning is] in a particularly good position to speak of the arrival of Romanticism on the European scene, and he does so with a verve, a breadth, and an authority that exceed every expectation.”—National Review From the preeminent historian of Europe in the eighteenth and nineteenth centuries comes a superb, concise account of a cultural upheaval that still shapes sensibilities today. A rebellion against the rationality of the Enlightenment, Romanticism was a profound shift in expression that altered the arts and ushered in modernity, even as it championed a return to the intuitive and the primitive. Tim Blanning describes its beginnings in Rousseau’s novel La Nouvelle Héloïse, which placed the artistic creator at the center of aesthetic activity, and reveals how Goethe, Goya, Berlioz, and others began experimenting with themes of artistic madness, the role of sex as a psychological force, and the use of dreamlike imagery. Whether unearthing the origins of “sex appeal” or the celebration of accessible storytelling, The Romantic Revolution is a bold and brilliant introduction to an essential time whose influence would far outlast its age. “Anyone with an interest in cultural history will revel in the book’s range and insights. Specialists will savor the anecdotes, casual readers will enjoy the introduction to rich and exciting material. Brilliant artistic output during a time of transformative upheaval never gets old, and this book shows us why.”—The Washington Times “It’s a pleasure to read a relatively concise piece of scholarship of so high a caliber, especially expressed as well as in this fine book.”—Library Journal
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.
First published in 2002, this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field.
First published in 1980. This title provides a critical and historical account of poetry written between 1780 and 1835. The author has been especially concerned to place the great poems and poets of the age in the context of the conventions and traditions in which they wrote, offering new perspectives on familiar works. Poems still famous are examined often in relation to works of a similar kind fashionable at the time but now neglected, and these unconventional groupings throw fresh light on Romantic poetry as a whole. An appendix is included, designed to be read as a supplement to the main text, serving both as a chronology and as a brief guide to works that do not fall within the scope of the
main argument. This title will be of interest to students of literature. 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.

A concise history of Romantic music and composers from Schubert to Sibelius Works by 36 composers are included in this comprehensive survey of piano music written between 1820 and 1910. The pieces in this collection range in difficulty from intermediate through early-advanced levels and cover the widest range of styles and idioms of the Romantic period. Historical and biographical background and performance notes are provided by Dr. Hinson.

In the years immediately following Napoleon’s defeat, French thinkers in all fields set their minds to the problem of how to recover from the long upheavals that had been set into motion by the French Revolution. Many challenged the Enlightenment’s emphasis on mechanics and questioned the rising power of machines, seeking a return to the organic unity of an earlier age and triggering the artistic and philosophical movement of romanticism. Previous scholars have viewed romanticism and industrialization in opposition, but in this groundbreaking volume John Tresch reveals how thoroughly entwined science and the arts were in early nineteenth-century France and how they worked together to unite a fractured society. Focusing on a set of celebrated technologies, including steam engines, electromagnetic and geophysical instruments, early photography, and mass-scale printing, Tresch looks at how new conceptions of energy, instrumentality, and association fueled such diverse developments as fantastic literature, popular astronomy, grand opera, positivism, utopian socialism, and the Revolution of 1848. He shows that those who attempted to fuse organicism and mechanism in various ways, including Alexander von Humboldt and Auguste Comte, charted a road not taken that resonates today. Essential reading for historians of science, intellectual and cultural historians of Europe, and literary and art historians, The Romantic Machine is poised to profoundly alter our understanding of the scientific and cultural landscape of the early nineteenth century.

