

# MUSIC



**2020**

**Leonard Bernstein  
and Washington, DC**  
Works, Politics,  
Performances

**Augusta Browne**  
The first  
comprehensive  
biography of  
an antebellum  
American woman  
composer

**Telemann  
Compendium**  
The first guide  
to research on  
Telemann in  
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A salute to the  
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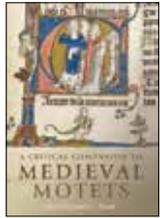
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Cover image: Leonard Bernstein on the White House lawn with the Presidential Scholars, June 10, 1964. Courtesy of the Leonard Bernstein Office and the White House Press Office.

## PREVIOUSLY ANNOUNCED

**A Critical Companion to Medieval Motets**

Edited by JARED C. HARTT



Motets constitute the most important polyphonic genre of the thirteenth and fourteenth centuries, intrinsically involved in its early development. This volume aims to provide a comprehensive guide to them, from a number of

different disciplines and perspectives. It addresses such crucial matters such as how the motet developed; the rich interplay of musical, poetic, and intertextual modes of meaning specific to the genre; and the changing social and historical circumstances surrounding motets in medieval France, England, and Italy.

JARED C. HARTT is Associate Professor of Music Theory at the Oberlin College Conservatory of Music.

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*Studies in Medieval and Renaissance Music*

BOYDELL PRESS

## NEW

**The Segovia Manuscript  
A European Musical  
Repertory in Spain, c.1500**Edited by WOLFGANG FUHRMANN  
& CRISTINA URCHUEGUA

The Segovia Manuscript (Cathedral of Segovia, Archivo Capítular) has puzzled musicologists ever since its rediscovery at the beginning of the twentieth century. It is unique: no other manuscript of the period transmits a comparable blend

of late fifteenth-century music consisting of 204 sacred works and vernacular pieces in Flemish, French, Italian, and Spanish. The essays here aim to treat every dimension of this fascinating source. New discoveries help date the manuscript and explain how it came to Segovia; particular attention is paid to the main scribe, now determined to be Flemish, and his relation with northern composers and repertory; and the vexed question of the conflicting attributions is considered afresh.

WOLFGANG FUHRMANN is Professor of Musicology at Leipzig University. CRISTINA URCHUEGUA is Professor of Musicology at the University of Bern.

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## NEW

**“Allegri’s Miserere” in  
the Sistine Chapel**

GRAHAM O’REILLY



The *Miserere* attributed to the Italian composer Gregorio Allegri (1582-1652) is one of the most popular, often performed and recorded choral pieces of late Renaissance/early Baroque music. This book is the first detailed account of this

iconic work’s performance history in the Sistine Chapel, in particular focussing on its heyday in the eighteenth and nineteenth centuries. Rather than looking at the *Miserere* as a work on paper, the key to its genesis – as this book reveals – can only be found in a performance context. The book concludes with a look at today’s performance practice. Appendices present key source transcriptions and two performance editions.

GRAHAM O’REILLY is founder and conductor of the French-based Ensemble William Byrd, which recorded the *Miserere* from a late Vatican manuscript in 2000.

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30 b/w illus.; 368pp, 23.4 x 15.6, HB

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## NEW

**The Harmonious Musick  
of John Jenkins**

Volume Two: The Fantasia-Suites

ANDREW ASHBEE

John Jenkins (1592–1678) was both the most prolific and the most esteemed of English composers in the fifty years or so between the death of Byrd and the rise of Purcell. During his long life he was employed as a resident musician in households of the nobility, where his duties would include the composing and copying of music. Although elderly, Jenkins briefly became a court musician to Charles II.

Jenkins’ preferred medium was instrumental music, and he came to maturity in the 1620s, when the consort fantasia of viols was in its prime. This book – the second in a two-volume study of Jenkins and his music – focuses on Jenkins’ prodigious output of fantasia-suites. It is profusely illustrated with music examples, and virtually every work receives individual comment.

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## PREVIOUSLY ANNOUNCED

**With Mornefull Musique  
Funeral Elegies in Early  
Modern England**

K. DAWN GRAPES



This book looks at the musical culture of death in early modern England. In particular, it examines musical funeral elegies and the people related to commemorative tribute – the departed, the composer, potential patrons, and friends

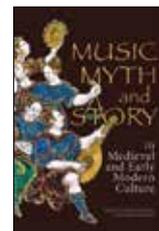
and family of the deceased – to determine the place these musical-poetic texts held in a society in which issues of death were discussed regularly, producing a constant, pervasive shadow over everyday life.

K. DAWN GRAPES is Assistant Professor of Music History at Colorado State University.

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*Music in Britain, 1600-2000*

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## PREVIOUSLY ANNOUNCED

**Music, Myth and Story in Medieval  
and Early Modern Culture**Edited by KATHERINE BUTLER  
& SAMANTHA BASSLER

Myths and stories offer a window onto medieval and early modern musical culture. Far from merely offering material for musical settings, authoritative tales from classical mythology, ancient history and the Bible were treated as foundations

for musical knowledge. Looking beyond the well-known figure of Orpheus, this collection explores the myriad stories that shaped not only musical thought, but also its styles, techniques, and practices during this period. It shows that music itself performed and created knowledge in ways parallel to myth, and worked in tandem with old and new tales to construct social, political, and philosophical views.

KATHERINE BUTLER is a senior lecturer in music at Northumbria University. SAMANTHA BASSLER is a musicologist of cultural studies, a teaching artist, and an adjunct professor in the New York metropolitan area.

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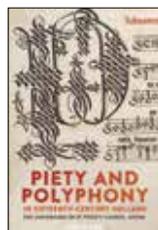
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PREVIOUSLY ANNOUNCED

**Piety and Polyphony in Sixteenth-Century Holland**

The Choirbooks of St Peter's Church, Leiden

ERIC JAS



The musical culture of the Low Countries in the early modern period was a flourishing one, apparent beyond the big cathedrals and monasteries, and reaching down to smaller parish churches. Unfortunately, very few manuscripts containing

the music have survived from the period, and what we know rests to a considerable extent on six music books preserved from St Peter's Church, Leiden. This volume presents a study of the books, putting them into a wider context, looking at their contents (including works by such composers as Josquin des Prez and Clemens non Papa), and showing how they were used. It also offers insights into the laity's involvement with music and the church at the time. ERIC JAS is a lecturer in music at the University of Utrecht.

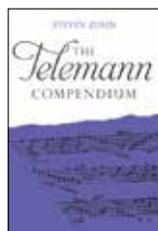
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NEW

**The Telemann Compendium**

STEVEN ZOHN



The *Telemann Compendium* is the first guide to research on the composer in any language. Although the scholarly 'Telemann Renaissance' is now a half-century old, there has never been a book intended to serve as a gateway for

further study and the field of Telemann studies has been slow to develop in the English-speaking world. And yet the veritable explosion of performances, both live and recorded, of the composer's music in recent decades has won him an ever-increasing following among musicians and concert-goers worldwide. As with other books in the *Composer Compendia* series, the book includes a brief biography, dictionary, works-list, and selective bibliography.

STEVEN ZOHN is Laura Carnell Professor of Music History at Temple University.

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**Music for St Cecilia's Day**

From Purcell to Handel

BRYAN WHITE



This book examines the social, cultural and religious significance of celebrations of St Cecilia's Day in the British Isles and explores the music and poetry that originated from them. The annual feasts of the Musical Society are analysed in detail, as is the role they played in the development of the ode.

The book also considers how advances in musical culture in London were imitated in the provinces, and provides a detailed discussion of the variety of Cecilian celebrations held at provincial centres throughout the British Isles.

BRYAN WHITE is Senior Lecturer in Music at the University of Leeds.

*A fascinating account of British music seen through the prism of compositions written specifically to celebrate the feast of the patroness of music St Cecilia . . . exemplary scholarship . . . that will enhance the bookshelves of any interested reader.*

BRITISH MUSIC SOCIETY  
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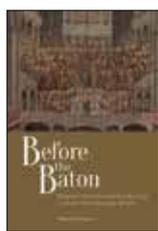
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NEW

**Before the Baton**

Musical Direction and Conducting in Stuart and Georgian Britain

PETER HOLMAN



The focus of this book is on direction in two strands of music making in Stuart and Georgian Britain: choral music from Restoration cathedrals to the oratorio tradition deriving from Handel, and music in the theatre from the Jacobean

masque to nineteenth-century opera. Part social and musical history based on new research into surviving performing material, documentary sources and visual evidence, and part polemic intended to question the use of modern baton conducting in pre-nineteenth-century music, *Before the Baton* throws new light on many hitherto dark areas, though the heart of the book is an extended discussion of the evidence relating to Handel's operas, oratorios and choral music.

