How did the Romantic era hear the music of Mozart, Beethoven, Schubert, or Berlioz? What did it make of the Eroica, the Fantastic Symphony, or the eerie song Der Doppelgänger? From many different vantage points this volume addresses this fascinating question. A group of writers, all historians of music theory, conducts a dazzling exploration of the way in which the Romantic era thought about music. They bring to bear on their topic issues from politics, gender, metaphor, intersubjectivity, cognition, and many other realms."

"Rethinking Mendelssohn offers a new perspective on Mendelssohn's music and aesthetics, arguing for a fresh critical understanding of the composer, his music, and its central relationship to nineteenth-century culture. Building on the renaissance in
Mendelssohn scholarship of the last two decades, the present book sets a new tone for research on Mendelssohn, challenging the traditional modes of discourse about this composer in moving beyond rehabilitation and source studies to engage in rigorous criticism and analysis. In a word, it seeks to rethink the issues that shaped Mendelssohn, his music and its reception from his own day down to the present. This volume includes contributions from younger, emerging scholars as well as from some of the most prominent figures outside specialist Mendelssohn circles in order to open up new ways of understanding the composer and set out future directions in Mendelssohn studies. Particular attention is given here to Mendelssohn's contested views on the relationship between art and religion, the analysis of his instrumental music in the wake of recent controversies in Formenlehre and his historical importance in this field, and the burgeoning interest in his previously neglected contribution to the German song tradition, besides offering new accounts of some of this composer's most familiar orchestral pieces. "--This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years. The studies are broad and focused, demonstrating a large number of viewpoints, methodologies and orientations and the material spans a wide range of subject areas, including biography, vocal music, instrumental music and performance. Written by leading researchers from Europe and North America, these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging, exciting nature of Mozart scholarship in general. The volume is essential reading for researchers, students and scholars of Mozart's music.Includes biographical information, notes on the music, a list of works by the composer and facsimiles of 2 pages from his original manuscripts. Critical report follows music.Provides a highly readable examination of the music of Franz Liszt, along with discussions of his life, letters, and writings. One of the difficulties of nineteenth-century form studies is ambiguity in ascertaining which formal types are at work and in what ways. This can be an especially difficult problem when multiple formal types seem to influence the construction of a single composition. Drawing on some recent innovations in form studies proposed by Steven Vande Moortele, Janet Schmalfeldt, and Caitlin Martinkus, I first develop a set of analytical tools specifically made for the analysis of sonata/variation formal hybrids. I then
refine these tools by applying them to the analysis of two pieces. Chopin's Fourth Piano Ballade can be understood from this perspective as primarily following the broad outlines of a sonata form, but with important influences from the recursive structures of variation forms; Franck's Symphonic Variations, on the other hand, are better viewed as engaging most of all with multiple variation-form paradigms and overlaying them with some of the rhetorical and formal structures of sonata forms. I conclude with a brief speculation on some further, more general applications of my methodology.

A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars. Liszt in Context explores the political, social, philosophical and professional currents that surrounded Franz Liszt and illuminates the competing forces that influenced his music. Liszt was immersed in the religious, political and cultural debates of his day, and moved between institutions, places, and social circles with ease. All of this makes for a rich contextual tapestry against which Liszt composed some of the most iconic, popular, and also contentious music of the nineteenth century. His significance and astonishing reach cannot be over-stated, and his presence in nineteenth-century European culture, and his continuing influence into the twentieth and twenty-first centuries, are overwhelming. The focus on context, reception, and legacy that this volume provides reveals the multifaceted nature of Liszt's impact during his lifetime and beyond.

