

Chopin At The Boundaries Sex History And Musical Genre

[Sacred and Secular Intersections in Music of the Long Nineteenth Century](#) - Eftychia Papanikolaou 2022-06-21

The book explores interconnections of the sacred and the secular in music of the long nineteenth century. It investigates manifestations of religion in music not primarily intended for liturgical performance and assesses compositions that originated in a liturgical context but then migrated in their performance into a non-liturgical sphere.

[Reader's Guide to Music](#) - Murray Steib 2013-12-02

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

[Music in Chopin's Warsaw](#) - Halina Goldberg 2008-03-04

"Warsaw was aware of and in tune with the most recent European styles and fashions in music, but it was also the cradle of a vernacular musical language that was initiated by the generation of Polish composers before Chopin and which found its full realization in his work. Had Chopin been born a decade earlier or a decade later, Goldberg argues, the capital - devastated by warfare and stripped of all cultural institutions - could not have provided support for his talent. The young composer would have been compelled to seek musical education abroad and thus would have been deprived of the specifically Polish experience so central to his musical style."--BOOK JACKET.

Chopin at the Boundaries - Jeffrey Kallberg 1996

The complex cultural status of Chopin--he was a native Pole and adopted Frenchman, a male composer writing in "feminine" genres--is the subject of Kallberg's absorbing book. Combining social history, literary theory, musicology, and feminist thought, this book situates Chopin's music within the construct of his somewhat marginal sexual identity.

Rethinking Difference in Music Scholarship - Olivia Bloechl 2015-01-08

This major essay collection takes a fresh look at how differences among people matter for music and musical thought.

The Mendelssohns - John Michael Cooper 2002

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.

[In the Process of Becoming](#) - Janet Schmalfeldt 2017-02-03

With their insistence that form is a dialectical process in the music of Beethoven, Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long-standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form. Janet Schmalfeldt's ground-breaking account of the development of this Beethoven-Hegelian tradition restores to the term "form" some of its philosophical

associations in the early nineteenth century, when profound cultural changes were yielding new relationships between composers and their listeners, and when music itself--in particular, instrumental music--became a topic for renewed philosophical investigation. Precedents for Adorno's and Dahlhaus's concept of form as process arise in the *Athenäum* Fragments of Friedrich Schlegel and in the *Encyclopaedia Logica* of Hegel. The metaphor common to all these sources is the notion of becoming; it is the idea of form coming into being that this study explores in respect to music by Beethoven, Schubert, Mendelssohn, Chopin, and Schumann. A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's "Tempest" Sonata serves as the author's starting point for the translation of philosophical ideas into music-analytical terms--ones that encourage listening "both forward and backward," as Adorno has recommended. Thanks to the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers could increasingly trust that performers and listeners would be responsive to striking formal transformations. The author's analytic method strives to capture the dynamic, quasi-narrative nature of such transformations, rather than only their end results. This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which, for example, a brooding introduction-like opening must inevitably become the essential main theme in Schubert's Sonata, Op. 42, or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations. Above all, *In the Process of Becoming* proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel, intensely self-reflective modes of communication.

[Opera's Orbit](#) - Stefanie Tcharos 2011-02-03

Tcharos illustrates opera's engagement in a larger musical sphere of Arcadian Rome, where opera inspired debate and fuelled ideological reform.

[Chopin's Polish Ballade](#) - Jonathan Bellman 2010

Chopin's Polish Ballade examines the Second Ballade, Op. 38, and how that work gave voice to the Polish cultural preoccupations of the 1830s, using musical conventions from French opera and amateur piano music. This approach provides answers to several persistent questions about the work's form, programmatic content, and poetic inspiration.

Frédéric Chopin - William Smialek 2015-06-05

Frédéric Chopin: A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a composer. The second edition includes research published since the publication of the first edition and provides electronic resources.