PETER HOLMAN is Emeritus Professor of Historical Musicology at Leeds University.

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NEW

**Bach and Mozart**

Essays on the Enigma of Genius

ROBERT L. MARSHALL



The essays in this volume, by one of America's leading authorities on Bach and Mozart, serve a single objective: to promote a deeper understanding of those two great composers both as supremely gifted creators and as human

beings. After a preliminary historiographical contemplation of the "Century of Bach and Mozart," fifteen numbered chapters follow in roughly chronological succession. Among the issues addressed: the artistic consequences of Bach's orphanhood, his relationship to Martin Luther, his attitude toward Jews, his relationship to his sons, the stages of his stylistic development, and his position in the history of music; and, moving to Mozart, the composer's portrayal in *Amadeus*, his wit, his indebtedness to J. S. Bach, and aspects of his compositional process.

The volume concludes with a factually informed speculation about what Mozart is likely to have done and to have composed, had he lived on for another decade or more.

ROBERT L. MARSHALL is Sachar Professor of Music Emeritus, Brandeis University.

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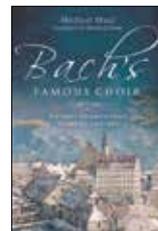
PREVIOUSLY ANNOUNCED

**Bach's Famous Choir**

The Saint Thomas School in Leipzig, 1212-1804

MICHAEL MAUL

Translated by RICHARD HOWE



The musical, social and political history of the renowned St Thomas School and Church.

MICHAEL MAUL is Senior Scholar at the Bach-Archiv Leipzig and lecturer in musicology at the universities of Leipzig/Halle. He is also the artistic director of the annual Leipzig Bach Festival.

*This is a book that was just aching to be written. Originally in German, at last we have the long-awaited English edition of it that sheds considerable light on a great institution which, by its existence, had been a catalyst for and source of musical creativity that had acquired a significant standing throughout Germany long before Bach arrived on the scene in 1723.* LONDON BACH SOCIETY

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NEW

## Organ-building in Georgian and Victorian England

The Work of Gray and Davison, 1772-1890

NICHOLAS THISTLETHWAITE



This book charts the firm's evolution from a typical instrument-making workshop of the mid-Georgian period into a Victorian organ factory. At the same time, it describes changes in musical taste and organ design and liturgical

use. Among other topics, the book discusses provincial music festivals, the town hall organ, domestic music-making and popular entertainment, the building of churches and the impact on church music of the Evangelical and Tractarian movements. It will appeal to organ aficionados interested in historical organ manufacturing, design and workshop practice as well as scholars of eighteenth- and nineteenth-century music and cultural historians.

NICHOLAS THISTLETHWAITE has written extensively on the history of the English organ and other aspects of English church music, and his book, *The Making of the Victorian Organ* (1990) is recognised as the standard work on the subject.

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Music in Britain, 1600-2000

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PREVIOUSLY ANNOUNCED

## Dedicating Music, 1785-1850

EMILY H. GREEN



The use of title page dedications in the late eighteenth- and early nineteenth-century marketplace for printed music reflects a changing financial and aesthetic landscape in which patronage

artistry surging. Title-page dedications designated written music as a noncommodifiable gift while presenting composers with opportunities for self-promotion. They also contributed to a new kind of branding by communicating composers' friendships and artistic allegiances. *Dedicating Music* considers dedications issued in print between 1785 and 1850 in sets of overlapping corpuses: offerings to peers, patrons, and friends, and dedications issued by publishers.

EMILY H. GREEN is Assistant Professor of Music at George Mason University.

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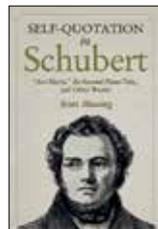
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NEW

## Self-Quotation in Schubert

"Ave Maria," the Second Piano Trio, and Other Works

SCOTT MESSING



Enthusiasts and experts have long relished Schubert's quotations of his own music. This study centers on a previously unidentified pairing: "Ave Maria," one of his most beloved songs, and the Piano Trio no. 2, a masterpiece that holds a

unique position in his career. Messing's *Self-Quotation in Schubert* interrogates the concept of self-quotation from the standpoints of terminology and authorial intent, and it demonstrates, for the first time, how Schubert's practice of self-quotation relates to prevailing practices in the late eighteenth and early nineteenth centuries. Messing goes on to analyze in detail the musical relationships between the two works and to investigate the circumstances that led Schubert to compose each of them.

SCOTT MESSING is Charles A. Dana Professor of Music Emeritus at Alma College.

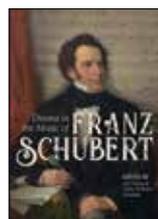
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Eastman Studies in Music

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PREVIOUSLY ANNOUNCED

## Drama in the Music of Franz Schubert

Edited by JOE DAVIES  
& JAMES WILLIAM SOBASKIE



This book provides a timely re-evaluation of Schubert's operatic works, while demonstrating previously unsuspected locations of dramatic innovation in his vocal and instrumental music. The volume draws on a range of critical approaches

and techniques, including semiotics, topic theory, literary criticism, narratology, and Schenkerian analysis, to situate Schubertian drama within its musical and cultural-historical context. In so doing, the study broadens the boundaries of what might be considered 'dramatic' within the composer's music and offers new perspectives for its analysis and interpretation.

JOE DAVIES is College Lecturer in Music at Lady Margaret Hall, University of Oxford.

JAMES WILLIAM SOBASKIE is Associate Professor of Music at Mississippi State University.

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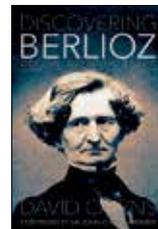
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NEW

## Discovering Berlioz

Essays, Reviews, Talks

DAVID CAIRNS



For the past half-century and more David Cairns has been one of the world's pre-eminent Berlioz scholars, translating Berlioz's freewheeling memoirs and writing a monumental biography of the composer that earned a procession of

awards. In *Discovering Berlioz*, Cairns presents nearly 40 essays from the past five decades that even now throw unexpected light on this most quixotic and profound of composers – firebrand and philosopher almost in the same breath.

These articles follow the chronology of Berlioz's life, examine the influences of his provincial childhood on his music, the revelations of Virgil, Gluck, Shakespeare and Beethoven, the tribulations of his professional life in Paris, and finally focus on the masterpiece that crowned Berlioz's difficult life, the operatic epic *Les Troyens*. *Discovering Berlioz* also charts the history of Berlioz reception: the composer who in the mid-twentieth century was regarded as an eccentric outsider is now seen as one of the most vital figures in the history of western music – a re-assessment for which David Cairns himself deserves much of the credit.

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NEW

## Liszt and Virtuosity

Edited by ROBERT DORAN

In the annals of music history, Franz Liszt has long dominated the discussion of virtuosity. This collection of new essays by an international group of preeminent scholars offers a reevaluation of the concept and practices of virtuosity in the works of Liszt and other major and lesser-known musical figures (including Czerny, Schubert, Paganini, Berlioz, Chopin, Brahms, Debussy, and Marie Jaëll). Set in the context of larger trends within music history, analysis, and performance studies, these wide-ranging explorations show the significance of Lisztian virtuosity for the music world today.

ROBERT DORAN is Professor of French and Comparative Literature at the University of Rochester and an affiliate faculty member in the Music Theory Department at the Eastman School of Music.

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PREVIOUSLY ANNOUNCED

**Liszt's Representation of Instrumental Sounds on the Piano**

Colors in Black and White

HYUN JOO KIM



This book provides a comprehensive survey of Liszt's reworking of instrumental colors and idiomatic gestures. It relates Liszt's sonic reproductions to the widespread nineteenth-century interest in visual-art reproduction. Hyun Joo Kim

illustrates Liszt's diverse approaches to the integrity of the music in a detailed, insightful, and vivid manner through close study of his arrangements of Beethoven's symphonies and Rossini's *Guillaume Tell* Overture, his two-piano arrangements of his own symphonic poems such as *Mazepa* and *Hunnenschlacht*, and his Hungarian Rhapsodies.

HYUN JOO KIM holds a PhD from Indiana University and is an independent scholar in Seoul, South Korea.

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3 b/w illus.; 238pp, 9 x 6, HB  
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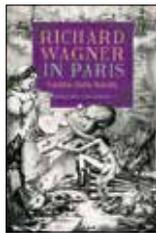
UNIVERSITY OF ROCHESTER PRESS

NEW

**Richard Wagner in Paris**

Translation, Identity, Modernity

JEREMY COLEMAN



Friedrich Nietzsche more than once claimed that Wagner's only true home was Paris. This book is the first major study to trace Wagner's relationship with Paris from his first sojourn there (1839-1842) to the Paris *Tannhäuser* (1861). How did

Wagner's experiences in Paris influence his works and social character? And how does his sometime desire for recognition by the French cultural establishment square with his German national identity and with the related idea of a universally valid art? Through an examination of previously neglected source materials, the book engages with ideas in the so-called 'Wagner debate' as an ongoing philosophical project that tries to come to terms with the composer's Germanness.

