

2012

MUSIC



Gunther Schuller




His life and times

**Jussi Björling &
Kathleen Ferrier**

Two legendary singers

1853

The biography of
a year in music

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Cover: Portrait of Gunther Schuller, early 1950s, by William Arrowsmith.

Letters and Diaries of Kathleen Ferrier

Revised and Enlarged Edition

Edited by CHRISTOPHER FIFIELD



Revised enlarged paperback edition to mark the centenary of her birth in 1912.

In 1953, at the age of 41, Kathleen Ferrier, England's greatest lyric contralto, lost her courageous battle with breast cancer. Her huge appeal to a wide audience – in concerts, on records,

on the radio and in the opera house – has ensured her name endures to this day, despite a career which lasted barely ten years. In just half that time, this former telephone exchange operator was singing on stage at Covent Garden, before royalty at private parties, and at New York's Carnegie Hall. This collection of letters and twelve years of her personal diaries was first published by Boydell Press in 2003. Here, an enlarged paperback edition contains a new chapter revealing her growing importance to the BBC, an additional 90 letters, together with much revised material and a selection of moving tributes.

Published to mark the centenary of her birth in 1912, the book, of more than 400 letters, provides a vivid picture of a life which illuminated the war and post-war years of austerity and hardship. Kathleen Ferrier was surely fun to know. Her personality was a mix of extreme modesty and self-determined ambition, topped with a mischievously blunt sense of earthy Lancastrian humour. She is known for her glorious voice, but through the pages of these fascinating letters and diaries we get to meet the real person.

Dr. CHRISTOPHER FIFIELD is a conductor, music historian, lecturer and broadcaster. He is the biographer of *Max Bruch* (Boydell Press 2005) and conductor Hans Richter, and the author of a history of the music agents Ibbs & Tillet.

A vivid self-portrait of a brave, secure woman in love with life and music, whose joie de vivre was palpable and supported both by a notable lack of inflated egoism and a singular sense of humour which rarely faltered, even toward the end. Anyone interested in Kathleen Ferrier's life and art, and the milieu of the Second World War years and their aftermath by which they were embraced, will find this welcome book required reading. It is above all, and despite the final descent, a celebration of living.

BRITISH MUSIC SOCIETY NEWSLETTER

Delightful letters and diaries. DAILY TELEGRAPH

Editing and presentation are as fine as anyone could wish and Fifield's introductions to each chapter could not be better written. CLASSIC FM [BEST BUY, 5 STARS]

\$24.95/£14.99 October 2011

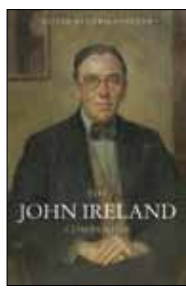
978 1 84383 091 7

17 b/w illus.; 514pp, 23.4 x 15.6 cm, (9 x 6 in), PB

BOYDELL PRESS

The John Ireland Companion

Edited by LEWIS FOREMAN



Published to coincide with the 50th anniversary of his death, this book presents new articles by leading authorities on John Ireland and his music, together with transcriptions of his broadcast talks and of interviews with the composer.

John Ireland (1879-1962) was one of the most distinctive and distinguished of a generation of exceptional British composers that included Vaughan Williams, Gustav Holst, Frank Bridge and Arnold Bax. They emerged in the decade before the First World War and, in the inter-war years, produced a remarkable body of music. In Ireland's case his was not only the most popular British Piano Concerto of its time, but he also composed a splendid repertoire of songs, piano music, chamber music and orchestral and choral scores.

Lewis Foreman has drawn on his extensive research into Ireland's life and letters over many years, and, in association with the John Ireland Charitable Trust, has not only commissioned a wide range of chapters from leading performers and writers of today, but has brought together in one convenient format Ireland's own writings on music, the memories of his friends and students (including Britten, Moeran and Arnell) and a selection of important earlier articles.

The *Companion* also includes a complete list of works and the most comprehensive discography of Ireland ever compiled. The accompanying CD contains historical recordings featuring the voice of John Ireland, with two of his broadcast talks, as well as otherwise unobtainable performances of Ireland's music from the composer himself and from other well-known performers of the past. Contributors: Felix Aprahamian, Richard Arnell, Benjamin Britten, Jocelyn Brooke, Alan Bush, Geoffrey Bush, George Dannatt, Julie Deller, Jeremy Dibble, Edwin Evans, Lewis Foreman, Norah Kirby, Frederick Lamond, Philip Lancaster, Stephen Le Provost, Stephen Lloyd, Charles Markes, Robert Matthew-Walker, E.J. Moeran, Angus Morrison, Eric Parkin, Bruce Phillips, C. B. Rees, Fiona Richards, Alan Rowlands, R. Murray Schafer, Marion Scott, Colin Scott-Sutherland, Humphrey Searle, Freda Swain, Kenneth Thompson, Roderick Williams, Kenneth A. Wright.

LEWIS FOREMAN is author of *Bax: A Composer and His Time* (Boydell, 2007) and *London: a Musical Gazetteer* (Yale, 2005).

\$70.00/£40.00(s) October 2011

978 1 84383 686 5

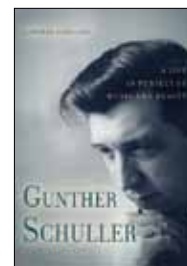
107 b/w illus.; 558pp, 23.4 x 15.6 cm, (9 x 6 in), HB

BOYDELL PRESS

Gunther Schuller

A Life in Pursuit of Music and Beauty

GUNTHER SCHULLER



The autobiography of composer and conductor Gunther Schuller and a recounting of the American musical scene through the twentieth century and into the twenty-first.