This book explores the intersection of music and Hellenism in nineteenth-century Germany. It shows how productions such as that of the Prussian court of Sophocles’ Antigone with music by Felix Mendelssohn reflect an effort by the rulers who commissioned them to appropriate the legacy of Greece for the creation of a German cultural and national identity. The ancient Greek myth of Prometheus, the primordial Titan who defied the Olympian gods by stealing fire from the heavens as a gift for humanity, enjoyed unprecedented popularity during the Romantic era. An international coterie of writers such as Goethe, Monti, Byron, the Shelleys, Sainte-Hle, Coleridge, Browning, and Bridges engaged with the legend, while composers such as Beethoven, Reichardt, Schubert, Wolf, Liszt, Hal, Saint-Sa, Holm FaurParry, Goldmark, and Bargiel based works of diverse genres on the fable. Romantic authors and composers developed a unique perspective on the myth, emphasizing its themes
of rebellion, punishment for transgression and creative autonomy, in great contrast to artists of the preceding era, who more characteristically ignored the tribulations of Prometheus and depicted him as the animator of a na, Arcadian mankind who, when awakened from their spiritual dormancy, expressed astonishment at the wonders of nature and paid homage to the Titan as a new god. Paul Bertagnolli charts the progress of the myth during the nineteenth century, as it articulates an extraordinary variety of issues pertaining to culture, society, aesthetics, and philosophy. Drawing on archival research, dance history, sketch studies, literary theory, linear analysis, topos theory, and reception history, individual chapters demonstrate that the legend served as a vehicle to express opinions on subjects as diverse as aristocratic patronage, movements of the body on the public stage, rebellion against political and religious authority, outright atheism, humanitarianism of the German Enlightenment, interest in the music of Greek antiquity, industrialization, nationalism inflamed by war, populism, and the aesthetics of musical form. Composers often resorted to varied and unorthodox musical techniques in order to reflect such remarkable subjects: Beethoven outraged critics by implying a key other than the tonic at the outset of the overture to The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. Is music a language? Does it communicate specific ideas and emotions? What does music mean, and how does this meaning occur? Kofi Agawu’s Music as Discourse has become a standard and definitive work in musical semiotics. Working at the nexus of musicology, ethnomusicology, and music philosophy and aesthetics, Agawu presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself—composed not only of sequences of gestures, phrases, or progressions, but rather also of the very philosophical and linguistic props that enable the analytical formulations made about music as an object of study. The book provides extensive demonstration of the pertinence of a semiological approach to understanding the fully-freighted language of romantic music, stresses the importance of a generative approach to tonal understanding, and provides further insight into the analogy between music and language. Music as Discourse is an essential read for all who are interested in the theory, analysis and semiotics of music of the romantic period.

One of a series examining the development of music in specific places during particular times. This volume looks at the development of music in the early Romantic era, 1789-1849, in Paris, Berlin, Dresden, Leipzig, London, Italy, the USA, Moscow, St Petersburg and Latin America. This book explores the contribution of the symbolic aspects of musical forms and structures to rhetoric and argumentation during the Romantic period. While there are several studies on this topic dedicated to the Baroque era, there are much fewer contributions on the Romantic period. This book shows that the aesthetics of Romantic music are very strong, persuasive and expressive, and are paramount for communicating in our everyday life. Investigating the impact of musical structures on our cognitive and psychological attitudes is the central issue of this book. Within a cognitive science perspective, it introduces the different elements of meaning conveyed by music through an analysis of several major works of composers of the Romantic era. As such, the book is an accessible introduction to anyone with a basic background in music, and will be of interest to teachers and researchers in music, psychology, cognition, linguistics and computer science.

An ode to Beethoven’s revolutionary masterpiece, his Third Symphony In 1805, the world of music was startled by an avant-garde and explosive new work. Intellectually and emotionally, Beethoven’s Third Symphony, the “Eroica,” rudely broke the mold of the Viennese Classical symphony and revealed a powerful new expressiveness, both personal and societal. Even the whiff of actual political revolution was woven into the work—it was originally inscribed to Napoleon Bonaparte, a dangerous hero for a
composer dependent on conservative royal patronage. With the first two stunning chords of the "Eroica," classical music was transformed. In Beethoven's Eroica, James Hamilton-Paterson reconstructs this great moment in Western culture, the shock of the music and the symphony's long afterlife.

Looks at how Romanticism differs from Classicism, and discusses the works of Paganini, Donizetti, Berlioz, Chopin, Liszt, Wagner, Verdi, Grieg, Brahms, Bruckner, Mahler, Puccini, and Rakmaninov.

A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century.

Gerald Abraham's reputation as an authority on Russian music has tended to obscure his deep interest in the music of Poland and Czechoslovakia, and of the nineteenth-century generally. From a lifetime's devoted scholarship in these fields Abrahams selected his best work to make up this volume (first published in 1968), one of exceptional breadth and fascination. The subjects range from the relationship of Slavonic music to the western world, to detailed essays on figures such as Chopin, Dvorák, Rubinstein and Mussorgsky. A study of realism in Janacek's operas contains a particularly fine analysis of From a House of the Dead and there is an account of the fantastic 'erotic diary' for piano in which Zdenek Fibich, one of the finest nineteenth-century Czech symphonists, recorded the secrets of his love affair with former student and librettist Anezka Schulzová. Gerald Abraham (1904-1988) was a distinguished musicologist, among his official posts those of Professor of Music at the University of Liverpool and Assistant Controller of Music at the BBC.