JEREMY COLEMAN gained his PhD from King's College London and is a Teaching Fellow in Music at the University of Aberdeen.

\$90.00/£50.00(s) October 2019  
978 1 78327 442 0, library e-book 978 1 78744 589 5  
1 b/w illus.; 219pp, 23.4 x 15.6, HB

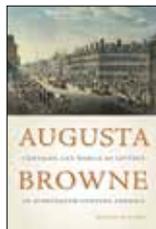
BOYDELL PRESS

NEW

**Augusta Browne**

Composer and Woman of Letters in Nineteenth-Century America

BONNY MILLER



Augusta Browne's five-decade career in music and letters reveals a gifted composer and author. Hailed as "one of the most prolific women composers in the USA before 1870," Augusta Browne Garrett (c. 1820-1882) was also a dedicated music

educator and music journalist. The Americanness of her story resounds across the decades: an earnest little girl growing up amidst a troubled family business; a young professor of music who burst onto the New York City musical scene; and an entrepreneur who resolutely sought publication of her music and prose to her final day. In this book, author Bonny Miller presents Browne's unfamiliar story, assesses her musical works, and describes her literary publications.

BONNY H. MILLER is a pianist and independent scholar who has taught at universities in Georgia, Florida, Louisiana, and Virginia.

\$125.00/£95.00(s) May 2020  
978 1 58046 972 2  
20 b/w illus.; 427pp, 9 x 6, HB  
Eastman Studies in Music

UNIVERSITY OF ROCHESTER PRESS

NEW

**Brahms's A German Requiem**

Reconsidering Its Biblical, Historical, and Musical Contexts

R. ALLEN LOTT



Despite its entirely biblical text, Brahms's *A German Requiem* is widely considered to espouse a theologically universal view. Lott systematically documents the Requiem's early performance history, critical reception, and musical style, revealing

that the work was widely regarded as a Christian and, indeed, a specifically Protestant one. Lott also explains how a knowledge of the biblical context of Brahms's selected verses leads to a thorough reappraisal of Brahms's masterpiece.

R. ALLEN LOTT is Professor of Music History in the School of Church Music and Worship at Southwestern Baptist Theological Seminary in Fort Worth.

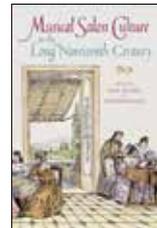
\$125.00/£95.00(s) March 2020  
978 1 58046 986 9  
15 b/w illus.; 506pp, 9 x 6, HB  
Eastman Studies in Music

UNIVERSITY OF ROCHESTER PRESS

PREVIOUSLY ANNOUNCED

**Musical Salon Culture in the Long Nineteenth Century**

Edited by ANJA BUNZEL & NATASHA LOGES



Drawing on a wide range of scholarly approaches, this book uses the idea of the salon as a springboard to examine issues such as gender, religion, biography and performance; to explore the ways in which the salon was represented in different

media; and to showcase the heterogeneity of the salon through a selection of case studies. It offers reconsiderations of familiar salons based in large cultural centres, as well as insights into lesser-known salons in both Europe and the United States. Bringing together an international group of scholars, the collection underscores the enduring impact of the European musical salon.

ANJA BUNZEL holds a research position at the Czech Academy of Sciences. NATASHA LOGES is Head of Postgraduate Programmes at the Royal College of Music, London.

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978 1 78327 390 4, library e-book 978 1 78744 534 5  
35 b/w illus.; 302pp, 23.4 x 15.6, HB

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## PREVIOUSLY ANNOUNCED

**Widor on Organ Performance Practice and Technique**

JOHN R. NEAR



In his Preface to the complete organ works of J. S. Bach, Charles-Marie Widor (1844-1937) – a leading figure of the French Romantic organ school – conveyed what he considered the essential maxims of organ performance practice and

technique. These principles extend to his and his followers' organ compositions. John Near translates for the first time all the statements from Widor's Bach Preface that reflect his distinctive and influential approach to performance style and artistic awareness. The volume also includes correlative source material and further writings by Widor on the organ.

JOHN R. NEAR is Professor Emeritus of Music, Principia College.

*John Near's most recent study of Charles-Marie Widor . . . has as its primary goal to bring together all of the available information, drawn from Widor's own writing and from that of his contemporaries, that illuminates Widor's views on organ playing. In this, he has been eminently successful.*

– WILLIAM PORTER, EASTMAN SCHOOL OF MUSIC

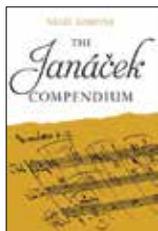
\$60.00/£50.00(s) May 2019  
978 1 58046 944 9  
168pp, 9 x 6, HB  
Eastman Studies in Music

UNIVERSITY OF ROCHESTER PRESS

## PREVIOUSLY ANNOUNCED

**The Janáček Compendium**

NIGEL SIMEONE



This compendium includes entries on all of Janáček's significant works, providing the latest information to emerge about some of the composer's most famous pieces, and reflects his wider activities. An extensive bibliography, in Czech,

English and German, supports the entries, which are extensively cross-referenced to enable fruitful exploration of particular topics.

NIGEL SIMEONE is a widely respected writer and lecturer on music, with a lifelong interest in Czech music. He is a regular broadcaster on BBC radio.

*Omits little or nothing that even the most demanding seeker for information and opinion about Janáček could expect to find.* GRAMOPHONE

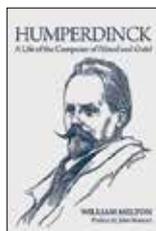
\$99.00/£60.00(s) March 2019  
978 1 78327 337 9, library e-book 978 1 78744 508 6  
Personal e-book 978 1 78744 522 2  
21 b/w illus.; 300pp, 23.4 x 15.6, HB

BOYDELL PRESS

## NEW

**Humperdinck****A Life of the Composer of *Hänsel und Gretel***

WILLIAM MELTON



Engelbert Humperdinck's opera *Hänsel und Gretel* is one of the best-known in the repertoire, its melodies as familiar as folk-tunes – and yet no full-length biography of Humperdinck (1854–1921) has ever been published in English. This

book sets a pioneering examination of Humperdinck's entire output in a biographical framework, with detailed, illustrated descriptions accompanied by quotations from Humperdinck's contemporaries.

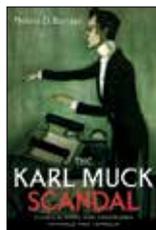
\$59.00/£39.50, November 2019  
978 0 90768 992 8  
70 b/w & 61 line illus.; 450pp, 16.5 x 25.4, HB

TOCCATÀ PRESS

## PREVIOUSLY ANNOUNCED

**The Karl Muck Scandal  
Classical Music and Xenophobia  
in World War I America**

MELISSA D. BURRAGE



The demonization, internment, and deportation of celebrated Boston Symphony Orchestra conductor Dr. Karl Muck, finally told, and placed in the context of World War I anti-German sentiment in the United States.

MELISSA D. BURRAGE, a former writing consultant at Harvard University Extension School, holds degrees from Harvard University and the University of East Anglia.

*Nothing in the tangled history of "The Star-Spangled Banner" quite compares to a 1917 incident involving Karl Muck, the music director of the Boston Symphony. As Melissa D. Burrage relates in her new book . . . a brouhaha over the anthem led to the public shaming and eventual arrest of one of the world's leading conductors. Burrage's book is commendably even-handed in its treatment of Muck, declining to make an innocent victim out of him.* – ALEX ROSS, THE NEW YORKER

*Powerful . . . an exemplary piece of scholarship. It is painstakingly written, offering a compelling (and terrifyingly relevant) discussion of the power-play between culture, politics and the darker forces of humanity.* ★★★★★ BBC MUSIC MAGAZINE

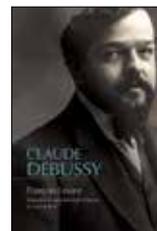
\$34.95/£25.00 June 2019  
978 1 58046 950 0  
85 b/w illus.; 456pp, 9 x 6, HB  
Eastman Studies in Music

UNIVERSITY OF ROCHESTER PRESS

## PREVIOUSLY ANNOUNCED

**Claude Debussy  
A Critical Biography**

FRANÇOIS LESURE

Translation and Revised Edition by  
MARIE ROLF

François Lesure's "critical biography" of Claude Debussy (Fayard, 2003) is widely recognized by scholars as the most comprehensive and reliable account of that composer's life and career. Lesure's book presents a

wealth of new information while debunking a number of myths that had developed over the years since the composer's death in 1918.

