

Romanze In A Minor

From an award-winning star of Signet Regency Romances comes a delightfully comedic tale of two lovers at odds with each other in every way... IT WAS PROVING QUITE HARD TO SEDUCE A WOMAN WITH HER MOTHER NEARBY, MUCH LESS A COOK AND NANNY! Though barely out of the schoolroom, Melody Ashton was determined to save her family from scandal. Her poor Mama was suspected of pilfering contributions sent for several "orphans"—actually the illegitimate children of the town—placed in her care. To make matters worse, the infuriatingly handsome Lord Coe had accused them all of blackmailing his sister, whose child resided with them. After such rudeness, his offer to make Melody his mistress was the outside of enough. Ignoring all lessons learned in Mingleforth's Rules of Polite Decorum, she told the rake exactly what he was: a reckless reprobate, debauched womanizer, self-righteous sapskull and bullying baffle-headed bounder. Lord Coe was quite confused. Never had a conquest proved so difficult. And never had he feared he was falling so helplessly in love... Minor Indiscretions previously appeared in Lady In Green and Minor Indiscretions.

In the history of German cinema, film directors have developed unique visual and narrative responses to the anxieties and excesses of their own times and those of Germany's past. German Cinema is the first English-language volume to provide a comprehensive historical overview of German film from the silent era to the present, as well as close readings of individual films. First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

An annotated thematic catalogue of Anton Rubinstein's piano works, including a biography and repertoire lists.

This absorbing and award-winning biography tells the story of the tragedies and triumphs of Clara Wieck Schumann (1819–1896), a musician of remarkable achievements. At once artist, composer, editor, teacher, wife, and mother of eight children, she was an important force in the musical world of her time. To show how Schumann surmounted the obstacles facing female artists in the nineteenth century, Nancy B. Reich has drawn on previously unexplored primary sources: unpublished diaries, letters, and family papers, as well as concert programs. Going beyond the familiar legends of the Schumann literature, she applies the tools of musicological scholarship and the insights of psychology to provide a new, full-scale portrait. The book is divided into two parts. In Part One, Reich follows Clara Schumann's life from her early years as a child prodigy through her marriage to Robert Schumann and into the forty years after his death, when she established and maintained an extraordinary European career while supporting and supervising a household and seven children. Part Two covers four major themes in Schumann's life: her relationship with Johannes Brahms and other friends and contemporaries; her creative work; her life on the concert stage; and her success as a teacher. Throughout, excerpts from diaries and letters in Reich's own translations clear up misconceptions about her life and achievements and her partnership with Robert Schumann. Highlighting aspects of Clara Schumann's personality and character that have been neglected by earlier biographers, this candid and eminently readable account adds appreciably to our understanding of a fascinating artist and woman. For this revised edition, Reich has added several photographs and updated the text to include recent discoveries. She has also prepared a Catalogue of Works that includes all of Clara Schumann's known published and unpublished compositions and works she edited, as well as descriptions of the autographs, the first editions, the modern editions, and recent literature on each piece. The Catalogue also notes Schumann's performances of her own music and provides pertinent quotations from letters, diaries, and contemporary reviews.

This comprehensively revised, updated and significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital era. Contributions by leading international scholars are grouped into sections that focus on genre; stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (Heimat, Downfall, The Lives of Others, The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema in a transnational horizon.

As one of the foremost composers, conductors, and pianists of the nineteenth century, Felix Mendelssohn played a fundamental role in the shaping of modern musical tastes through his contributions to the early music revival and the formation of the Austro-German musical canon. His career allows for a remarkable meeting point for critical engagement with a host of crucial issues in the last two centuries of music history, including the relation between musical meaning and social function, programmatic and absolute music, notions of classicism and Romanticism, modernism and historicism. It also serves as a pertinent case-study of the roles political ideology, racism, and musical ignorance may play in creating and perpetuating a composer's posthumous reception. Fittingly, Rethinking Mendelssohn focuses on critical engagement with the composer's music and aesthetics, and on the interpretation of his works in relation to contemporaneous culture. Building on the renaissance in Mendelssohn scholarship of the last two decades, Rethinking Mendelssohn sets a fresh and exciting tone for research on the composer. Opening new ways of understanding Mendelssohn and setting the future direction of Mendelssohn studies, the contributing scholars pay particular attention to Mendelssohn's contested views on the relationship between art and religion, analysis of Mendelssohn's instrumental music in the wake of recent controversies in Formenlehre, and the burgeoning interest in his previously neglected contribution to the German song.

