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Nota di contenuto	; PART I : INTRODUCING A GENRE -- ; Introduction : why the Lied? / James Parsons -- In the beginning was poetry / Jane K. Brown. ; PART II : THE BIRTH AND EARLY HISTORY OF A GENRE IN THE AGE OF ENLIGHTENMENT -- The eighteenth-century Lied / James Parsons -- The Lieder of Carl Philipp Emanuel Bach, Haydn, Mozart, and Beethoven / Amanda Glauert. ; PART III : THE NINETEENTH CENTURY: ISSUES OF STYLE AND DEVELOPMENT -- The Lieder of Schubert / Marie-Agnes Dittrich -- The early nineteenth-century song cycle / Ruth O. Bingham -- Schumann : reconfiguring the Lied / Jurgen Thym -- A multitude of voices : the Lied at mid century / James Deaville -- The Lieder of Liszt / Rena Charnin Mueller -- The Lieder of Brahms / Heather Platt -- Tradition and innovation : the Lieder of Hugo Wolf / Susan Youens -- Beyond song : instrumental transformations and adaptations of the Lied from Schubert to Mahler / Christopher H. Gibbs. ; PART IV : INTO THE TWENTIETH CENTURY -- The Lieder of Mahler and Richard Strauss / James L. Zychowicz -- The Lied in the modern age : to mid century / James Parsons. ; PART V : RECEPTION AND PERFORMANCE -- The circulation of the Lied : the double life of an artwork and a commodity / David Gramit -- The Lied in performance / Graham Johnson.

Sommario/riassunto

Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows it becomes one of the primary modes of music-making. By the time German song comes to its presumed conclusion with Richard Strauss's 1948 Vier letzte Lieder, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is a 2004 introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context - at once musical, literary, and cultural - with chapters devoted to focal composers as well as important issues, such as the way in which the Lied influenced other musical genres, its use as a musical commodity, and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography.

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Paolin, Giovanna

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