The present English translation and revised edition, by noted Debussy authority Marie Rolf, reflects recent scholarship and augments Lesure's seminal work with thousands of new notes, providing more precise information on crucial and sometimes contentious points.

FRANÇOIS LESURE (1923-2001) was director of the music division of the Bibliothèque nationale de France.

MARIE ROLF is Professor of Music Theory at the Eastman School of Music.

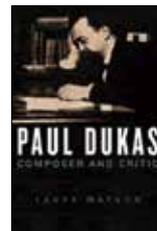
\$49.95/£40.00 June 2019  
978 1 58046 903 6  
544pp, 9 x 6, HB  
Eastman Studies in Music

UNIVERSITY OF ROCHESTER PRESS

## PREVIOUSLY ANNOUNCED

**Paul Dukas  
Composer and Critic**

LAURA WATSON



This book is the first full-length Anglophone study of Dukas. It perceives his critical essays as a form of creative, philosophical thought that synthesised the riches of the Parisian music scene yet also represented the formation and development

of his own artistic voice. Investigating Dukas's interrelated identities as composer and critic, it seeks to explain his broad aesthetic motivations and artistic agenda.

LAURA WATSON is Lecturer in Music at Maynooth University.

\$99.00/£60.00(s) April 2019  
978 1 78327 383 6, library e-book 978 1 78744 510 9  
Personal e-book 978 1 78744 709 7  
6 b/w illus.; 305pp, 23.4 x 15.6, HB

BOYDELL PRESS

PREVIOUSLY ANNOUNCED

**Sir Henry Wood**  
Champion of J.S. Bach

HANNAH FRENCH



This book uncovers Wood's pivotal role in the English Bach revival. Wood's performances of works such as the St Matthew Passion and B Minor Mass caused a stir; the Brandenburg Concertos and Orchestral Suites became staple fixtures

in the musical calendar; and his orchestral arrangements of Bach's solo works and cantata arias were key to the popularisation of the composer in England. Illuminating a significant new aspect of the musical life of England before WWII, the book also demonstrates that Wood's advocacy continues to influence perceptions of Bach even today.

HANNAH FRENCH is an academic, broadcaster, and Baroque flautist based in London. She broadcasts regularly on Radio 3 and has appeared as a TV presenter and commentator for the BBC Proms.

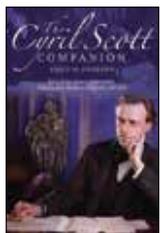
\$95.00/£55.00(s) June 2019  
978 1 78327 385 0, library e-book 978 1 78744 495 9  
50 b/w illus.; 353pp, 23.4 x 15.6, HB

BOYDELL PRESS

PREVIOUSLY ANNOUNCED

**The Cyril Scott Companion**  
Unity in Diversity

Edited by DESMOND SCOTT,  
LEWIS FOREMAN & LESLIE DE'ATH



Cyril Scott (1879-1970) was an English composer, writer and poet. Scott was a prolific composer, writing over 400 works including four symphonies, three operas and concerti for piano, violin, cello, oboe and harpsichord. He became a pioneer of

British piano music, and his music was admired by composers as diverse as Debussy, Strauss, Stravinsky and Percy Grainger, the last a lifelong friend. This Companion explores the life and work of this remarkably creative man.

LEWIS FOREMAN edited with Susan Foreman *Felix Aprahamian* (Boydell Press, 2015).

DESMOND SCOTT is the son of Cyril Scott. He has contributed to *The New Percy Grainger Companion* (Boydell Press, 2010). LESLIE DE'ATH is Professor, Faculty of Music, Wilfrid Laurier University.

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978 1 78327 286 0, library e-book 978 1 78744 629 8  
34 colour illus.; 27 b/w illus.; 722pp, 23.4 x 15.6, HB

BOYDELL PRESS

NEW

**Nadia Boulanger**  
Thoughts on Music

Edited and translated by JEANICE BROOKS  
& KIMBERLY FRANCIS

The impact of Nadia Boulanger (1887-1979) on twentieth-century music was vast: as pedagogue, composer, keyboardist, conductor, and impresario. Her extensive musical networks included figures such as Fauré, Stravinsky and Poulenc, and her advocacy helped establish the compositions of her sister Lili Boulanger.

Boulanger wrote numerous essays and reviews throughout her career. *Nadia Boulanger: Thoughts on Music* presents the most important of these little-known texts, providing unparalleled insight into her thinking and illuminating aspects of musical culture in Europe and America from the point of view (unusual in that day) of a woman working in the performing arts at the highest level.

JEANICE BROOKS is Professor of Music at the University of Southampton. KIMBERLY FRANCIS is Associate Professor of Music at the University of Guelph.

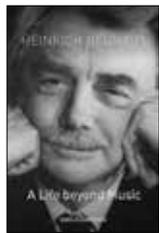
\$99.00/£80.00(s) May 2020  
978 1 58046 967 8  
10 b/w illus.; 389pp, 9 x 6, HB  
Eastman Studies in Music

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PREVIOUSLY ANNOUNCED

**Heinrich Neuhaus**  
A Life beyond Music

MARIA RAZUMOVSKAYA



Heinrich Neuhaus (1888-1964) was one of the most charismatic and sought after pianist-pedagogues of his age. This first critical study explores his life and career and his friendships with the era's greatest figures including the composer Karol

Szymanowski (his cousin) and the poet Boris Pasternak. It draws on previously unseen documents relating to his imprisonment for criticizing the Soviet regime. Revealing how these influences shaped Neuhaus's distinct vision of a performer's subjectivity (what he called "autopsychography"), it illuminates how creative artists escaped the limitations imposed by Socialist Realism.

MARIA RAZUMOVSKAYA, a recital pianist and researcher, teaches at the Guildhall School of Music and Drama.

\$99.00/£80.00(s) August 2018  
978 1 58046 932 6  
9 b/w illus.; 268pp, 9 x 6, HB  
Eastman Studies in Music

UNIVERSITY OF ROCHESTER PRESS

REPRINT

**Adolf Busch**  
The Life of an Honest Musician

TULLY POTTER



Adolf Busch (1891-1952) was not only an all-round musician; he was also a moral beacon in troubled times. Now remembered as the first violin of the Busch String Quartet, which he founded in 1912, he was the greatest quartet-player of the last

century and also the busiest solo violinist of the inter-War years, regularly performing the great concertos with such conductors as Toscanini, Walter, Furtwängler, Boult, Barbirolli and many others. He was, moreover, an outstanding composer whose works enjoyed performances both at home in Germany and further afield.

This biography, based on more than thirty years' research, documents Busch's life, examining his exemplary behaviour in the context of the tumultuous period in which he lived. *Two volume set including two CDs.*

**Winner of the 2011 ARSC Award, category Best Research (History) in Recorded Classical Music**

\$130.00/£100.00 March 2020  
978 0 90768 950 8  
150 b/w illus.; 1408pp, 25 x 15, HB

TOCCATA PRESS

NEW

**Music in Their Time**  
The Memoirs and Letters of Dora and Hubert Foss

Edited by STEPHEN LLOYD,  
DIANA SPARKES & BRIAN SPARKES



Hubert J. Foss (1899-1953) is best known for his work as the first music editor for Oxford University Press, while his wife, Dora, was a professional singer. Through the presentation of letters and memoirs, the book recreates a vivid picture of the musical

world during the inter-war period, when there was a renaissance of English music. It includes letters sent to and received from such luminaries as Hamilton Harty, Constant Lambert, Edith Sitwell, Donald Tovey, Ralph Vaughan Williams, William Walton, Henry J. Wood, and many more. Many of the letters presented here have never been published before.

STEPHEN LLOYD is the author of *William Walton: Muse of Fire* and *Constant Lambert: Beyond the Rio Grande* (both published by Boydell Press). DIANA SPARKES is the daughter of Hubert and Dora Foss. BRIAN SPARKES is her husband and an Emeritus Professor of Classical Archaeology.

\$80.00/£45.00(s) October 2019  
978 1 78327 413 0, library e-book 978 1 78744 585 7  
42 b/w illus.; 316pp, 23.4 x 15.6, HB

BOYDELL PRESS

NEW

## Aaron Copland's Hollywood Film Scores

PAULA MUSEGADES

One of America's most beloved composers, Aaron Copland played a critical role in establishing a recognizable "American sound." He is widely recognized as achieving this in concert-hall works and ballets, but he did so also, and no less influentially, in his film scores for Hollywood films, including *Of Mice and Men* (1939), *Our Town* (1940), *The North Star* (1943), *The Red Pony* (1949), and *The Heiress* (1949). Through his work in the Hollywood film industry, Copland introduced the moviegoing public to modern musical styles, while also establishing a lasting impact on Hollywood's sound.

