

Mendelssohn A Life In Music

Thank you very much for reading **Mendelssohn A Life In Music**. Maybe you have knowledge that, people have search numerous times for their chosen readings like this Mendelssohn A Life In Music, but end up in infectious downloads.

Rather than enjoying a good book with a cup of tea in the afternoon, instead they cope with some infectious virus inside their computer.

Mendelssohn A Life In Music is available in our book collection an online access to it is set as public so you can download it instantly. Our book servers hosts in multiple locations, allowing you to get the most less latency time to download any of our books like this one. Kindly say, the Mendelssohn A Life In Music is universally compatible with any devices to read

Mendelssohn A Life In Music

2023-02-15

TAPIA JOEL

On Wings of Song Andesite Press

This valuable book considers the reception of the composer, pianist, organist and conductor Felix Mendelssohn in nineteenth-century England, and his influence on English musical culture. Despite the composer's immense popularity in the nation during his lifetime and in the decades following his death, this is the first book to deal exclusively with the subject of Mendelssohn in England. Mendelssohn's highly successful ten trips to Britain, between 1829 and 1847, are documented and discussed in detail, as are his relationships with English musicians and a variety of prominent figures. An introductory chapter describes the musical life of England (especially London) at the time of Mendelssohn's arrival and the last two chapters deal with the composer's posthumous reception, to the end of the Victorian era. Eatock reveals Mendelssohn as a catalyst for the expansion of English musical culture in the nineteenth century. In taking this position, the author challenges much of the extant literature on the subject and provides an engaging story that brings Mendelssohn and his English experiences to life.

Songs without Words (Complete) Cornell University Press

Unlike most 19th Century composers who had to struggle to make a living, Felix Mendelssohn came from a very wealthy family. He never had to work, but he worked harder to fulfill his family's expectations than many who suffered poverty. He was an extremely gifted musical genius who wrote some of his best works while he was still a teenager. Mendelssohn gained fame as a conductor, and as the organizer of many music festivals in Germany and in England where he was always enthusiastically welcomed. Unlike some composers who only performed their own work, Mendelssohn had a passion for presenting the best music of all periods. He was also very generous in helping younger composers by playing their work. His weakness was being unable to say no to the many requests he received for performances. He was a perfectionist who devoted his energy to presenting the highest possible level of musical perfection. As his fame spread, he had little time left for his own compositions. Mendelssohn died at the age of 38, essentially from exhaustion brought on by overworking.

Felix Mendelssohn Bartholdy Boydell & Brewer

If the invective of Nietzsche and Shaw is to be taken as an endorsement of the lasting quality of an artist, then Felix Mendelssohn Bartholdy takes pride of place beside Tennyson and Brahms in the canon of great nineteenth-century artists. Mendelssohn Perspectives presents valuable new insights into Mendelssohn's music, biography and reception. Critically engaging a wide range of source materials, the volume combines traditional musical-analytical studies with those that draw on other humanistic disciplines to shed new light on the composer's life, and on his contemporary and posthumous reputations. Together, these essays bring new historical and interpretive dimensions to Mendelssohn studies. The volume offers essays on Mendelssohn's Jewishness, his vast correspondence, his music for the stage, and his relationship with music of the past and future, as well as the compositional process and handling of form in the music of both Mendelssohn and his sister, the composer Fanny Hensel. German literature and aesthetics, gender and race, philosophy and science, and issues of historicism all come to bear on these new perspectives on Mendelssohn.

Bach in Berlin Oxford University Press

The Companion to Mendelssohn, is written by leading scholars in the field. In fourteen chapters they explore the life, work, and reception of a composer-performer once thought uniquely untroubled in life and art alike, but who is now broadly understood as one of the nineteenth century's most deeply problematic musical figures. The first section of the volume considers issues of biography, with chapters dedicated to Mendelssohn's role in the emergence of Europe's modern musical institutions, to the persistent tensions of his German-Jewish identity, and to his close but enigmatic relationship with his gifted older sister, Fanny. The following nine essays survey Mendelssohn's expansive and multi-faceted musical output, marked as it was by successes in almost every contemporary musical genre outside of opera. The volume's two closing essays confront, in turn, the turbulent course of Mendelssohn's posthumous reception and some of the challenges his music continues to pose for modern performers.