[The Mystery of Chopin's Préludes](#) - Anatole Leikin 2016-03-03

Chopin's twenty-four Préludes remain as mysterious today as when they were newly published. What prompted Franz Liszt and others to consider Chopin's Préludes to be compositions in their own right rather than introductions to other works? What did set Chopin's Préludes so drastically apart from their forerunners? What exactly was 'the morbid, the feverish, the repellent' that Schumann heard in Opus 28, in that 'wild motley' of 'strange sketches' and 'ruins'? Why did Liszt and another, anonymous, reviewer publicly suggest that Lamartine's poem *Les Préludes* served as an inspiration for Chopin's Opus 28? And, if that is indeed the case, how did the poem affect the structure and the thematic contents of Chopin's Préludes? And, lastly, is Opus 28 a random assortment of short pieces or a cohesive cycle? In this monograph, richly illustrated with musical examples, Anatole Leikin combines historical perspectives, hermeneutic and thematic analyses, and a range of practical implications for performers to explore these questions and illuminate the music of one of the best loved collections of music for the piano.

Musical Genre and Romantic Ideology - Matthew Gelbart 2022-09-30

European Romanticism gave rise to a powerful discourse equating genres to constrictive rules and forms that great art should transcend; and yet without the categories and intertextual references we hold in our minds, "music" would be meaningless noise. Musical Genre and Romantic Ideology teases out that paradox, charting the workings and legacies of Romantic artistic values such as originality and anti-commercialism in relation to musical genre. Genre's persistent power was amplified by music's inevitably practical social, spatial, and institutional frames. Furthermore, starting in the nineteenth century, all music, even the most anti-commercial, was stamped by its relationship to the marketplace, entrenching associations between genres and target publics (whether based on ideas of nation, gender, class, or more subtle aspects of identity). These newly strengthened correlations made genre, if anything, more potent rather than less, despite Romantic claims. In case studies from across nineteenth-century Europe engaging with canonical music by Bizet, Chopin, Verdi, Wagner, and Brahms, alongside representative genres such as opéra-comique and the piano ballade, Matthew Gelbart explores the processes through which composers, performers, critics, and listeners gave sounds, and themselves, a sense of belonging. He examines genre vocabulary and discourse, the force of generic titles, how avant-garde music is absorbed through and into familiar categories, and how interpretation can be bolstered or undercut by genre agreements. Even in a modern world where transcription and sound recording can take any music into an infinite array of new spatial and social situations, we are still locked in the Romantics' ambivalent tussle with genre.

The Age of Chopin - Halina Goldberg 2004-05-07

This multidisciplinary collection addresses Chopin's life and oeuvre in various cultural contexts of his era. Fourteen original essays by internationally-known scholars suggest new connections between his compositions and the intellectual, literary, artistic, and musical environs of Warsaw and Paris. Individual essays consider representations of Chopin in the visual arts; reception in the United States and in Poland; analytical aspects of the mazurkas and waltzes; and political, literary, and gender aspects of Chopin's music and legacy. Several senior scholars represent the fields of American, Western European, and Polish history; Slavic literature; musicology; music theory; and art history.

Chopin with Cherries - Maja Trochimczyk 2010

This anthology of contemporary poetry celebrates the 200th birth anniversary of Fryderyk Chopin (1810-1849). The volume presents 123 poems by 92 poets, including: Sharon Chmielarz, T. S. Eliot, Charles Ades Fishman, Linda Nemeč Foster, Emily Fragos, John Z. Guzłowski, Lola Haskins, Oriana Ivy, Lois P. Jones, Leonard Kress, Emma Lazarus, Marie Lecrivain, Jeffrey Levine, Amy Lowell, Rick Lupert, Mira N. Mataric, Elisabeth Murawski, Ruth Nolan, Cyprian Kamil Norwid, William Pillin, Russell Salamon, Katrin Talbot, Mark Tardi, Devi Walders, Kath Abela Wilson, and others. The book is illustrated with vintage Chopin postcards and includes one translation - of "Chopin's Piano" by Norwid. The editor, Dr. Maja Trochimczyk, is a Polish-American poet, music historian, photographer, and translator. She published four books on music, two books of poetry, and hundreds of articles and poems.