PAULA MUSEGADES is an Assistant Professor in Music and American Studies at Brandeis University.

\$99.00/£80.00(s) June 2020  
978 1 58046 991 3  
240pp, 6 x 9

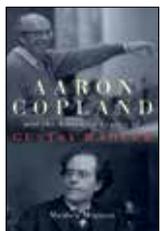
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NEW

## Aaron Copland and the American Legacy of Gustav Mahler

MATTHEW MUGMON



Although Aaron Copland (1900-1990) is often credited with creating an unmistakably American musical style, he was strongly attracted to the music of Gustav Mahler. Drawing extensively on archival and musical materials, this is the

first detailed exploration of Copland's multifaceted relationship with Mahler's music and its lasting consequences for music in America. Matthew Mugmon demonstrates that Copland, inspired by Mahler's example, blended modernism and romanticism in shaping a vision for American music in the twentieth century, and that he did so through his multiple roles as composer, teacher, critic, and orchestral tastemaker. Copland's career-long engagement with Mahler's music intersected with Copland's own Jewish identity and with his links to such towering figures in American music as Nadia Boulanger, Serge Koussevitzky, and Leonard Bernstein.

MATTHEW MUGMON is Assistant Professor of Music at the University of Arizona.

\$49.95/£30.00 August 2019  
978 1 58046 964 7  
12 b/w illus.; 240pp, 9 x 6, HB

Eastman Studies in Music

 UNIVERSITY OF ROCHESTER PRESS

NEW

## Composing Myself and Other Texts

SIR ANDRZEJ PANUFNIK

Edited by MARTIN ANDERSON



At the centre of this volume of Panufnik's writings is *Composing Myself*, the autobiography he wrote in 1985, long since a collector's item and here republished in a fully annotated new edition. It is complemented by the

complete programme notes he wrote to shed light on the impulse behind, and design of, his music, complete with the often visually striking diagrams he drew to articulate their formal logic. A third section includes his few other essays, including a 1955 report to the unsuspecting West of the true nature of Polish intellectual life under Communism, an insightful radio broadcast on Szymanowski and a brief tribute to Bartók. Finally, Part IV collects a sample of the interviews that Panufnik – wary of the microphone as a result of his experiences in Communist Poland – gave over the course of his career.

\$70.00/£40.00 November 2019  
978 0 90768 990 4  
20 colour & 80 b/w illus.; 650pp, 25.4 x 16.5, HB

Musicians on Music

 TOCCATA PRESS

PREVIOUSLY ANNOUNCED

## Anneliese Landau's Life in Music

Nazi Germany to Émigré California

LILY E. HIRSCH



Musicologist Anneliese Landau worked in early German radio, the Nazi-era Jewish Culture League, and the Jewish Centers Association in Los Angeles. In these roles, she came to know many significant historical figures: among

them, the composer Arnold Schoenberg, conductor Bruno Walter, and rabbi-philosopher Leo Baeck. Hirsch's biography of Landau offers fresh perspective on the Nazi period as well on musical life in southern California. It is also a unique story of survival: an account of one woman's confrontation with other people's expectations of her, as a woman and a Jew.

LILY E. HIRSCH is the author of *A Jewish Orchestra in Nazi Germany: Musical Politics and the Berlin Jewish Culture League*.

\$99.00/£80.00(s) March 2019  
978 1 58046 951 7  
9 b/w illus.; 246pp, 9 x 6, HB

Eastman Studies in Music

 UNIVERSITY OF ROCHESTER PRESS

NEW

## Leonard Bernstein and Washington, DC

Works, Politics, and Performances

Edited by ANDREW WEAVER, ALICIA KOPFSTEIN-PENK &amp; DANIEL ABRAHAM

Composer, conductor, activist, and icon of twentieth-century America, Leonard Bernstein (1918-90) had a rich association with Washington, DC. Although he never lived there, the US capital was the site of some of the most important moments in his life and work, as he engaged with the nation's struggles and triumphs. By examining Bernstein through the lens of DC, this book offers new insights into his life and music from the 1940s through the 1980s, including his role in building DC's artistic landscape, his political-diplomatic aims, his works that received premieres and other early performances in DC, and his relationships with the nation's liberal and conservative political elites. The collection also contributes new perspectives on twentieth-century American history, government, and culture, helping to elucidate the political function of music in American democracy.

DANIEL ABRAHAM is Professor of Music at American University, ALICIA KOPFSTEIN-PENK is Adjunct Professorial Lecturer at American University, and ANDREW H. WEAVER is Professor of Musicology at The Catholic University of America.

\$99.00/£80.00(s) May 2020  
978 1 58046 973 9

30 b/w illus.; 284pp, 9 x 6, HB

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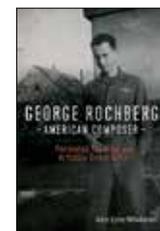
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PREVIOUSLY ANNOUNCED

## George Rochberg, American Composer

Personal Trauma and Artistic Creativity

AMY LYNN WLODARSKI



This book is the first comprehensive study of the musical and intellectual work of George Rochberg, widely acknowledged as one of the most prominent musical postmodernists. Drawn from unpublished materials including diaries, letters,

sketches, and personal papers, the book traces the impact of two specific personal traumas – Rochberg's service as an infantryman in World War II and the premature death of his son – on his influential postwar ideas about humanism, musical quotation, and neotonality.

AMY LYNN WLODARSKI is Associate Professor of Music at Dickinson College.

\$99.00/£75.00(s) April 2019  
978 1 58046 947 0  
4 b/w illus.; 254pp, 9 x 6, HB

Eastman Studies in Music

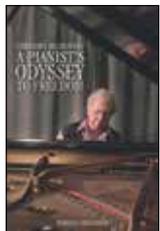
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PREVIOUSLY ANNOUNCED

**Gregory Haimovsky**

**A Pianist's Odyssey to Freedom**

MARISSA SILVERMAN



This book is the extraordinary story of a Russian-Jewish concert pianist who resisted and triumphed over the USSR's cultural prohibitions. In doing so, he succeeded in performing and recording contemporary Western

music, especially works by Olivier Messiaen that had been banned until then. Through Messiaen's profound and complex works, Haimovsky found his path to spiritual and artistic freedom. Here is his story, told in part through his own words and those of people who worked closely with him in his daring efforts.

MARISSA SILVERMAN is Associate Professor of Music at the John J. Cali School of Music, Montclair State University.

\$99.00/£60.00(s) June 2018

978 1 58046 931 9

14 b/w illus.; 280pp, 9 x 6, HB

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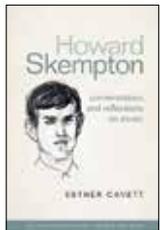
PREVIOUSLY ANNOUNCED

**Howard Skempton**

**Conversations and Reflections on Music**

Edited by ESTHER CAVETT

& MATTHEW HEAD



Howard Skempton (b. 1947) has contributed to British musical life for more than half a century, as composer, performer and commentator. His music is characterised by simplicity yet sophistication and is appreciated by both lay and specialist listeners in

equal measure. Skempton studied in London with Cornelius Cardew in the late 1960s, co-founding the Scratch Orchestra, and has written over 600 pieces since then, informed by and informing compositional trends. This book offers an intimate view of a composer's creative world and how others may interpret it. It includes manuscripts of six previously unpublished compositions and images of Skempton and his collaborators.

ESTHER CAVETT is Senior Research Fellow at King's College, London. MATTHEW HEAD is Professor of Music at King's College, London.

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Personal e-book 978 1 78744 523 9

26 b/w illus.; 296pp, 23.4 x 15.6, HB

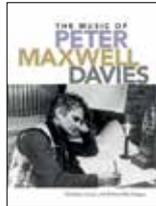
BOYDELL PRESS

NEW

**The Music of Peter Maxwell Davies**

NICHOLAS JONES

& RICHARD MCGREGOR



This book provides a global view of Peter Maxwell Davies's music, integrating a number of resonant themes in the composer's work while covering a representative cross-section of his vast output – his work list

encompasses nearly 550 compositions in every established genre. Making sustained reference to Davies's own words, articles and programme notes as well as privileged access to primary source material from his estate, the book illuminates the composer's practices and approaches while shaping a discourse around his music.

NICHOLAS JONES is Senior Lecturer in Musicology at Cardiff University. RICHARD MCGREGOR is Emeritus Professor of Music at the University of Cumbria and part-time Lecturer at the Royal Conservatoire of Scotland.