Despite the Modernist search for new and innovative aesthetics and rejection of traditional tonality, several twentieth century composers have found their own voice while steadfastly relying on the aesthetics and techniques of Romanticism and 19th century composition principles. Musicological and reference texts have regarded these composers as isolated exceptions to modern thoughts of composition—exceptions of little importance, treated simplistically and superficially. Music critic and scholar Walter Simmons, however, believes these composers and their works should be taken seriously. They are worthy of more scholarly consideration, and deserve proper analysis, assessment, and discussion in their own regard. In Voices in the Wilderness, the first in a series of books celebrating the "Twentieth-Century Traditionalist," Simmons looks at six Neo-Romantic composers: Ernest Bloch Howard Hanson Vittorio Giannini Paul Creston Samuel Barber Nicolas Flagello Through biographical overviews and a comprehensive assessment of musical works, Simmons provides readers with a clear understanding of the significance of the composers, their bodies of work, and their placement in musicological history. The chapters delve deeply and objectively into each composer's oeuvre, addressing their origins, stylistic traits and consistencies, phases of development, strengths and weaknesses, and affinities with other composers. The composers' most representative works are identified, and each chapter concludes with a discography of essential recordings. Visit the author's website to read samples from the book and to listen to representative excerpts of each composer's work.

Focusing on the reception of Palestrina, this bold interdisciplinary study explains how and why the works of a sixteenth-century composer came to be viewed as a paradigm for modern church music. It explores the diverse ways in which later composers responded to his works and style, and expounds a provocative model for interpreting
compositional historicism. In addition to presenting insights into the works of Bruckner, Mendelssohn and Liszt, the book offers fresh perspectives on the institutional, aesthetic and ideological frameworks sustaining the cultivation of choral music in this period. This publication provides an overview and analysis of the relation between the Palestrina revival and nineteenth-century composition and it demonstrates that the Palestrina revival was just as significant for nineteenth-century culture as parallel movements in the other arts, such as the Gothic revival.

The form society assumes at a given moment is reflected in the art of that moment. That art, so closely bound to the life it mirrors, is affected in an analogous way by the crisis through which the contemporary society may be passing. The art of our time illustrates this parallelism in a most striking way. And it is the object of this book to exemplify this correspondence in the field of contemporary music. from the author's preface

Examines the characteristics, nature, and evolution of classicism and romanticism in European music.

This volume brings together twenty-two of the most diverse and stimulating journal articles on classical and romantic performing practice, representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire. In so doing, it provides a wide range of subject-based scholarship. It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such matters still stimulate controversy.

Publisher Description

This book examines the concepts of classic and romantic in their historical contexts and discusses the varying interpretations they have undergone, separately and in relation to each other. For each period, the author surveys the development of style characteristics, the treatment of rhythm, meter, and temp, of harmony and tonality, of motive and theme, genres and forms. He also considers such problems as national styles and the social position of music.

English Fiction of the Romantic Period 1789-1830 is the first comprehensive historical survey of fiction from that period for many decades. It combines a clear awareness of the period's social history with recent developments in literary criticism, theory and history, and explains the astounding variety of forms in Romantic fiction in terms of the various cultural, political, social, regional and gender conflicts of the time. It provides a broad-ranging survey from the major authors and works through to the sub-genres of the period. Jan Austin and Sir Alter Scott are discussed alongside the Gothic Romance, political and feminist fiction, social satire and regional, rural and historical novels. It also provides a comparison of the methods of distribution and marketing and the availability of books then and now; examines cheap popular fiction and children's fiction, and considers the recent debate about the place of prose fiction in a Romantic literature hitherto dominated by poetry.

(Unlocking the Masters). The music of Antonin Dvorak defies fashion. He is one of the very few composers whose works entered the international mainstream during his own lifetime, and some of them have remained there ever since. The pieces that historically define his international reputation, however, represent only a small fraction of what he actually composed. They comprise just one facet of his complex and remarkably rich artistic personality. This book/2-CD pack invites readers to celebrate his extraordinary achievement and experience the pleasure of getting to know more than 90 of his most important works. The two full-length CDs from Suprahon Records include 22 works.

The present volume of the Norton History of Music is an attempt to characterize the Romantic movement through its center: music. My aim has been to show how the Romantic movement
was manifested in music and how music affected the Romantic movement. - Foreword. The past ten years have seen a rapidly growing interest in performing and recording Classical and Romantic music with period instruments; yet the relationship of composers' notation to performing practices during that period has received only sporadic attention from scholars, and many aspects of composers' intentions have remained uncertain. Brown here identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music were more radically different from ours than is generally assumed.

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