Elements of Sonata Theory is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions-and each of the individual moments within them-as creative dialogues with an implicit conceptual background of flexible, ever-
changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens—or does not happen—in any given piece may be assessed and measured. The Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire movement. The book also illuminates new ways of understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos. Alban Berg (1885-1935), a student of Arnold Schoenberg and one of the most prominent composers of the Second Viennese School, is counted among the pioneers of twelve-tone serialism. His circle included not only the musicians of the Wiener modern but also prominent literary and artistic figures from Vienna's brilliant fin-de-siècle. In his short lifetime he composed two ground-breaking operas, Wozzeck and Lulu, as well as chamber works, songs, and symphonic compositions. His final completed work, the deeply moving and elegiac Violin Concerto, is performed by leading soloists across the world. This new life-and-works study from authors Bryan R. Simms and Charlotte Erwin delivers a fresh perspective formed from comprehensive study of primary sources that reveal the forces that shaped Berg's personality, career, and artistic outlook. One such force was Berg's wife, Helene Nahowski Berg, and the book provides a unique assessment of her role in the composer's life and work, as well as her later quest to shape his artistic legacy in the forty-one years of her widowhood. The authors present insightful analysis of all of Berg's major works, bringing into play Berg's own analyses of the music, many of which have not been considered in existing scholarship. Berg is an accessible and all-encompassing resource for all readers who wish to learn about the life and music of this composer, one of the great figures in modern music. Sonata form is the most commonly encountered organizational plan in the works of
the classical-music masters, from Haydn, Mozart, and Beethoven to Schubert, Brahms, and beyond. Sonata Theory, an analytic approach developed by James Hepokoski and Warren Darcy in their award-winning Elements of Sonata Theory (2006), has emerged as one of the most influential frameworks for understanding this musical structure. What can this method from "the new Formenlehre" teach us about how these composers put together their most iconic pieces and to what expressive ends? In this new Sonata Theory Handbook, Hepokoski introduces readers step-by-step to the main ideas of this approach. At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B-flat, K. 333, to such structurally complex pieces as Schubert's "Death and the Maiden" String Quartet and the finale of Brahms's Symphony No 1 that show this analytical method in action. These illustrative analyses are supplemented with four updated discussions of the foundational concepts behind the theory, including dialogic form, expositional action zones, trajectories toward generically normative cadences, rotation theory, and the five sonata types. With its detailed examples and deep engagements with recent developments in form theory, schema theory, and cognitive research, this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form.

What is a sonata? Literally translated, it simply means 'instrumental piece'. It is the epitome of instrumental music, and is certainly the oldest and most enduring form of 'pure' and independent instrumental composition, beginning around 1600 and lasting to the present day. Schmidt-Beste analyses key aspects of the genre including form, scoring and its social context - who composed, played and listened to sonatas? In giving a comprehensive overview of all forms of music which were called 'sonatas' at some point in musical history, this book is more about change than about consistency - an ensemble sonata by Gabrieli appears to share little with a Beethoven sonata, or a trio sonata by Corelli with one of Boulez's piano sonatas, apart from the generic designation. However, common features do emerge, and the look across the centuries - never before addressed in a single-volume survey - opens up new and significant perspectives. This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has...
been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references. Elements of Sonata Theory is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions and each of the individual moments within them as creative dialogues with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any given piece may be assessed and measured. The Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire movement. The book also illuminates new ways of understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos. Two-Dimensional Sonata Form is the first book dedicated to the combination of the movements of a multimovement sonata cycle with an
overarching single-movement form that is itself organized as a sonata form. Drawing on a variety of historical and recent approaches to musical form (e.g., Marxian and Schoenbergian Formenlehre, Caplin's theory of formal functions, and Hepokoski and Darcy's Sonata Theory), it begins by developing an original theoretical framework for the analysis of this type of form that is so characteristic of the later nineteenth and early twentieth century. It then offers an in-depth examination of nine exemplary works by four Central European composers: the Piano Sonata in B minor and the symphonic poems Tasso and Die Ideale by Franz Liszt; Richard Strauss's tone poems Don Juan and Ein Heldenleben; the symphonic poem Pelleas und Melisande, the First String Quartet and the First Chamber Symphony by Arnold Schoenberg, and Alexander Zemlinsky's Second String Quartet.