\$99.00/£60.00(s) March 2020

978 1 78327 483 3, library e-book 978 1 78744 682 3

5 colour illus.; 336pp, 23.4 x 15.6, HB

BOYDELL PRESS

PREVIOUSLY ANNOUNCED

**The Music of James MacMillan**

PHILLIP A. COOKE



This is the first scholarly study of MacMillan's life, work and aesthetic. From his beginnings in rural Ayrshire and his early work with Sir Peter Maxwell Davies, through the international breakthrough success of *The Confession of Isobel Gowdie*

(1990), the continuing success of works such as the percussion concerto *Veni, Veni, Emmanuel* (1992) and his choral pieces, to his current position as one of the most prominent British composers of his generation, the book explores MacMillan's compositional influences over time. The book also considers MacMillan's strong Catholic faith, politics and his on-going relationship with Scottish nationalism. With unprecedented access to interviews, compositional drafts and previously unpublished materials, the book offers insights into what it means to be a prominent composer and artist in the twenty-first century.

PHILLIP A. COOKE is a Composer and Senior Lecturer and Head of Music at the University of Aberdeen.

\$39.95/£30.00 June 2019

978 1 78327 370 6, library e-book 978 1 78744 548 2

Personal e-book 978 1 78744 715 8

4 b/w illus.; 317pp, 23.4 x 15.6, HB

BOYDELL PRESS

NEW

**Julian Anderson**

JULIAN ANDERSON

& CHRISTOPHER DINGLE

Julian Anderson is renowned internationally as one of the leading composers of his generation. This substantial book of conversations with the scholar and critic Christopher Dingle provides insights into the practicalities and psychology of composing. Of particular value are the glimpses of Anderson's thoughts on works in progress, including the period from finishing the score for his ENO opera *Thebans* to its first production, as well as his violin concerto and his Berlin Philharmonic commission *Incantesimi*. While these conversations reflect the fact that Anderson is first and foremost a composer, his extensive cultural hinterland is apparent. Revealing much about the workings of the musical world, these conversations will not only be essential reading for composers and composition students, but also contemporary music lovers more generally.

CHRISTOPHER DINGLE is Professor of Music at Royal Birmingham Conservatoire.

JULIAN ANDERSON is a renowned contemporary composer and Professor of Composition and Composer in Residence at the Guildhall School of Music.

\$80.00/£45.00(s) May 2020

978 1 78327 498 7

15 b/w illus.; 400pp, 23.4 x 15.6, HB

BOYDELL PRESS

NEW

**British Music after Britten**

ARNOLD WHITTALL



This book considers the impact of the life and work of Benjamin Britten (1913-1976) on British composers who, with the exception of Michael Tippett and Robert Simpson, were all born between the 1930s and the 1980s. Bringing together revised reprints of

essays, reviews and analyses first published between 1995 and 2018, it offers a survey of a cross-section of contemporary classical composition in the UK.

ARNOLD WHITTALL is Professor Emeritus of Music Theory & Analysis, King's College London.

\$115.00/£65.00(s) May 2020

978 1 78327 497 0

304pp, 23.4 x 15.6, HB

*Aldeburgh Studies in Music*

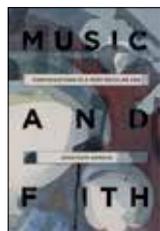
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## PREVIOUSLY ANNOUNCED

**Music and Faith**

Conversations in a Post-Secular Age

JONATHAN ARNOLD



This book explores examples of how the Christian story is still expressed in music and how it is received by those who experience that art form, whether in church or not. Through conversations with a variety of writers, artists, scientists, historians, atheists,

church laity and clergy, the term post-secular emerges as an accurate description of the relationship between faith, religion, spirituality, agnosticism and atheism in the west today. *Music and Faith* is centred on those who, by-and-large, are not professional musicians, philosophers or theologians, but who find that music and faith are bound up with each other and with their own lives.

JONATHAN ARNOLD is Dean of Divinity and Fellow of Magdalen College, Oxford.

\$39.95/£30.00 May 2019  
978 1 78327 260 0, library e-book 978 1 78744 514 7  
Personal e-book 978 1 78744 718 9  
8 colour illus.; 288pp, 23.4 x 15.6, HB

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## NEW

**Musical Exchange between Britain and Europe, 1500-1800**

Essays in Honour of Peter Holman

Edited by JOHN CUNNINGHAM &amp; BRYAN WHITE

Inspired by Peter Holman's research and performing activities, the essays in the volume develop the theme of exchange and dialogue through the lenses of people, practices and repertory and consider the myriad ways in which musical culture participated in the dynamic relationship between Europe and Britain. Key areas addressed are music and travel; music publishing; émigré musicians; performing practice; dissemination of music and musical practice; and instruments. Following avenues opened up by Holman's scholarship, contributors to this volume explore a variety of ways in which the cross-fertilization of music and musicians has enriched European, and especially British, culture of the early modern period.

JOHN CUNNINGHAM is a Reader and Director of Research at the School of Music and Media, Bangor University. BRYAN WHITE is Senior Lecturer and Director of Research at the School of Music, University of Leeds.

\$99.00/£60.00(s) June 2020  
978 1 78327 492 5  
15 b/w illus.; 336pp, 23.4 x 15.6, HB  
Music in Britain, 1600-2000

BOYDELL PRESS

## PREVIOUSLY ANNOUNCED

**Composing History**

National Identities and the English Masque Revival, 1860-1920

DEBORAH HECKERT



This book focuses on the masque, an early modern English musico-dramatic genre that was reinvented during the Victorian period as a vehicle for nationalistic, historically inflected popular entertainments. As conceptions of national

identity became increasingly dependent on the image of "Merrie England" located in the English Renaissance and in the folk traditions of the countryside, genres such as the masque that were integrally connected to these ideological constructions became important ways in which national identity was represented. This in turn had profound ramifications for the ideologies of the English Musical Renaissance and its construction of a national musical idiom at the turn of the twentieth century.

DEBORAH HECKERT is a Lecturer at Stony Brook University and has taught at the University of Virginia, Utah State University, and Brooklyn College-CUNY.

\$99.00/£60.00(s) September 2018  
978 1 78327 207 5  
18 b/w illus.; 250pp, 23.4 x 15.6, HB  
Music in Britain, 1600-2000

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## NEW

**Postmodernity's Musical Pasts**

Edited by TINA FRÜHAUF



This book considers music after 1945 as a representation of concepts such as "historicity" and "temporality". The volume understands postmodernity as a period in which both modernism and postmodernism co-exist. It is

attracted to a wider interpretation of "historicity" that focuses on the complex nexus of past-present-future. The collection covers topics from classical to popular and neo-traditional musics to concerns of the disciplines of musicology. Such a wide range of topics from musicology mirrors the eclectic and diverse nature of the postwar era itself.

TINA FRÜHAUF is Adjunct Assistant Professor at Columbia University, New York and serves on the faculty of The Graduate Center, CUNY.

\$120.00/£70.00(s) April 2020  
978 1 78327 496 3, library e-book 978 1 78744 626 7  
15 b/w illus.; 272pp, 23.4 x 15.6, HB

BOYDELL PRESS

## NEW

**Musical Journeys**

Performing Migration in Twentieth-Century Music

FLORIAN SCHEDING



Focussing on migratory moments in the works of Hanns Eisler in 1930s Paris, Mátyás Seiber in mid-century London, and István Anhalt in 1990s Montreal, *Musical Journeys* explores concepts of migratory aesthetics and links these to wider musical

and socio-cultural contexts. At the same time, it tackles some of the broad themes that such migratory moments invoke, such as nationalism, the role of cultural institutions, and Jewishness. The book weaves detailed biographical and contextual historical knowledge, analytical insights into music, and a broad understanding of concepts and ideas from migration studies and other historiographic fields into a complex fabric that does justice to the complexity of the migratory experience and creative musical responses to it.

FLORIAN SCHEDING is Senior Lecturer in Music at the University of Bristol.

\$95.00/£55.00(s) October 2019  
978 1 78327 461 1, library e-book 978 1 78744 660 1  
206pp, 23.4 x 15.6, HB  
Music in Society and Culture

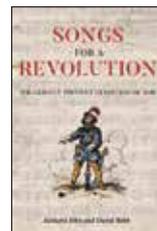
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## NEW

**Songs for a Revolution**

The German Protest Tradition of 1848

ECKHARD JOHN &amp; DAVID ROBB



The socially volatile period of the *Vormärz* and the 1848 Revolution in Germany produced a wealth of political protest song. This book makes available twenty-two protest songs from that time, both lyrics and melodies. It also charts the history of

their reception—from their point of origin up until their revival in the folk and political song movements of East and West Germany. That appropriation of the songs has shaped today's cultural memory of the 1848 period, which in turn illuminates the functioning of political ideology in these reception processes.