Fanny Hensel (1805-1847) was an extraordinary musician and astute observer of European culture. Previously she was known mainly as the granddaughter of philosopher Moses Mendelssohn and the sister of composer Felix Mendelssohn Bartholdy, yet Hensel is now recognized as the leading woman composer of the nineteenth century. She produced well over four hundred compositions and excelled in short, lyrical piano pieces and songs of epigrammatic intensity, but the expressive range of her art also accommodated challenging virtuoso piano and chamber works, orchestral music, and cantatas written in imitation of J.S. Bach. Her gender and position in society restricted her from opportunities afforded her brother, however, who himself quickly rose to an international career of the first rank. Hensel's own sphere of influence revolved around her Berlin residence, where she directed concerts that attracted such celebrities as Franz Liszt, Clara Schumann, Clara Novello, and her brother Felix. In this semi-public space, shared with exclusive audiences drawn from the elite of Berlin society, Hensel found her own voice as pianist, conductor and composer. For much of her life, she composed for her own pleasure, and her brother ranked her songs among the

very best examples of the genre. Felix silently incorporated several of the songs into his own early publications, while a few other songs were published anonymously. Hensel began releasing her works under her own name in 1847, only to die of a stroke as the first reviews of her music began to appear. Tragically, the vast majority of her music was forgotten for a century and a half before its recent rediscovery. Renowned Mendelssohn scholar R. Larry Todd now offers a compelling, full account of Hensel's life and music, her extraordinary relationship with her brother, her position in one of Berlin's most eminent families, and her courageous struggle to define her own public voice as a composer [Publisher description].

Clara Schumann StudiesCambridge University Press

A beautiful composition for flute and piano for the advancing player from the French Romantic school.

The brightest stars in fascist films.

During the middle phase of his career, 1849-1859, Verdi created some of his best-loved and most frequently performed operas, including Luisa Miller, Rigoletto, Il trovatore, La traviata, and Un ballo in maschera. This was also the period in which he wrote his first completely original French grand opera, Les Vepres siciliennes; the first version of Simon Boccanegra; and the intensely dramatic Stiffelio, until recent years the most neglected of all Verdi's mature works for the operatic stage. Featuring contributions from many of the most active Verdi scholars in the United States and Europe, Verdi's Middle Period explores the operas composed during this period from three interlinked perspectives: studies of the original source material, cross-disciplinary analyses of musical and textual issues, and the relationship of performance practice to Verdi's musical and dramatic conception. Both musicologists and serious opera buffs will enjoy this distinguished collection.

In Crossing Paths, John Daverio explores the connections between art and life in the works of three giants of musical romanticism. Drawing on contemporary critical theory and a wide variety of nineteenth-century sources, he considers topics including Schubert and Schumann's uncanny ability to evoke memory in music, the supposed cryptographic practices of Schumann and Brahms, and the allure of the Hungarian Gypsy style for Brahms and others in the Schumann circle. The book offers a fresh perspective on the music of these composers, including a comprehensive discussion of the 19th century practice of cryptography, a debunking of the myth that Schumann and Brahms planted codes for "Clara Schumann" throughout their works, and attention to the late works of Schumann not as evidence of the composer's descent into madness but as inspiration for his successors. Daverio portrays the book's three key players as musical storytellers, each in his own way simulating the structure of lived experience in works of art. As an intimate study of three composers that combines cultural history and literary criticism with deep musicological understanding, Crossing Paths is a rich exploration of memory, the re-creation of artistic tradition, and the value of artistic influence.

24 Songs by Felix Mendelssohn and Fanny Mendelssohn Hensel contains youthful gems by two great Romantic composers, originally published only under Felix Mendelssohn's name. Includes word-by-word translations of the Italian, French and German text as well as a translation into the International Phonetic Alphabet.

Develops a holistic and gender-aware understanding of Clara Schumann as pianist, composer and teacher in nineteenth-century Germany.

Among the most original and provocative musicological writers of his generation, James Hepokoski has elaborated new paradigms of inquiry for both music history and music theory. Advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings, his work spans both disciplines and offers substantial challenges for each. At its core is the conviction that a close study of musical genres, procedures, and structures those qualities of a composition that are specifically musical is essential to any responsible hermeneutic enterprise. Selected from writings from 1984 to 2008, this collection of essays provides a generous introduction to the author's most innovative and influential work on a wide variety of topics: musicological methodology, issues of staging and performance, Italian opera, program music, and exemplary studies of individual pieces.

First published by Holt, Rinehart and Winston in 1954.

[Copyright: 00c99346476243a3eb0531a1061f9883](#)