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Nota di contenuto	Preliminary Material -- Introduction / Krisztina Lajosi and Andreas Stynen -- 1 German Influences / Joep Leerssen -- 2 Choral Societies and Nationalist Mobilization in Nineteenth-Century France / Sophie-Anne Leterrier -- 3 Song in the Service of Politics and the Building of Norway / Anne Jorunn Kydland -- 4 Choral Societies and Nationalist Mobilization in the Nineteenth Century / Jane Mallinson -- 5 Fighting Choirs / Gareth Williams -- 6 The Large-Scale Oratorio Chorus in Nineteenth-Century England / Fiona M. Palmer -- 7 National Art and Local Sociability / Jozef Vos -- 8 The Choir Scene in Flemish Belgium in the First Half of the Nineteenth Century / Jan Dewilde -- 9 Choral Societies and Nationalist Mobilization in the Basque Country / Carmen de las Cuevas Hevia -- 10 Choral Societies and Nationalist Mobilization in Catalonia, 1850–1930 / Dominique Vidaud -- 11 “By Means of Singing to the Heart, by Means of Heart to the Homeland” / Karel Šima , Tomáš Kavka and Hana Zimmerhaklová -- 12 Collapsing Stages and Standing Ovarions / Krisztina Lajosi -- 13 Choral Societies and National Mobilization in the Serbian (Inter)national Network / Tatjana Markovi -- 14 Choral Societies and National Mobilization in Nineteenth-Century Bulgaria / Ivanka Vlaeva -- Bibliography -- Index.
Sommario/riassunto	This wide-ranging contribution to the study of nationalism and the

social history of music examines the relationship between choral societies and national mobilization in the nineteenth century. From Norway to the Basque country and from Wales to Bulgaria, this pioneering study explores and compares the ways choral societies influenced and reflected the development of national awareness under differing political and social circumstances. By the second half of the nineteenth century, organized communal singing became a primary leisure activity that attracted all layers of society. Though strongly patriotic in tone, choral societies borrowed from each other and relied heavily on prominent German or French models. This volume is the first to address both the national and transnational significance of choral singing. Contributors are: Carmen De Las Cuevas Hevia, Jan Dewilde, Tomáš Kavka, Anne Jorunn Kydland, Krisztina Lajosi, Joep Leerssen, Sophie-Anne Leterrier, Jane Mallinson, Tatjana Markovi, Fiona M. Palmer, Karel Šima, Andreas Stynen, Dominique Vidaud, Ivanka Vlaeva, Jozef Vos, Gareth Williams, Hana Zimmerhaklová.