Simultaneously the memoir of a famed

composer, conductor, and music educator; and an important historical sourcebook on the American musical scene during the twentieth century and into the twenty-first, the autobiography of Gunther Schuller chronicles the first thirty-five years of this multifaceted and expansive figure's life and work.

Schuller began composing music at an early age and joined the Cincinnati Symphony as its principal French horn player at seventeen. Since then he has written for many major orchestras and his work has earned him a MacArthur Foundation "genius" grant and the Pulitzer Prize in 1994 for his large-scale orchestral piece *Of Reminiscences and Reflections*. Perhaps most famously, Schuller contributed to a new stylistic blend between progressive factions of jazz and classical music, for which he coined the term "Third Stream," and collaborated with John Lewis, the Modern Jazz Quartet, and others in the development of this style.

In this exquisitely detailed reflection on his early influences, experiences of good fortune, and powers of curiosity, as well as firsthand recounting of critical cultural and social moments and major movers of the jazz world, Schuller here beautifully and honestly narrates a life lived beyond limits. Gunther Schuller has been on the faculties of the Manhattan School of Music and Yale University; he was, for many years, head of contemporary music activities (succeeding Aaron Copland) and director of the Tanglewood Music Center, and served as president of the New England Conservatory. He is the author of *The Swing Era: The Development of Jazz, 1930-1945*; *Early Jazz: Its Roots and Musical Development*; *The Compleat Conductor*, and many other books.

If you'd done a quarter of what Gunther Schuller has done in his lifetime, I'd want to read your memoirs, too. [...] He is the only musician in the world who can claim to have played with Maria Callas, Miles Davis, Ethel Merman, Frank Sinatra, Igor Stravinsky and Arturo Toscanini. [...] I couldn't put it down, and I can't wait until he finishes the second volume. [...] Compulsively readable. [...] a cultural history of America in the 1940s and '50s, viewed through the prism of his personal experience.

WALL STREET JOURNAL [TERRY TEACHOUT]

\$49.95/£30.00(s) October 2011

978 1 58046 342 3

21 b/w illus.; 694pp, 10 x 7 in, HB

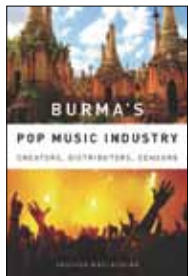
UNIVERSITY OF ROCHESTER PRESS

NEW SERIES

Burma's Pop Music Industry

Creators, Distributors, Censors

HEATHER MACLACHLAN



Drawing on extensive fieldwork, explores the contemporary pop music scene in this little understood Southeast Asian country.

Burma's Pop Music Industry is the first book to explore the contemporary pop music industry in a country

that is little known or understood in the West. Based on years of fieldwork in Burma/Myanmar, Heather MacLachlan's work explores the ways in which aspiring musical artists are forging a place within the highly repressive social and political context that is Burma today. It deals sensitively with issues such as negotiating local and global styles, performance contexts and practices, and, more importantly, with ethical issues such as the anonymity of informants and the place of Western ethnomusicologists in countries outside the West. Drawn from interviews conducted from 2007 through 2009 with Burmese composers, performers, producers, concert promoters, journalists, recording engineers, radio station employees, music teachers, and censors in Yangon – Burma's largest city and the locus of all pop music production – *Burma's Pop Music Industry* represents a significant contribution both to popular music studies and to Southeast Asian studies.

Heather MacLachlan is assistant professor of music, University of Dayton.

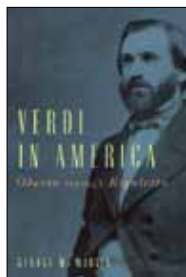
\$85.00/£55.00(s) November 2011
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15 b/w illus.; 234pp, 9 x 6 in, HB
Eastman/Rochester Studies in Ethnomusicology

 UNIVERSITY OF ROCHESTER PRESS

Verdi in America*Oberto through Rigoletto*

GEORGE W. MARTIN



A renowned Verdi authority offers here the often-astounding first history of how Verdi's early operas – including one of his great masterpieces, Rigoletto – made their way into America's musical life. The operas of Giuseppe Verdi stand at the center

of today's operatic repertoire, and have done so for more than a century. The story of how the reputation and wide appeal of these operas spread from Western Europe throughout the world has long needed to be told. This latest book by noted Verdi authority George W. Martin, *Verdi in America: Oberto through Rigoletto*, specifically details the changing fortunes of Verdi's early operas in the theaters and concert halls of the United States.

Among the important works whose fates Martin traces are *Nabucco*, *Attila*, *Ernani*, *Macbeth* (in its original version), *Luisa Miller*, and one of Verdi's immortal masterpieces: *Rigoletto*, denounced in 1860 as the epitome of immorality.

Martin also explores the astonishing revival of many of these operas in the 1940s and onward (including *Macbeth* in its revised version of 1865), and the first American productions-sometimes in small opera houses outside the main circuit-of some Verdi operas that had never previously managed to cross the Atlantic. Extensive quotations from newspaper reviews testify to the eventual triumph of these remarkable works. They also reveal the crucial shifts in tastes and expectations that have occurred from Verdi's day to our own.