Categorizing Sound - David Brackett 2016-07-19

"Categorizing Sound addresses the relationship between categories of music and categories of people: in other words, how do particular ways of organizing sound become integral parts of whom we perceive ourselves to be and of how we feel connected to some people and disconnected from others? After an introduction that discusses the key theoretical concepts to be deployed, *Categorizing Sound* presents a series of case studies that range from foreign music, race music, and old-time music in the 1920s up through country and rhythm and blues in the 1980s. Each chapter focuses not so much on the musical contents of these genres as on the process of 'gentrification' through which these categories are produced."--Provided by publisher.

Oxford History of Western Music - Richard Taruskin 2009-07-27

The *Oxford History of Western Music* is a magisterial survey of the traditions of Western music by one of

the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, *The Oxford History of Western Music* provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c

Living Genres in Late Modernity - Charles Kronengold 2022-08-30

Living Genres in Late Modernity rehearses the American 1970s through the workings of its musical genres. Exploring stylistic developments from the late 1960s through the early 1980s, including soul, funk, disco, pop, the nocturne, and the concerto, Charles Kronengold treats genres as unstable constellations of works, people, practices, institutions, technologies, money, conventions, forms, ideas, and multisensory experiences. What these genres share is a significant cultural moment: they arrive just after "the sixties" and are haunted by a sense of belatedness, loss, or doubt, even as they embrace narratives of progress or abundance. These genres give us reasons—and means—to examine our culture's self-understandings. Through close readings and large-scale mappings of cultural and stylistic patterns, the book's five linked studies reveal how genres help construct personal and cultural identities that are both partial and overlapping, that exist in tension with one another, and that we experience in ebbs and flows.

Chopin and His World - Jonathan D. Bellman 2017-08-15

A new look at the life, times, and music of Polish composer and piano virtuoso Fryderyk Chopin Fryderyk Chopin (1810–49), although the most beloved of piano composers, remains a contradictory figure, an artist of virtually universal appeal who preferred the company of only a few sympathetic friends and listeners. *Chopin and His World* reexamines Chopin and his music in light of the cultural narratives formed during his lifetime. These include the romanticism of the ailing spirit, tragically singing its death-song as life ebbs; the Polish expatriate, helpless witness to the martyrdom of his beloved homeland, exiled among friendly but uncomprehending strangers; the sorcerer-bard of dream, memory, and Gothic terror; and the pianist's pianist, shunning the appreciative crowds yet composing and improvising idealized operas, scenes, dances, and narratives in the shadow of virtuoso-idol Franz Liszt. The international Chopin scholars gathered here demonstrate the ways in which Chopin responded to and was understood to exemplify these narratives, as an artist of his own time and one who transcended it. This collection also offers recently rediscovered artistic representations of his hands (with analysis), and—for the first time in English—an extended tribute to Chopin published in Poland upon his death and contemporary Polish writings contextualizing Chopin's compositional strategies. The contributors are Jonathan D. Bellman, Leon Botstein, Jean-Jacques Eigeldinger, Halina Goldberg, Jeffrey Kallberg, David Kasunic, Anatole Leikin, Eric McKee, James Parakilas, John Rink, and Sandra P. Rosenblum. Contemporary documents by Karol Kurpiński, Adam Mickiewicz, and Józef Sikorski are included.

Fredric Chopin - William Smialek 2021-10-28

Important books, articles, reviews, and theses on Fr d ric Chopin (1810-1849) in Western European languages and in Polish are cited; selected references in languages such as Russian, Czech, and Japanese are included as well. The Chopin legend is considered through studies of the performance tradition and a discography of recent and reissued recordings. Short essays outline the historiography of Chopin research and the current direction of scholarship. Index.

Harmony in Chopin - David Damschroder 2015-06-11

Penetrating, innovative analyses of numerous compositions by Chopin, integrating Schenkerian principles and a fresh perspective on harmony.

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