The Life and Times of Felix Mendelssohn Cambridge University Press

Bach's St. Matthew Passion is universally acknowledged to be one of the world's supreme musical masterpieces, yet in the years after Bach's death it was forgotten by all but a small number of his pupils and admirers. The public rediscovered it in 1829, when Felix Mendelssohn conducted the work before a glittering audience of Berlin artists and intellectuals, Prussian royals, and civic notables. The concert soon became the stuff of legend, sparking a revival of interest in and performance of Bach that has continued to this day. Mendelssohn's performance gave rise to the notion that recovering and performing Bach's music was somehow "national work." In 1865 Wagner would claim that Bach embodied "the history of the German spirit's inmost life." That the man most responsible for the revival of a masterwork of German Protestant culture was himself a converted Jew struck contemporaries as less remarkable than it does us today—a statement that embraces both the great achievements and the disasters of 150 years of German history. In this book, Celia Applegate asks why this particular performance crystallized the hitherto inchoate notion that music was central to Germans' collective identity. She begins with a wonderfully readable reconstruction of the performance itself and then moves back in time to pull apart the various cultural strands that would come together that afternoon in the Singakademie. The author investigates the role played by intellectuals, journalists, and amateur musicians (she is one herself) in developing the notion that Germans were "the people of music." Applegate assesses the impact on music's cultural place of the renewal of German Protestantism, historicism, the mania for collecting and restoring, and romanticism. In her conclusion, she looks at the subsequent careers of her protagonists and the lasting reverberations of the 1829 performance itself.

Mendelssohn Alfred Music

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.

Mendelssohn, the Organ, and the Music of the Past Routledge

Fanny Hensel created some of the most imaginative and original music of her era, making her arguably the most gifted female composer of the nineteenth century. While Hensel has finally stepped out of the shadow of her famous brother, Felix Mendelssohn, as scholars have begun to study her life and writings, her music has remained surprisingly underexamined. This collection places Hensel's music at the center, focusing on the genre that not only made up more than half of her creative output but also, as Hensel herself put it, "suits her best": song. In eleven new essays, leading scholars in the fields of music theory and musicology consider Hensel's songs from a wide range of angles, covering topics such as Hensel's fascination with particular poets and poetic themes; her innovative harmonic, melodic, rhythmic, and textual strategies; and her connection to larger literary and musical trends. The chapters also provide insight into Hensel's efforts to break free from the constraints placed on her as a woman and her place in the larger history of the nineteenth-century Lied. Drawing on diverse biographical, historical, cultural, and musical contexts for their detailed discussions of Hensel's songs, the authors underline Hensel's historical importance and deepen our understanding and appreciation of her compositions. This volume, in short, finally gives Fanny Hensel and her songs the stage that they deserve.

Mendelssohn Routledge

A portrait of the distinguished composer, musician, and artist draws on his correspondence, diaries, and creative works to analyze his most distinctive achievements as well as his lesser-known pieces, exploring his religious heritage, role as a Jewish performer, and complex relationship with his sister. (Biography)

Life of Mendelssohn Psychology Press

Mendelssohn is the only great composer of the last 150 years of whom there does not exist a comprehensive standard biography. The reasons for this strange fact are explained in this book. The author, the first scholar who was granted access to the hitherto closely guarded archives of the Mendelssohn family, worked on the book for over a decade. Mendelssohn has been identified with a certain type of drawing-room romanticism or simply dismissed as a shallow eclectic. The author shows how these prejudices were based either upon ignorance of his great works, his heavily censored correspondence, or even upon certain slogans coined by Richard Wagner, G. B. Shaw, or German racists. The author reveals a totally new image of the man, his personality, his work and his time. The author examined more than 8000 unpublished letters written by or to the composer. In one case he discovered a flagrant forgery of documents concerning Mendelssohn's relationship with Robert Schumann, and there are many other instances where his study of these records uncovers new vistas and destroy old impressions. Some of these letters deal with problems of Judaism and Christianity, the spiritual heritage of grandfather Moses Mendelssohn, and the problems of assimilation in general. In the analytical chapters the author, a noted composer and musicologist, discusses some of the 200 unpublished compositions and most of the published works of the master. He treats the music from a modern point of view, stressing hidden thematic integrations and finesses of form, emphasizing certain highly original conceptions. Finally, the author comes to grips with the concept of "musical romanticism." His views on this subject are radical and they will certainly evoke interest and controversy. The closing chapter is devoted to Mendelssohn's problematic status in the history of music. Covering the life of the composer; the social and genealogical background of his family; the position of German Jewry before the emancipation; Mendelssohn's relations with Goethe, Hegel, Heine, Berlioz, Dickens, Wagner, Chopin, Schumann, and other leading figures of his time, and the influence of his work on later music.