Independent scholar George W. Martin is the author of several books on Italian opera, including *Verdi, His Music, Life and Times*, *Verdi at the Golden Gate: Opera and San Francisco in the Golden Rush Years*, and *Aspects of Verdi*.

\$75.00/£40.00(s) September 2011
978 1 58046 388 1

66 b/w illus.; 494pp, 9 x 6 in, HB
Eastman Studies in Music

 UNIVERSITY OF ROCHESTER PRESS

The Björling Sound

The Recorded Legacy

STEPHEN HASTINGS



The first detailed examination of the vocal and interpretive artistry of the great Jussi Björling, often dubbed "the world's most musical tenor."

A half century after his death in 1960, Swedish tenor Jussi Björling remains one of the most

beloved singers in the world. He spent forty-five of his forty-nine years performing in public, rapidly conquering opera house and concert stages on both sides of the Atlantic. Along the way, he left a vast recorded legacy that continues to enchant lovers of vocal music and inspire young singers. In this ground-breaking book, Stephen Hastings analyzes 445 of the great tenor's recordings, comparing them with the output of ninety-nine other tenors, from Caruso to Alagna. The repertoire ranges from brief art songs by Schubert and Sibelius to entire opera recordings – some made in the studio, others captured "live." What emerges is a richly stratified portrait of this most musical of singers. As Hastings's comparisons demonstrate, Björling left his unique imprint on almost all the scores he sang, combining a perennial freshness of approach with the richly inflected phrasing made possible by a perfectly honed technique.

Born in London and educated in Oxford, Stephen Hastings has been the Milan correspondent of *Opera News* since 1991 and editor-in-chief of the Italian monthly *Musica* for the past twelve years.

\$49.95/£30.00(s) May 2012

978 1 58046 406 2

20 b/w illus.; 438pp, 9 x 6 in, HB

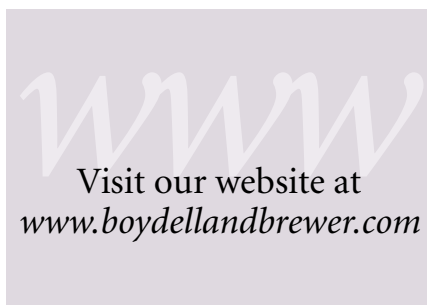
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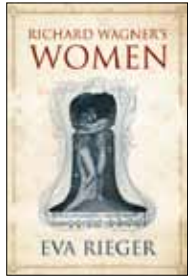
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Richard Wagner's Women

EVA RIEGER



A well-researched and exhaustive analysis of the role of women in Wagner's operas.

Richard Wagner's music contains some of the most powerful portrayals of emotions in all opera, particularly love. Eva Rieger presents a new picture of the composer,

showing how the women at his side inspired him and how closely his life and art intertwined. We follow Wagner's restless hunt for the 'ideal woman', her appointed task being to give him shelter, warmth, inspiration, adventure and redemption, all in one. He could hardly have desired anything more contradictory, and this is reflected in the female characters of his operas. They are all in some way torn, faltering between their own desire for self-realization and the societal constraints that impel them to sacrifice themselves for their men.

Rieger bids farewell to essentialist, naturalized notions of femininity and masculinity. Her investigations are both comprehensive and convincing, for she avoids the pitfalls of imposing extraneous interpretation, instead focussing keenly on the music itself.

EVA RIEGER is Professor Emeritus in Historical Musicology at the University of Bremen and lives in the principality of Liechtenstein.

\$50.00/£30.00(s) October 2011

978 1 84383 685 8

12 b/w illus.; 248pp, 23.4 x 15.6 cm, (9 x 6 in), HB

B BOYDELL PRESS

OF RELATED INTEREST

Wagner and Venice

JOHN W. BARKER

Explores Wagner's lengthy stays in Venice, his death there, and the meaning of his works – and his death – for that great city and its mystique.

John Barker here traces patterns of Wagner's visits to Venice during his lifetime, considers what the city came to mean to Wagner, and investigates the details surrounding his death. Barker also examines how Venice viewed Wagner, by analyzing the landmark presentation of Wagner's Ring cycle two months after the composer's death, and by considering Venice's subsequent extensive Wagner celebrations and commemorations. Those already familiar with Wagner's life will find new information about, and insights into, the man and his career, while simultaneously discovering a neglected corner of Italian and Venetian cultural history.

\$65.00/£35.00(s) December 2008

978 1 58046 288 4

47 b/w illus.; 456pp, 9 x 6 in, HB
Eastman Studies in Music

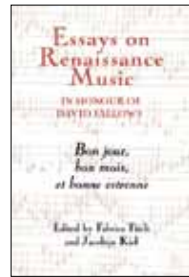
R UNIVERSITY OF ROCHESTER PRESS

Essays on Renaissance Music in Honour of David Fallows

Bon jour, bon mois et bonne estrenne

Edited by FABRICE FITCH

& JACOBIJN KIEL



New articles on du Fay and Desprez, on sacred and secular music, and reception history, form a fitting tribute to one of the field's foremost scholars.