Mieczysław Weinberg left his family behind and fled his native Poland in September 1939. He reached the Soviet Union, where he become one of the most celebrated composers. He counted Shostakovich among his close friends and produced a prolific output of works. Yet he remained mindful of the nation that he had left. This book examines how Weinberg's works written in Soviet Russia compare with those of his Polish contemporaries; how one composer split from his national tradition and how he created a style that embraced the music of a new homeland, while those composers in his native land surged ahead in a more experimental vein. The points of contact between them are enlightening for both sides. This study provides an overview of Weinberg's music through his string quartets, analysing them alongside Polish composers. Composers featured include Bacewicz, Meyer, Lutosławski, Panufnik, Penderecki, Górecki, and a younger generation, including Szymański and Knapik.

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
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century, this is an invaluable resource for anyone with an interest in the history, analysis and performance of the symphonic repertoire. When the Hungarian composer Gyorgy Ligeti passed away in June 2006, he was widely feted as being one of the greatest composers of our time. His complete published works were recorded during his lifetime and his music continues to inspire a steady stream of performances and scholarship. Ligeti's Laments provides a critical analysis of the composer's works, considering both the compositions themselves and the larger cultural implications of their reception. Bauer both synthesizes and challenges the prevailing narratives surrounding the composer's long career and uses the theme of lament to inform a discussion of specific musical topics, including descending melodic motives, passacaglia and the influence of folk music. But Ligeti 'laments' in a larger sense; his music fuses rigour and sensuality, tradition and the new and influences from disparate high and low cultures, with a certain critical and ironic distance, reflected in his spoken commentary as well as in the substance of his music. The notions of nostalgia, exoticism and the absolute are used to relate works of different eras and genres, along with associated concepts of allegory, melancholy, contemporary subjectivity and the voice.

Contents Include:

- Accent, Time and Rhythm
- Phrases and Sentences
- The Half-Phrase, or Section
- Rythmic Extension and Contraction
- The Construction of Complete Movements
- The Simple Binary, or Two-Part Form
- The Simple Ternary, or Three-Part Form
- The Binary and Ternary Forms (Continued)
- The Evolution of the Ternary Idea: The Minuet and Trio
- The Episodical Form
- The Evolution of the Ternary Idea (Continued)
- The Older, Or Simple, Rondo
- The Evolution of the Ternary Idea (Continued)
- Sonata-Form-The Exposition-First Subject and Transition
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- The Recapitulation and Coda-The Introduction Departures from the Normal Type of Sonata-Form: (i) modified Sonata-Form (ii) The Modern or Sonata-Rondo
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- The Cocerto (i) Dance Forms
- The Evolution of Sonata-Form
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- Programme-Music, The Symphonic Poem, etc
- Glossary
- General Index