Felix Mendelssohn; His Life, His Family, His Music New York : C. Scribner's Sons

In this biography, the author offers a fresh account of Felix Mendelssohn Bartholdy, based upon painstaking research in autograph manuscripts, correspondence, diaries and paintings.

Beethoven Oxford University Press, USA

Fanny Hensel (1805-1847) was an extraordinary musician and astute observer of European culture. Previously she was known mainly as the granddaughter of philosopher Moses Mendelssohn and the sister of composer Felix Mendelssohn Bartholdy, yet Hensel is now recognized as the leading woman composer of the nineteenth century. She produced well over four hundred compositions and excelled in short, lyrical piano pieces and songs of epigrammatic intensity, but the expressive range of her art also accommodated challenging virtuoso piano and chamber works, orchestral music, and cantatas written in imitation of J.S. Bach. Her gender and position in society restricted her from opportunities afforded her brother, however, who himself quickly rose to an international career of the first rank. Hensel's own sphere of influence revolved around her Berlin residence, where she directed concerts that attracted such celebrities as Franz Liszt, Clara Schumann, Clara Novello, and her brother Felix. In this semi-public space, shared with exclusive audiences drawn from the elite of Berlin society, Hensel found her own voice as pianist, conductor and composer. For much of her life, she composed for her own pleasure, and her brother ranked her songs among the very best examples of the genre. Felix silently incorporated several of the songs into his own early publications, while a few other songs were published anonymously. Hensel began releasing her works under her own name in 1847, only to die of a stroke as the first reviews of her music began to appear. Tragically, the vast majority of her music was forgotten for a century and a half before its recent rediscovery. Renowned Mendelssohn scholar R. Larry Todd now offers a compelling, full

account of Hensel's life and music, her extraordinary relationship with her brother, her position in one of Berlin's most eminent families, and her courageous struggle to define her own public voice as a composer [Publisher description].

Good Enough Greenwood

These 48 pieces were composed over a period of two decades, beginning in 1832, and published in eight groups of six each. Many of these songs were dedicated to the women in Mendelssohn's life and reflect the sunniest qualities of his melodiousness, spontaneity and invention. Maurice Hinson has skillfully researched and edited these works back to their original form and provides a very informative introduction, which includes many detailed suggestions for a stylistic interpretation and performance, as well as biographical information on the composer's life.

Fanny Mendelssohn [New York] : Free Press of Glencoe

The Mendelssohn Companion represents a collection of advanced scholarly research in Mendelssohn studies that examines the composer's life and music. In recent decades, studies of his music manuscripts have discovered much previously overlooked work, and a reconsideration of his biography has permitted a more realistic portrayal of Mendelssohn. The first three chapters of this volume place the composer in his intellectual context and discuss his family and social circle and his professional activities. Later chapters examine the major areas of his compositional work, providing new analytical observations, contextual perspectives, and interpretations. Historical views and documents are included with each chapter and are all newly translated. The new material in this fully documented study will appeal to scholars, students, and music enthusiasts alike. An updated bibliographic list of Mendelssohn's works, which identifies the autograph manuscripts and the most important published editions will be of special interest.

Mendelssohn Routledge

"A clear picture of a musician of rare integrity." — The Musical Times. Highly readable reminiscences, musical philosophy of great pianist: his experiences as a child prodigy in turn-of-the-century Vienna, concert career, thoughts on great conductors and composers of the day, preferences in the repertoire, much more. Also includes "Reflections on Music," address delivered at University of Manchester, 1933. Introduction by Edward Crankshaw. 20 illustrations. Index.