This volume celebrates the work of David Fallows, one of the most influential scholars in

the field of medieval and Renaissance music. It draws together articles by scholars from around the world, focusing on key topics to which Fallows has contributed significantly: the life and works of Guillaume Du Fay and of Josquin Desprez, archival studies and biography, sacred and secular music of the late mediaeval and Renaissance period, and reception history. Studies include major archival discoveries concerning the identity of the composer Fremin Caron; a reconsideration of the authorship of works within the Josquin canon, notably *Mille regretz* and *Absalon fili mi*; a fresh look at key works from Du Fay's youth and early maturity; accounts of newly discovered sources and works; and an appraisal of David Fallows' contribution to the early music performance movement by Christopher Page, former director of Gothic Voices. The collection also includes two newly published compositions dedicated to the honorand.

Contributors: Rob C. Wegman, Jane Alden, Bonnie J. Blackburn, Honey Meconi, Gianluca D'Agostino, Andrew Kirkman, Jaap van Benthem, Margaret Bent, James Haar, Alenjandro Enrique Planchart, Jesse Rodin, Lorenz Welker, Kinuho Endo, Joshua Rifkin, Thomas Schmidt-Beste, Richard Sherr, Peter Wright, Fabrice Fitch, Tess Knighton, Warwick Edwards, Adam Knight Gilbert, Markus Jans, Oliver Neighbour, Anthony Rooley, Keith Polk, John Milsom, Jeffrey J. Dean, Eric Jas, Peter Gülke, Iain Fenlon, Barbara Haggh, Dagmar Hoffmann-Axthelm, Leofranc Holford-Strevens, Andrea Lindmayr-Brandl, Esperanza Rodríguez-García, Eugene Schreurs, Reinhard Strohm. Fabrice Fitch teaches at the Royal Northern College of Music; Jacobijn Kiel is an independent scholar.

\$95.00/£55.00(s) July 2011

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24 b/w illus.; 448pp, 23.4 x 15.6 cm, (9 x 6 in), HB
Studies in Medieval and Renaissance Music

B BOYDELL PRESS

Music and Ceremony at the Court of Charles V

The *Capilla Flamenca* and the Art of Political Promotion

MARY TIFFANY FERER



Shows how Charles V used music and ritual to reinforce his image and status as the most important and powerful sovereign in Europe.

The presentation of Charles V as universal monarch, defender of the faith, magnanimous

peacemaker, and reborn Roman Emperor became the mission of artists, poets, and chroniclers, who shaped contemporary perceptions of him and engaged in his political promotion. Music was equally essential to the making of his image, as this book shows. It reconstructs musical life at his court, by examining the compositions which emanated from it, the ordinances prescribing its rituals and ceremonies, and his prestigious chapel, which reflected his power and influence.

Mary TIFFANY Ferer is Associate Professor at the College of Creative Arts, West Virginia University.

A major contribution, offering new documentary material and bringing together the widely dispersed information on the music composed to mark the major events of Charles's life. It offers a very useful insight into music as one of many elements that served to convey the notion of the emperor-monarch in the Renaissance. TESS KNIGHTON

\$90.00/£50.00(s) March 2012

978 1 84383 699 5

4 b/w illus.; 256pp, 23.4 x 15.6 cm, (9 x 6 in), HB
Studies in Medieval and Renaissance Music

B BOYDELL PRESS

STILL AVAILABLE

Juan Esquivel: A Master of Sacred Music during the Spanish Golden Age

CLIVE WALKLEY

First study of Juan Esquivel, a highly significant figure in Spanish musical life in the late sixteenth and early seventeenth centuries.

[T]his is a book designed to promote interest in and widen knowledge of Spanish renaissance music in general and Juan Esquivel Barahona in particular. [...] a useful addition to the reference shelves.

THE CONSORT

\$95.00/£55.00(s) November 2010

978 1 84383 587 5

7 b/w illus.; 286pp, 23.4 x 15.6 cm, (9 x 6 in), HB
Studies in Medieval and Renaissance Music

B BOYDELL PRESS

The Vivaldi Compendium

MICHAEL TALBOT



The Vivaldi Compendium represents the latest in Vivaldi research, drawing on the author's close involvement with Vivaldi and Venetian music over four decades.

The Vivaldi Compendium will serve as the most

reliable and up-to-date source of quick reference on the composer Antonio Vivaldi and his music. This takes the form of a dictionary listing persons, places, musical works and many other topics connected with Vivaldi; its alphabetically arranged entries are copiously cross-referenced so as to guide the reader towards related topics. *The Vivaldi Compendium* also provides a gateway to further reading. This is achieved via an extensive bibliography, to which reference is made in most of the dictionary entries. These two sections are complemented by an article-length biography of the composer and a carefully organized list of his works.

Knowledge about Vivaldi and his music is still advancing at an incredible rate – many discoveries occurred while the book was in preparation – and every effort has been made to ensure that *The Vivaldi Compendium* represents the latest in Vivaldi research, drawing on the author's close involvement with Vivaldi and Venetian music over four decades.

MICHAEL TALBOT is Emeritus Professor of Music at the University of Liverpool and a Fellow of the British Academy. He is known internationally for his studies of late-baroque Italian music, which include recent books on Vivaldi's chamber cantatas (2003) and the same composer's fugal writing (2007).

[Talbot] is, at least as far as the Anglophone world is concerned, THE expert. ... I am sure that I will consult the Compendium frequently.

EARLY MUSIC REVIEW

The Vivaldi Compendium is an extremely useful encyclopaedia [...] All the subject matter is dealt with in a scholarly and expert way. It will provide the reader with an exhaustive and informative one-stop source for Vivaldi's life, music and world. The production of The Vivaldi Compendium, too, is well up to Boydell's high standards [...] For Vivaldi collectors and specialists The Vivaldi Compendium is almost a required item. Its scope exceeds anything otherwise currently available and is managed extremely well by an expert. Strongly recommended.