Keywords: Sonata Form Evolution

Ternary Minuet And Trio

Rondo Recapitulation Chamber Music

Dance Forms
I Dance

Coda Fugue

Contraction Departures Fantasia Tendencies

Exposition Sentences

Accent Rhythm
PhrasesCombining the approaches of ethnomusicology and music theory, Analytical Studies in World Music offers fresh perspectives for thinking about how musical sounds are shaped, arranged, and composed by their diverse makers worldwide. Eleven inspired, insightful, and in-depth explanations of Iranian sung poetry, Javanese and Balinese gamelan music, Afro-Cuban drumming, flamenco, modern American chamber music, and a wealth of other genres create a border-erasing compendium of ingenious music analyses. Selections on the companion website are carefully matched with extensive transcriptions and illuminating diagrams in every chapter. Opening rich cross-cultural perspectives on music, this volume addresses the practical needs of students and scholars in the contemporary world of fusions, contact, borrowing, and curiosity about music everywhere. Why would Gustav Mahler (1860-1911), modernist titan and so-called prophet of the New Music, commit himself time and again to the venerable sonata-allegro form of Mozart and Beethoven? How could so gifted a symphonic storyteller be drawn to a framework that many have dismissed as antiquated and dramatically inert? Mahler's Symphonic Sonatas offers a striking new take on this old dilemma. Indeed, it poses these questions seriously for the first time. Rather than downplaying Mahler's sonata designs as distracting anachronisms or innocuous groundplans, author Seth Monahan argues that for much of his career, Mahler used the inner, goal-directed dynamics of sonata form as the basis for some of his most gripping symphonic stories. Laying bare the deeper narrative/processual grammar of Mahler's evolving sonata corpus, Monahan pays particular attention to its recycling of large-scale rhetorical devices and its consistent linkage of tonal plot and affect. He then sets forth an interpretive framework that combines the visionary insights of Theodor W. Adorno—whose Mahler writings are examined here lucidly and at length—with elements of Hepokoski and Darcy's renowned Sonata Theory. What emerges is a tensely dialectical image of Mahler's sonata forms, one that hears the genre's compulsion for tonal/rhetorical closure in full collision with the spontaneous narrative needs of the surrounding music and of the overarching symphonic totality. It is a practice that calls forth sonata form not as a rigid mold, but as a dynamic process-rich with historical resonances and subject to a vast range of complications, curtailments, and catastrophes. With its expert balance of riveting analytical narration and thoughtful methodological reflection, Mahler's Symphonic Sonatas promises to be a
landmark text of Mahler reception, and one that will reward scholars and students of the late-Romantic symphony for years to come. Introducing a new theory of musical form for the analysis of instrumental music of the classical style. The book provides a broad set of principles and a comprehensive methodology for analysing phrases and themes to complete movements. Illustrated with over 250 annotated musical examples by Haydn, Mozart and Beethoven. In this book Steven Vande Moortele offers a comprehensive account of operatic and concert overtures in continental Europe between 1815 and 1850. Discussing a broad range of works by German, French, and Italian composers, it is at once an investigation of the Romantic overture within the context of mid-nineteenth century musical culture and an analytical study that focuses on aspects of large-scale formal organization in the overture genre. While the book draws extensively upon the recent achievements of the 'new Formenlehre', it does not use the overture merely as a vehicle for a theory of romantic form, but rather takes an analytical approach that engages with individual works in their generic context. Program music was one of the most flexible and contentious novelties of the long nineteenth century, covering a diverse range that included the overtures of Beethoven and Mendelssohn, the literary music of Berlioz and Schumann, Liszt's symphonic poems, the tone poems of Strauss and Sibelius, and compositions by groups of composers in Russia, Bohemia, the United States, and France. In this accessible Introduction, Jonathan Kregor explores program music's ideas and repertoire, discussing both well-known and less familiar pieces by an array of nineteenth- and twentieth-century composers. Setting program music in the context of the intellectual debates of the period, Kregor presents the criticism of writers like A. B. Marx and Hanslick to reveal program music's growth, dissemination, and reception. This comprehensive overview features numerous illustrations and music examples and provides detailed case studies of battle music, Shakespeare settings, and Goethe's Faust. This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century. A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve. The music Mozart composed in Vienna closely examined, bringing out the processes of re-invention and re-formulation it displays. Over the last few decades, the notion of improvisation has enriched and dynamized research on
traditional philosophies of music, theatre, dance, poetry, and even visual art. This Handbook offers readers an authoritative collection of accessible articles on the philosophy of improvisation, synthesizing and explaining various subjects and issues from the growing wave of journal articles and monographs in the field. Its 48 chapters, written specifically for this volume by an international team of scholars, are accessible for students and researchers alike. The volume is organized into four main sections: I Art and Improvisation: Theoretical Perspectives II Art and Improvisation: Aesthetical, Ethical, and Political Perspectives III Improvisation in Musical Practices IV Improvisation in the Visual, Narrative, Dramatic, and Interactive Arts Key Features: Treats improvisation not only as a stylistic feature, but also as an aesthetic property of artworks and performances as well as a core element of artistic creativity. Spells out multiple aspects of the concept of improvisation, emphasizing its relevance in understanding the nature of art. Covers improvisation in a wide spectrum of artistic domains, including unexpected ones such as literature, visual arts, games, and cooking. Addresses key questions, such as: - How can improvisation be defined and what is its role in different art forms? - Can improvisation be perceived as such, and how can it be aesthetically evaluated? - What is the relationship between improvisation and notions such as action, composition, expressivity, and authenticity? - What is the ethical and political significance of improvisation? Schubert Studies comprises eleven essays by renowned Schubert scholars and performers. The volume sheds light on certain aspects of Schubert’s music and biography which have hitherto remained relatively neglected, or which warrant further investigation. Musical topics include analyses of tempo conventions, transitional procedures and rhythmic organization. There are reassessments of several works, using autograph research, performing experience and other approaches; while assumptions as to the extent of Schubert’s influence on later Czech composers are also brought into question. Concerns with aspects of Schubert’s biography, in particular the social and musical circles in which he moved, come under examination in several essays. The final two chapters deal specifically with the composer’s relationships with women, and the psychological and physiological illnesses from which he suffered. Each of the essays here charts new and existing evidence to provide fresh perspectives on these aspects of Schubert’s life and music, making this volume an indispensable
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tool for scholars concerned with his work. "A brilliant and unfailingly provocative reading of Beethoven's music. Rumph challenges and refines our views of the subject, reinterpreting overly familiar music in striking new ways. Wonderful critical and interpretive observations abound; the author writes with great imagination and flair." — Scott Burnham, author of Beethoven Hero "Rumph shows at last the extent to which Beethoven's late period, the period of his most spiritual and 'inward' music, was a response to political change. In effect his book is an extended retort to E. T. A. Hoffmann's two-centuries-old claim that Beethoven's kingdom was not of this world—and it's about time! Rumph's argument will be resisted by Hoffmann's many heirs; but it is most compelling, not least because it answers so many long-standing questions about 'the music itself' and clears up so many misconceptions about the nature of musical romanticism." — Richard Taruskin, Class of 1955 Professor of Music, University of California, Berkeley