ECKHARD JOHN is Senior Research Fellow in the Center for Popular Culture and Music at the University of Freiburg. DAVID ROBB is Senior Lecturer in Music at Queens University Belfast.

\$99.00/£80.00(s) June 2020  
978 1 64014 048 6  
40 b/w illus.; 314pp, 9 x 6, HB  
Studies in German Literature Linguistics and Culture

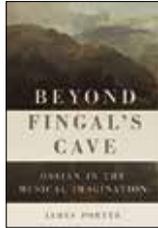
CAMDEN HOUSE

PREVIOUSLY ANNOUNCED

**Beyond Fingal's Cave**

Ossian in the Musical Imagination

JAMES PORTER



*Beyond Fingal's Cave: Ossian in the Musical Imagination* is the first study in English of musical works stimulated by James Macpherson's *Poems of Ossian*, published in the 1760s and purported to be the work of an ancient Scottish bard. It examines the

effect of the poems on composers, especially as the Romantic Era in literature and the arts began to take shape. The poems were a central element in the development of Romanticism, and over 300 musical works based on the poems survive: Beethoven, Schubert, Mendelssohn, Brahms and Massenet are but the best known figures to have found the poems a source of compositional inspiration.

JAMES PORTER is Professor Emeritus, UCLA, and Honorary Professor, University of Aberdeen.

\$99.00/£80.00(s) June 2019  
978 1 58046 945 6  
424pp, 9 x 6, HB  
*Eastman Studies in Music*

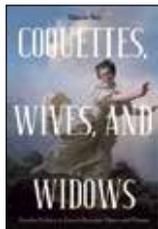
UNIVERSITY OF ROCHESTER PRESS

NEW

**Coquettes, Wives, and Widows**

Gender Politics in French Baroque Opera and Theater

MARCIE RAY



Baroque French dramatists and opera librettists repudiated contemporary literary women's free-thinking ideas about marriage. Their stage works portray independent women as depraved, truculent, and destructive. *Coquettes, Wives,*

*and Widows* explores how works such as Jean-Philippe Rameau's *Platée, ou Junon jalouse*, André Campra's *Aréthuse, ou la Vengeance de l'Amour*, and several works from the Comédie Française, the Comédie Italienne, and fairground theaters exemplified contemporaries' fear about how society might change if women became responsible for the choice in their own lives.

MARCIE RAY is an Assistant Professor of Musicology at Michigan State University.

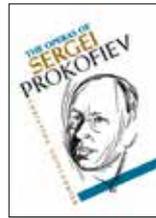
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978 1 58046 988 3  
3 b/w & 20 line illus.; 176pp, 9 x 6, HB  
*Eastman Studies in Music*

UNIVERSITY OF ROCHESTER PRESS

NEW

**The Operas of Sergei Prokofiev**

CHRISTINA GUILLAUMIER



The operas of Sergei Prokofiev (1891–1953) mark a significant contribution to twentieth-century music and theatre. Opera was Prokofiev's preferred genre; not counting juvenile and unfinished works, he wrote a total of eight. Yet, to date, little has been

published about the context, rationale or musical and compositional processes behind this output. This book is the first in the English language to engage with the composer's operatic output in its entirety and provides a contextual, critical and musico-analytical account of all of Prokofiev's operas, including those juvenile works that are unpublished as well as the incomplete works composed towards the end of his life. It also includes synopses of the operas. Drawing on a wealth of archival material and other sources, the book provides the compelling untold story of Prokofiev the opera composer.

CHRISTINA GUILLAUMIER is a music historian, pianist and writer on music. She is currently Head of Undergraduate Programmes at the Royal College of Music in London.

\$70.00/£40.00(s) March 2020  
978 1 78327 448 2, library e-book 978 1 78744 623 6  
11 b/w illus.; 296pp, 23.4 x 15.6, HB

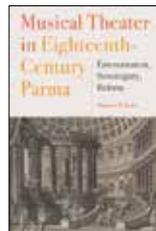
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PREVIOUSLY ANNOUNCED

**Musical Theater in Eighteenth-Century Parma**

Entertainment, Sovereignty, Reform

MARGARET R. BUTLER



French and Italian varieties of opera have informed one another from the genre's first decades onward. Yet we still have only a hazy view of what those intersections meant to a given opera's creators and audiences. Margaret Butler's *Musical Theater in Eighteenth-*

*Century Parma: Entertainment, Sovereignty, Reform* examines performance, spectatorship, and politics at the Bourbon-controlled Italian city of Parma in the mid-eighteenth century. The book elucidates the complicated circumstances in which entertainments were created that spoke not only to Parma's multicultural audiences but also to an increasingly cosmopolitan Europe.

MARGARET R. BUTLER is Associate Professor of Musicology at the University of Florida and visiting associate professor at the University of Wisconsin-Madison.

\$99.00/£80.00(s) January 2019  
978 1 58046 901 2, 35 b/w illus.; 196pp, 9 x 6, HB  
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UNIVERSITY OF ROCHESTER PRESS

NEW

**Opposing Apartheid on Stage**

*King Kong the Musical*

TYLER FLEMING

In 1959, *King Kong*, an interracial jazz opera, swept across South Africa. Despite taking place roughly ten years after the beginning of apartheid, this production, with its white directors and producers and African cast, orchestra and composer, received near-universal acclaim across the country. Often considered a key turning point within South African popular culture, the *King Kong* musical, its performers, and their combined legacies significantly shaped South African cultural history and global popular culture. Using the story of the jazz opera as a means to explore various aspects of South African cultural history, *Opposing Apartheid on Stage* unpacks the musical's importance and historical significance.

TYLER FLEMING is an Associate Professor of Pan-African Studies and History at the University of Louisville.

\$125.00/£95.00(s) April 2020  
978 1 58046 985 2  
406pp, 9 x 6, HB  
*Rochester Studies in African History and the Diaspora*

UNIVERSITY OF ROCHESTER PRESS

NEW

**Kitty Clive, or The Fair Songster**

BERTA JONCUS



Kitty Clive (1711–1785) was a top London stage star. Singing powered her ascent and, for twenty years, was foundational to her success as she came to dominate spoken as well as musical comedy. Her protean powers transfixed audiences, whether in

low-style productions or in works by masters like Purcell, Shakespeare, and Dryden. Celebrities such as Handel and Henry Fielding wrote vehicles for her. In the 1740s, critical opinion turned against Clive and the financial power she wielded. She quit serious song and took to caricaturing herself on stage. Clive's career reveals to us gorgeous song otherwise lost. For music historians, theatre scholars, and anyone curious about performance history and star production in eighteenth-century Britain, her story is not to be missed.

BERTA JONCUS is Senior Lecturer in Music at Goldsmiths, University of London.

*Berta Joncus has masterfully described the career of singer-actress-playwright Catherine Clive, a neglected star of the eighteenth-century English and Irish theatres from a charismatic ingénue songstress into a plump, carping older woman. . . . This brilliant book highlights the triumphs and challenges facing a talented, determined woman in an age that regularly satirized the second sex.* – FELICITY NUSSBAUM, DISTINGUISHED RESEARCH PROFESSOR, UCLA

\$99.00/£55.00(s) June 2019  
978 1 78327 346 1, library e-book 978 1 78744 556 7  
32 b/w illus.; 541pp, 23.4 x 15.6, HB

BOYDELL PRESS

## NEW

**Cheer Up!**

British Musical Films of the 1930s

ADRIAN WRIGHT



*Cheer Up!* is the first book to deal exclusively with the British musical film from the very beginning of talking pictures in the late 1920s through the Depression of the 1930s up to the end of World War II. The treatment of the films discussed is

linear, each film dealt with in order of its release date, and allowing for an engaging narrative packed with encyclopaedic information.

ADRIAN WRIGHT is a performer, novelist and writer, whose previous publications from Boydell Press include *Must Close Saturday: The Decline and Fall of the British Musical Flop* (2017).

\$39.95/£30.00 May 2020

978 1 78327 499 4

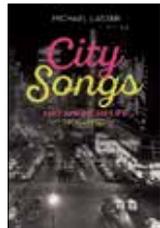
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BOYDELL PRESS

## PREVIOUSLY ANNOUNCED

**City Songs and American Life, 1900-1950**

MICHAEL LASSER



An insightful look at the urban sensibility that gives the Great American Songbook its pizzazz.

MICHAEL LASSER, a former teacher and theater critic, is host of the syndicated public-radio show *Fascinatin' Rhythm* (winner of the 1994

Peabody Award) and the author of two previous books.