CLASSICAL.NET

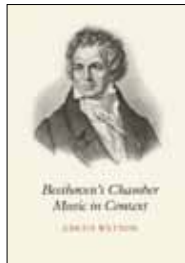
\$90.00/£50.00(s) July 2011
978 1 84383 670 4
16 b/w illus.; 270pp, 23.4 x 15.6 cm, (9 x 6 in), HB

B BOYDELL PRESS

NEW IN PAPERBACK

Beethoven's Chamber Music in Context

ANGUS WATSON



This comprehensive survey shows how the larger scale works relate to Beethoven's chamber music and how the composer evolved an increasing freedom of form.

Watson provides professional and amateur musicians, and music

lovers generally, with a complete survey of Beethoven's chamber music and the background to each individual work – the loyalty of patrons, musicians and friends on the one hand; increasing deafness and uncertain health on the other. Attention is paid to the influence of such large-scale compositions as the *Eroica* Symphony and *Fidelio* on the chamber music of his middle years and the *Missa Solemnis* and the Ninth Symphony on his late quartets. The author examines Beethoven's ever-increasing freedom of form – largely a result of his mastery of improvisation and a powerful symbol of the fusion of classical discipline with the subversive spirit of romantic adventure which characterises his mature music.

Beethoven's friends were not shy about asking him what his music meant, or what inspired him, and it is clear that he attached the greatest importance to the words he used when describing the character of his compositions. 'The tempo is more like the body,' he wrote when commending Malzel's invention of the metronome, 'but these indications of character certainly refer to the spirit.'

ANGUS WATSON, a violinist and conductor, has been Director of Music at Stowe School, Winchester College and Wells Cathedral School, one of Britain's specialist music schools. From 1984-1989 he was Dean of Music at the newly founded Hong Kong Academy for Performing Arts.

Angus Watson, himself a professional string-player, has [...] written an excellent book on Beethoven's complete chamber music. [...] Watson writes very well indeed, perceptively, without a hint of dryness, and aided by a generous number of music examples. [...] This book deserves a whole-hearted recommendation. CLASSICAL MUSIC

Beethoven's Chamber Music in Context [...] is an excellent, comprehensive, authoritative and extremely enjoyable study of a subject about which most readers are sure to emerge better informed for reading the book. Musicians, listeners and even those interested in artistic endeavour in general [...] will all find the book rewarding. ... [It's] likely to remain standard for some long time. CLASSICAL.NET

\$29.95/£17.99 April 2012
978 1 84383 716 9
318pp, 23.4 x 15.6 cm, (9 x 6 in), PB

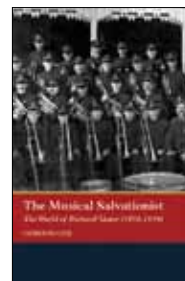
\$80.00/£45.00(s) November 2010
978 1 84383 577 6
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The Musical Salvationist

The World of Richard Slater (1854-1939), 'Father of Salvation Army Music'

GORDON COX



The Musical Salvationist frames the Salvation Army's contribution to British musical life through the life story of composer, arranger and musical editor Richard Slater (1854-1939), popularly known as the 'Father of Salvation Army Music', drawing on his detailed hand-written diaries.

This book focuses upon the significant contribution of the Salvation Army to British musical life from the late Victorian era until the outbreak of the Second World War in 1939. It demonstrates links between the Army's music-making and working class popular culture, education and religion.

Richard Slater (1854-1939) worked in the Army's Musical Department from 1883 until his retirement in 1913. His detailed hand-written diaries reveal new information about his background before he became a Salvationist at the age of 28. He then worked as the principal Salvationist composer, arranger and musical editor of the period and had contact with William Booth, the Army's Founder, who rejoiced in 'robbing the devil of his choice tunes'; George Bernard Shaw who wrote a penetrating critique of a band festival in 1905; and Eric Ball who was to become one of the Army's finest composers. The book illuminates rarely explored aspects of a vibrant British musical tradition, and its adaptation to international contexts. Foreword by Dr Ray Steadman-Allen. GORDON COX is a former Senior Lecturer in Music Education, University of Reading.

\$90.00/£50.00(s) November 2011
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9 b/w illus.; 234pp, 23.4 x 15.6, (9 x 6 in), HB
Music in Britain, 1600-1900

B BOYDELL PRESS

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Music in 1853

The Biography of a Year

HUGH MACDONALD



This book is a close chronicle of an important year in the history of music. 1853 represents a shift in musical scenery, from the world of the innocent Romanticism of Berlioz and Schumann to the more potent musical politics

of Wagner and his antidote, Brahms.

Why 1853? For many leading composers this year brought far-reaching changes in their lives: Brahms emerged from obscurity to celebrity, Schumann ceased to be an active composer, and both Berlioz and Wagner became active again after long silences. By limiting the perspective to a single year yet extending it to a group of musicians, their constant interconnections become the central motif: Brahms meets Berlioz and Liszt as well as Schumann; Liszt is a constant link in every chain; Joachim is close to all of them. No one composer is at the centre of the story, but a network of musicians spreads across the map of Europe from London and Paris to Leipzig and Zurich.