An effort to expand sonata theory more solidly into the nineteenth-century repertoire. — Notes In Sonata Fragments, Andrew Davis argues that the Romantic sonata is firmly rooted, both formally and expressively, in its Classical forebears, using Classical conventions in order to convey a broad constellation of Romantic aesthetic values. This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth-century musical form squarely outside inherited Classical sonata procedures. Building on Sonata Theory, Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by Chopin, Brahms, and Schumann. These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent, or we move from the story as it unfolds to a flashback or flash-forward. Through an interpretation of Romantic sonatas as temporally multi-dimensional works in which portions of the music in any given piece can lie inside or outside of what Sonata Theory would define as the sonata-space proper, Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic. — A major achievement. — Michael L. Klein, author of Music and the Crises of the Modern Subject

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-scène, 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. This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century, and encourages readers to explore what Romanticism in music might mean today. Challenging the view that musical 'romanticism' is confined to a particular style or period, it reveals instead the multiple intersections between the phenomenon of Romanticism and music. Drawing on a variety of disciplinary approaches, and reflecting current scholarly debates across the humanities, it places music at the heart of a nexus of Romantic themes and concerns. Written by a dynamic team of leading younger scholars and established authorities, it gives a state-of-the-art yet accessible overview of current thinking on this popular topic. Includes nearly 1000 pages of precise and accessible information on all musical subjects. This anthology presents the results of the Second International Colloquium of the Narratology Research Group (Hamburg University). It engages in the exploration of approaches that broaden Narratology's realm. The contributions illustrate the transcendence of traditional models common to Narratology. They also reflect on the relevance of such a 'going beyond' as seen in more general terms: What interrelation can be observed between re-definition of object domain and re-definition of method? What potential interfaces with other methods and disciplines does the proposed innovation offer? Finally, what are the repercussions of the proposed innovation in terms of Narratology's self-definition? The innovative volume facilitates the inter-methodological debate between Narratology and other disciplines, enabling the conceptualization of a Narratology beyond traditional Literary Criticism. The first comprehensive study of musical form in operatic and concert overtures in continental Europe between 1815 and 1850. "Nobody writes better about music. again and again, unerring insight into just the
features that make the music special and fine."-The New York Review of Books

These three volumes, in practical urtext-pedagogical editions, are designed with the idea that these precious works will be performed on the modern piano. With respect to the original text, Dr. Hinson offers many valuable, stylistically faithful suggestions for interpretation. Volume I is appropriate for progressing intermediate students, and provides a most effective introduction to the great Viennese Classical style. The comb binding creates a lay-flat book that is perfect for study and performance.

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