Hidden Music Mitchell Lane

This is a compendium of scholarship concerning the lives, works, and receptions of Felix Mendelssohn Bartholdy and Fanny Hensel. Representing the latest work of leading specialists from the USA, France, Great Britain, and Italy, the essays are organized according to a number of issues that have become vital during the past 20 years: sources and source problems—including the disposition of missing and lost works, issues of musical identity as they pertain to little-known concert arias, and editorial issues presented by the organ preludes op. 37; studies of individual works—including Felix Mendelssohn's first composition, the 'Scottish' and 'Reformation' symphonies, and *Die erste Walpurgisnacht*; problematic repertoires—Felix's occasional works, song cycles, and opera plans; the relationships between Felix and Fanny; and issues of reception history—including Felix's influences as composer of organ music and string quartets, and gender and race in biographical studies of Felix.

The Letters of Fanny Hensel to Felix Mendelssohn Oxford University Press on Demand

The authors have uncovered a wealth of new material and information on Lang's life and music, and woven it into a compelling first study of this fascinating figure.

Mendelssohn Amadeus

During the 1830s and 1840s the remarkably versatile composer-pianist-organist-conductor Felix Mendelssohn-Bartholdy stood at the forefront of German and English musical life. Bringing together previously unpublished essays by historians and musicologists, reflections on Mendelssohn written by his contemporaries, the composer's own letters, and early critical reviews of his music, this volume explores various facets of Mendelssohn's music, his social and intellectual circles, and his career. The essays in Part I cover the nature of a Jewish identity in Mendelssohn's music (Leon Botstein); his relationship to the Berlin Singakademie (William A. Little); the role of his sister Fanny Hensel, herself a child prodigy and accomplished composer (Nancy Reich); Mendelssohn's compositional craft in the Italian Symphony and selected concert overtures (Claudio Spies); his oratorio *Elijah* (Martin Staehelin); his incidental music to Sophocles' *Antigone* (Michael P. Steinberg); his anthem "Why, O Lord, delay forever?" (David Brodbeck); and an unfinished piano sonata (R. Larry Todd). Part II presents little-known memoirs by such contemporaries as J. C. Lobe, A. B. Marx, Julius Schubring, C. E. Horsley, Max Müller, and Betty Pistor. Mendelssohn's letters are represented in Part III by his correspondence with Wilhelm von Boguslawski and Aloys Fuchs, here translated for the first time. Part IV contains late nineteenth-century critical reviews by Heinrich Heine, Franz Brendel, Friedrich Niecks, Otto Jahn, and Hans von Blow.

Listening to Mendelssohn Oxford University Press

Getting 100 % on the SATs, or getting a date with a cute trumpet player? Scoring top honors in youth orchestra, or scoring tickets to a punk rock concert? Following your parents' dreams to an Ivy league college, or following your heart? It's senior year, and Patti Yoon is about to find out what it really takes to be good enough!

My Life and Music Hal Leonard Corporation

Although much has been written about Felix Mendelssohn over the past 150 years, biographers have tended to regurgitate earlier narratives, which have incorporated myths, misrepresentations and even falsehoods about his family. Thus, the word 'unique' can be truthfully applied to Mendelssohn - The Caged Spirit. Not only is this the first Mendelssohn biography to be written by a woman psychotherapist (rather than from the usual male musicologist's standpoint), but Mary Allerton-North does not take statements hitherto 'set in stone' at face value. She challenges such inaccuracies for the first time, analysing what actually happened in the Mendelssohn chronicle, with regard to both his musical and his personal life. Mendelssohn was in many ways complex and in many ways very simple. He was complex because of his family background: he was born into a wealthy German Jewish family at the beginning of the 19th century and by the age of seven was playing the piano, painting, writing poetry, speaking several languages and starring as a precocious athlete. He helped revive Bach's music in Europe, he knew Goethe and although the poet was seventy and Mendelssohn only twelve when they met, they became friends. Henry Kelly, of Classic FM says: "This is a remarkable book, by a remarkable writer, about a remarkable man. Mary Allerton-North has produced a tour de force of scholarship and insight to celebrate the life, times and musical genius of Felix Mendelssohn... I recommend this engaging, page-turning book from an author who has enthusiasm, professional insight and fluency of narrative style. Mary Allerton-North has written for us what will remain for a long time to come the definitive work on a musician who can comfortably be spoken of in the same breath as Bach, Beethoven and the other greats. If you doubt that, read this book!"

Mendelssohn and His World Pendragon Press

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.