Music in 1853 shows how musicians were now more closely connected than ever, from the constant exchange of letters and the rapidly expanding railway network. The book links geography and events to show how international the European musical scene had become, and how the celebrities of the day were seen and perceived by audiences and critics. A larger picture emerges of a shift in musical scenery, from the world of the innocent Romanticism of Berlioz and Schumann to the more potent musical politics of Wagner, and of his antidote (as many saw him), Brahms.

HUGH MACDONALD is Distinguished Professor of Music at Washington University, St Louis.

\$45.00/£25.00(s) June 2012
978 1 84383 718 3

30 b/w illus.; 256pp, 23.4 x 15.6 cm, (9 x 6 in), HB

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BY THE SAME AUTHOR

Beethoven's Century

Essays on Composers and Themes

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Macdonald's curiosity is boundless [...] and he satisfies it with unfailing scholarship and wit. [...] Depth of thought and high critical intelligence [...] mark all these essays, and make them an invigorating read. OPERA

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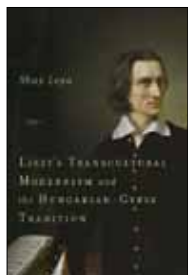
4 b/w illus.; 272pp, 9 x 6 in, HB

Eastman Studies in Music

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Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition

SHAY LOYA



The first thorough study of Liszt's use of the musical style associated with the Hungarian Roma ("Gypsies") in his renowned Hungarian Rhapsodies and less overtly Hungarian works.

Some of Franz Liszt's most renowned pieces –

most famously his Hungarian Rhapsodies – are written in a nineteenth-century Hungarian style known as *verbunkos*. Closely associated with the virtuosic playing tradition of the Hungarian-Gypsy band, the meaning and uses of this style in Liszt's music have been widely taken for granted and presented as straightforward. Taking a novel transcultural approach to nineteenth-century modernism, Shay Loya presents a series of critiques and sensitive music analyses that demonstrate how the *verbunkos* idiom, rich and artful in itself, interacted in a myriad of ways with Liszt's multiple cultural identities, compositional techniques, and modernist aesthetics. Even supposedly familiar works, such as the above mentioned Rhapsodies, emerge in a new light, and more startlingly, we find out how the idiom inhabits and shapes works that bear no outward marks of nationality or ethnicity. Particularly surprising is its role in the famously enigmatic compositions of Liszt's old age, such as *Nuages gris* and *Bagatelle sans tonalité*.

Shay Loya received his PhD at King's College London in 2006, has taught at University of Durham, and has published extensively on Liszt and his music.

\$85.00/£55.00(s) December 2011

978 1 58046 323 2

360pp, 9 x 6 in, HB

Eastman Studies in Music

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Jean Sibelius

TOMI MÄKELÄ



Mäkelä's study synthesizes German, Nordic and Anglo-American work on Sibelius into a coherent critic narrative.

This acclaimed study, available in English for the first time, looks at the music of Jean Sibelius in its biographical context.

Myths have surrounded Sibelius (1865-1957) and his work, for more than 100 years, often diverting attention away from his creative output. Drawing on many unpublished sources, Mäkelä's study leads us back to Sibelius as a musician and a 'poet' of universal validity.

Chapters examine the composer's creativity, inspiration, influence, aspects of genre, as well as the relationship of the artist with nature and homeland.

TOMI MÄKELÄ is the author of several books and essays on Finnish music, Romanticism, and Western modernism. From 1996-2008 he was professor of music in Magdeburg. He is professor of music at the Martin Luther University of Halle-Wittenberg.

\$90.00/£50.00(s) October 2011

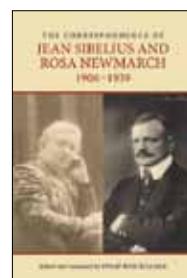
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The Correspondence of Jean Sibelius and Rosa Newmarch, 1906-1939

Edited by PHILIP ROSS BULLOCK



This edition provides the full set of letters in English translation. It will be complemented by making the letters available online in their original language.

The role played by Rosa Newmarch in popularizing the music of Jean Sibelius is routinely

mentioned in studies of the composer and in surveys of early-twentieth-century British musical life. This book traces a friendship documented in over 130 letters currently in the National Archives of Finland which cover the entire period of their relationship. The correspondence reveals the intense friendship between Sibelius and Newmarch, sheds light on musical life in Britain, and provides some of Sibelius's most intimate commentary on his own works, as well as on those of other composers.

PHILIP ROSS BULLOCK is University Lecturer in Russian at the University of Oxford, and Tutor and Fellow at Wadham College, Oxford.

\$90.00/£50.00(s) October 2011

978 1 84383 683 4

11 b/w illus.; 294pp, 23.4 x 15.6 cm, (9 x 6 in), HB

BOYDELL PRESS

György Ligeti

Of Foreign Lands and Strange Sounds

Edited by LOUISE DUCHESNEAU
& WOLFGANG MARX



The combination of new insights into Ligeti by people who knew him with new analytical approaches will make this a core publication not only for Ligeti scholars, but also for readers interested in post-war music history and in Hungarian

culture.

György Ligeti: Of Foreign Lands and Strange Sounds offers a new assessment of a composer whose constant exploration of new sound worlds – based on the musics of different cultures and ages – contributed in crucial ways to making him one of the most important musical voices of the last 50 years. The book combines texts by former students, colleagues and friends, who reflect on different and so far unknown aspects of Ligeti's persona, with new musicological interpretations of his style and several of his main works.