*Michael Lasser's City Songs is the most engaging, comprehensive, and provocative examination of the Great American Songbook that I've encountered . . . Lasser writes with the "dazzling economy" of the best lyrics and lyricists that he elucidates. His book convinced me that the songs of the first half of the twentieth century were indeed "urban creatures" that "sang the city electric" by merging sentiment and wit into a unique amalgam, mingling the "jingle of jazz and the jangle of slang" with "the clang and clamor" of the American metropolis, as Lasser so unforgettably characterizes it!*

– KIM KOWALKE, EASTMAN SCHOOL OF MUSIC, UNIVERSITY OF ROCHESTER

\$34.95/£25.00 June 2019

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30 b/w illus.; 318pp, 9 x 6, HB

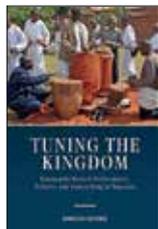
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## PREVIOUSLY ANNOUNCED

**Tuning the Kingdom**

Kawuugulu Musical Performance, Politics, and Storytelling in Buganda

DAMASCUS KAFUMBE



Examines how the Kawuugulu Clan-Royal Musical Ensemble uses musical performance and storytelling to manage, structure, model, and legitimize power relations among the Baganda people of south-central Uganda.

DAMASCUS KAFUMBE is Assistant Professor of Music at Middlebury College.

*There is no other book I know that does the work of this one. It is beautiful, rich in ethnographic materials, and an important intervention in the contemporary study of African music-making and meanings.* – CAROL MULLER, UNIVERSITY OF PENNSYLVANIA

\$34.95/£25.00(s) May 2018

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25 colour illus.; 180pp, 9 x 6, HB

Eastman/Rochester Studies Ethnomusicology

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## NEW LOWER PRICE

**Music, Indigeneity, Digital Media**

Edited by THOMAS R. HILDER, HENRY STOBART &amp; SHZR EE TAN



While communication technologies have long been tools for imperial expansion, digital media have more recently become a creative and political resource for working towards Indigenous sovereignty. This book explores how digital

technologies have become embedded in and transformed Indigenous musical performance.

Bringing together the work of scholars and musicians across five continents, the volume addresses issues of music production, transnationalism, representation, transmission, and virtuality. Offering new perspectives on Indigenous music and digital culture, *Music, Indigeneity, Digital Media* is essential reading in the fields of ethnomusicology, Indigeneity, and media studies.

THOMAS R. HILDER is postdoctoral fellow in musicology at the University of Bergen. HENRY STOBART is reader in music at Royal Holloway, University of London. SHZR EE TAN is senior lecturer at Royal Holloway, University of London.

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\$39.95/£30 February 2017

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11 b/w illus.; 236pp, 9 x 6, HB

Eastman/Rochester Studies in Ethnomusicology

UNIVERSITY OF ROCHESTER PRESS

## NEW

**Heinrich Schenker's Conception of Harmony**

ROBERT W. WASON &amp; MATTHEW BROWN



What makes the compositions of Handel, Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Brahms stand out as great works of art? Heinrich Schenker (1868-1935) tried to answer this question in his

deceptively titled *Harmonielehre* (roughly: Treatise on Harmony, 1906), but this treatise has never been studied systematically and in close detail. *Heinrich Schenker's Conception of Harmony* approaches the 1906 book as a synthesis of ancient ideas and very new ones. It also delves into Schenker's later ideas on harmony and the origins of the much-used (but seriously abridged) English translation (1954).

ROBERT WASON is Professor Emeritus of Music Theory and Affiliate Faculty in Jazz and Contemporary Media at the Eastman School of Music. MATTHEW BROWN is Professor of Music Theory at the Eastman School of Music.

\$135.00/£110.00(s) April 2020

978 1 58046 575 5

30 b/w illus.; 398pp, 9 x 6, HB

Eastman Studies in Music

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**PROOFED**

A BOYDELL &amp; BREWER BLOG

**What Makes a City Song?**

Read Michael Lasser's article on what gives the Great American Songbook its syncopated swing at <https://boybrew.co/2FrphyT>



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## Verse and Voice in Byrd's Song Collections of 1588

JEREMY L. SMITH



William Byrd (c. 1540-1623), England's premier Renaissance composer, devoted considerable attention to the poetry and prose of his native language. This book, the first full-length study specifically

devoted to Byrd's English-texted music, provides a close reading of all of the works he published in the late 1580s, constituting nearly half of his total song output. It delves into the musical, political, literary, and, specifically, the *sequential* qualities of Byrd's 1588 and 1589 published collections as a whole, revealing, explaining, and interpreting an overall grand narrative.

JEREMY L. SMITH is Associate Professor of Musicology at the University of Colorado Boulder.

*[V]ital reading for musicologists, contains much of great value for literary scholars, and must not be neglected by historians.* BRITISH CATHOLIC HISTORY

\$25.95/£19.99 January 2020

978 1 78327 466 6

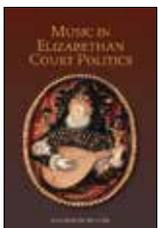
337pp, 23.4 x 15.6, PB

*Studies in Medieval and Renaissance Music*

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## Music in Elizabethan Court Politics

KATHERINE BUTLER



Music and musical entertainments are here shown to be used for different ends, by both monarch and courtiers.

KATHERINE BUTLER is a Senior Lecturer at Northumbria University, Newcastle.

*A fascinating book.* THE CONSORT

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\$25.95/£19.99 June 2019

978 1 78327 403 1, library e-book 978 1 78204 431 4

2 b/w illus.; 271pp, 23.4 x 15.6, PB

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## Italian Guitar Music of the Seventeenth Century

Battuto and Pizzicato

LEX EISENHARDT



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Conservatory of Amsterdam.

*[E]ngaging, well written, and well researched. It is a much-needed contribution to the current discussion of baroque guitar history [ . . . ], stringing, and performance. Eisenhardt's summary of past and current thought on performance related issues, combined with his references to translated original source material, allows even novices to understand and engage with the issues presented.*

LUTE SOCIETY OF AMERICA

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10 b/w illus.; 268pp, 9 x 6, PB

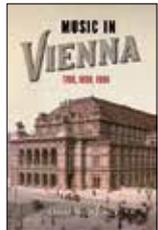
*Eastman Studies in Music*

**R** UNIVERSITY OF ROCHESTER PRESS

## Music in Vienna

1700, 1800, 1900

DAVID WYN JONES



The image of Vienna as a musical city is a familiar one. This book explores the history of music in Vienna, focussing on three different epochs, 1700, 1800 and 1900. DAVID WYN JONES is Professor of Music at Cardiff University.

*David Wyn Jones's stupendous study manages to have the reader learn anew many facets of the seemingly standard musical fare of classical music in Vienna . . . rich material that is presented in such a persuasive and superbly written manner that the work will reward the reader with a new and comprehensive perspective.*

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*David Wyn Jones's triumphant volume tells the story of musical Vienna . . . the thoroughness of his research has resulted in vivid and compelling portraits of Vienna . . . and Jones proves an impeccably informed and wry chronicler of the fortunes of the City of Music.* GRAMOPHONE

\$24.95/£16.99 October 2019

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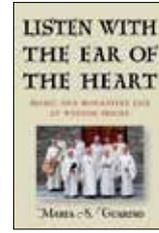
16 b/w illus.; 287pp, 23.4 x 15.6, PB

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## Listen with the Ear of the Heart

Music and Monastery  
Life at Weston Priory

MARIA S. GUARINO



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MARIA S. GUARINO received her PhD in critical and comparative studies in music from the University of Virginia. She specializes in ethnography, religious life, Benedictine monasticism, and contemplative practices.

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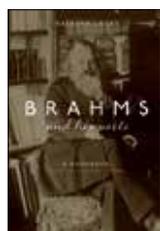
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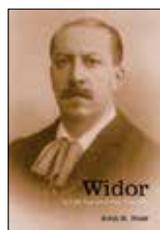
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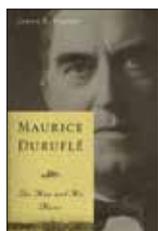
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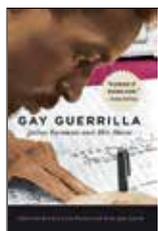
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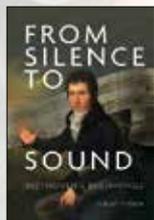
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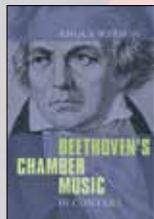
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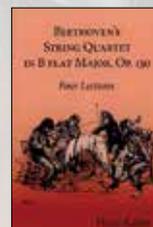
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