Among the contributors are some of the most eminent Ligeti scholars, including Richard Steinitz and Paul Griffiths. Louise Duchesneau, Ligeti's assistant of over 20 years, acts not only as contributor but also as co-editor of the volume. Many of the musicological chapters are based on studies of Ligeti's sketches, which are now housed by the Paul Sacher Foundation in Basle and were made available for research only recently. Two close collaborators representing disciplines which deeply interested Ligeti – Heinz-Otto Peitgen (a mathematician who introduced Ligeti to fractal geometry, which influenced many of his works since 1985) and Simha Arom (an ethnomusicologist who acquainted Ligeti with the complex rhythmic patterns of the music of Sub-Saharan Africa) – also reflect on the composer for the very first time in writing. The combination of new insights into Ligeti by people who knew him with new analytical approaches will make this a core publication not only for Ligeti scholars, but also for readers interested in music of the second half of the twentieth century and in Hungarian culture.

Contributors: Simha Arom, Jonathan W. Bernard, Ciarn Crilly, Louise Duchesneau, Benjamin Dwyer, Tiborc Fazekas, Paul Griffiths, Ildiká Minda-Fazekas, Wolfgang Marx, Heinz-Otto Peitgen, Friedemann Sallis, Wolfgang-Andreas Schultz, Manfred Stahnke, Richard Steinitz. WOLFGANG MARX is Lecturer in Music, University College Dublin. LOUISE DUCHESNEAU has been assistant to Ligeti for 20 years.

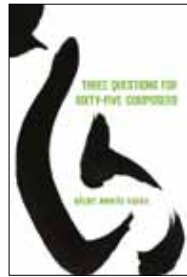
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RECENTLY RELEASED

Three Questions for Sixty-Five Composers

BÁLINT ANDRÁS VARGA



Master interviewer Bálint András Varga poses three probing questions to renowned contemporary composers.

Do today's composers draw inspiration from life experiences or from, say, the natural world? What influences, past and

present, have influenced recent composers? How essential is it for a composer to develop a personal style, and when does this degenerate into self-repetition?

In this pathbreaking book, Bálint András Varga puts these three questions to such renowned composers as Luciano Berio, Pierre Boulez, Alberto Ginastera, Sofia Gubaidulina, Hans Werner Henze, Helmut Lachenmann, György Ligeti, Witold Lutoslawski, Luigi Nono, Krzysztof Penderecki, Wolfgang Rihm, Karlheinz Stockhausen, Toru Takemitsu, and Iannis Xenakis. Varga's sensitive English renderings capture the subtleties of their sometimes confident, sometimes hesitant, answers.

All statements from English-speaking composers – such as Milton Babbitt, John Cage, Elliott Carter, Sir Peter Maxwell Davies, Morton Feldman, Lukas Foss, Steve Reich, Gunther Schuller, and Sir Michael Tippett – consist of the composers' own carefully chosen words.

The responses vary greatly in length and complexity ... [but] the variety, together with the lucidity of the responses, makes for a more engaging read. ... One of the more thought-provoking books on modern music.

CLASSICAL MUSIC [TOBY DELLER]

Typical of Bálint András Varga to elicit such a multiplicity of responses to three deceptively simple questions. Necessary reading for all who care about the music of our time. SIR SIMON RATTLE

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Eastman Studies in Music

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György Kurtág

Three Interviews and Ligeti Homages

BÁLINT ANDRÁS VARGA

Uniquely revealing interviews with one of the world's greatest living composers.

\$75.00/£40.00(s) November 2009
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15 b/w illus.; 186pp, 9 x 6 in, HB
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Music and Soviet Power, 1917-1932

MARINA FROLOVA-WALKER & JONATHAN WALKER

This is documentary history at its best: mostly never before translated sources, expert editorial selection and commentary; the substantive editorial matter ensures that this volume can be used as reference work and historical account alike.

The October Revolution of 1917 tore the fabric of Russian musical life: institutions collapsed, and leading composers emigrated or fell into silence. But in 1932, at the outset of the 'socialist realist' period, a new Sovietized music culture was emerging. Between these two dates lies a turbulent period of change which this book charts year by year. It sheds light on the vicious power struggles and ideological wars, the birth of new aesthetic credos, and the slow but inexorable increase of Party and state control over music, in the opera houses, the concert halls, the workers' clubs, and on the streets.

The book not only provides a detailed and nuanced depiction of the early Soviet musical landscape, but brings it to life by giving voice to the leading actors and commentators of the day. The vibrant public discourse on music is presented through a selection of press articles, reviews and manifestos, all supplied with ample commentary. These myriad sources offer a new context for our understanding of Shostakovich, Prokofiev and Myaskovsky, while also showing how Western music was received in the USSR. This, however, is only half the story. The other half emerges from the private dimension of this cultural upheaval, traced through the letters, diaries and memoirs left by composers and other major players in the music world. These materials address the beliefs, motivations and actions of the Russian musical intelligentsia during the painful period of their adjustment to the changing demands of the new state.

While following the twists and turns of official policies on music, the authors also offer their own explanations for the outcomes. The book offers unprecedented access to primary sources that have been unavailable in English, or which lay unknown on archival shelves. *Music and Soviet Power* offers cultural history told through documents – both colourful and representative – with an extensive commentary and annotation throughout.

MARINA FROLOVA-WALKER is Reader in Music History at the University of Cambridge and Fellow of Clare College, Cambridge.

JONATHAN WALKER, who has a PhD in Musicology, is a freelance writer, teacher and pianist

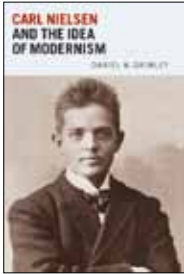
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384pp, 23.4 x 15.6 cm, (9 x 6 in), HB

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STILL AVAILABLE

Carl Nielsen and the Idea of Modernism

DANIEL M. GRIMLEY



A critical re-evaluation of the music of Carl Nielsen which examines its context and relationship to musical modernism.

Carl Nielsen (1865-1931) is one of the most playful, life-affirming and awkward voices in twentieth-century

music. His work resists easy stylistic categorisation or containment, yet its melodic richness and harmonic vitality are immediately appealing and engaging. Nielsen's symphonies, concertos and operas are an increasingly prominent feature of the international repertoire, and his songs remain perennially popular at home in Denmark. But his work has only rarely attracted sustained critical attention within the scholarly community; he remains arguably the most underrated composer of his international generation.

This book offers a critical re-evaluation of Carl Nielsen's music and his rich literary and artistic contexts. Drawing extensively on contemporary writing and criticism, as well as the research of the newly completed *Carl Nielsen Edition*, the book presents a series of case studies centred on key works in Carl Nielsen's output, particularly his comic opera *Maskarade*, the Third Symphony (*Sinfonia Espansiva*), and his final symphony, the *Sinfonia Semplice*. Topics covered include his relationship with symbolism and fin-de-siècle decadence, vitalism, counterpoint, and the Danish landscape. Running throughout the book is a critical engagement with the idea of musical modernism – a term which, for Nielsen, was fraught with anxiety and yet provided a constant creative stimulus.

DANIEL M. GRIMLEY holds a University Lectureship in Music at Oxford, and is the Tutorial Fellow in Music at Merton College and Lecturer in Music, Landscape at University College. His previous books include *Grieg: Music, Landscape and Norwegian Identity* (Boydell, 2006) and the *Cambridge Companion to Sibelius* (Cambridge University Press, 2004).

Grimley has given us provocative and stimulating new guidelines for understanding Nielsen, not as a marginal figure, but as one very much a part of a cultural generation deeply involved in aesthetic change and renewal. AMERICAN RECORD GUIDE

The book presents some fascinating source material that will interest anyone [...] who believes Nielsen to be one of the truly distinctive geniuses of latter-day symphonic writing. CLASSICAL MUSIC

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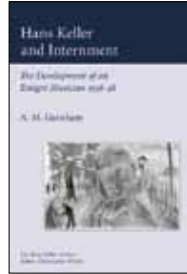
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Hans Keller and Internment

The Development of an Emigré Musician

ALISON GARNHAM;

Edited by CHRISTOPHER WINTLE



The story of influential music critic, Hans Keller's months in British internment camps in 1940 and its effect on his intellectual development.

This book sets the story of Hans Keller's internment and traces its remarkable effects in the decade

following his release as he gradually found his niche in London life. It includes several important texts, including that of his famous broadcast on the *Kristallnacht*, 'Vienna 1938', a selection of poignant letters from his two camps and ends with a spirited memoir by Donald Mitchell of 'Hans Keller in the Early Years'. It is a remarkable and elegant contribution to our understanding both of Keller's development and of Britain in the 1940s.

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Stravinsky the Music-Maker is the third incarnation of a book that has been greeted with superlatives on each previous appearance. Hans Keller and Milein Cosman collaborated down the decades of their married life, Keller's pen analysing music, Cosman's catching its makers at work. Stravinsky was a source of fascination for them both, and their *Stravinsky at Rehearsal* appeared in 1962, to be expanded, two decades later, as *Stravinsky Seen and Heard*. *Stravinsky the Music-Maker* offers the most generous compilation of their work yet: it includes Keller's complete articles on Stravinsky, written between 1954 and 1980, and augments Cosman's celebrated prints and drawings with a number not previously published. The introduction, by the composer Hugh Wood, sites the Keller-Cosman partnership in the framework of the British musical life they enriched.

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The 121 letters collected in this book document Martinu's life in his own words, beginning as a student in Prague and Paris, following his flight from Nazi-occupied France and charting his triumphs in American exile; the last letter is dated shortly before his death in 1959. They are addressed to his family and friends back home in the village of Policka, on the Czech-Moravian border. Kept at a distance by the Nazi occupation and then by Communism, Martinu was never to return there but, in a letter to the mayor, written as a gesture of solidarity after August 1938, he proudly described himself as a 'native son who is far from his home but who constantly returns - if only in his thoughts - with gladness - to that dear land - the most beautiful on earth.'

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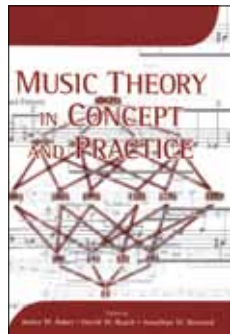
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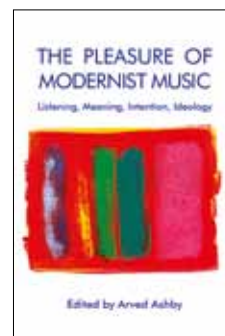
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