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978-0-521-11054-9 - Music, Culture and Social Reform in the Age of Wagner

James Garratt

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## Music, Culture and Social Reform in the Age of Wagner

Challenging received views of music in nineteenth-century German thought, culture and society, this book provides a radical reappraisal of its socio-political meanings and functions. Garratt argues that far from governing nineteenth-century musical discourse and practice, the concept of artistic autonomy and the aesthetic categories bequeathed by Weimar classicism were persistently challenged by alternative models of music's social role. The book investigates these competing models and the social projects that gave rise to them. It interrogates nineteenth-century musical discourse, discussing a wide range of manifestos championing musical democratization or seeking to make music an engine for the transformation of society. In addition, it explores institutions and movements that attempted to realize these goals, and compositions – by Mendelssohn, Lortzing and Liszt as well as Wagner – in which the relation between aesthetic and social claims is programmatic.

JAMES GARRATT is Senior Lecturer in Music and University Organist at the University of Manchester. His previous publications include *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music* (Cambridge, 2002), as well as contributions to *The Cambridge Companion to Haydn* (2005) and *The Cambridge Companion to Mendelssohn* (2004). He has written widely on music in nineteenth-century thought and culture, and has published articles and reviews in *Music and Letters*, *Journal of the Royal Musical Association*, *19th-Century Music Review* and *The American Historical Review*.

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*To my wife, Sinéad*

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## Acknowledgments

The presence of the word ‘social’ on the cover of any book is loaded with irony, since there can be few experiences as maddeningly unsocial as writing one. But the image of the author marooned Crusoe-like at the word processor, thankfully, only represents one part of the writing process. A good portion of the material below has been given and honed at conferences and invited talks, and as always I am very grateful to all those who have given me advice, assistance and support over the last few years. As well as my colleagues in the Music Department at the University of Manchester – in particular, David Fallows, David Fanning, Philip Grange, Rebecca Herissone and Laura Tunbridge – I must thank John Butt, Caryl Clark, Suzanne Cole, Katharine Ellis, Mark Everist, Annegret Fauser, Christoph Lickleder, Patrick McCreless, Peter Mercer-Taylor, Jan Smaczny, R. Larry Todd, William Weber and Susan Youens. I should also mention Adrian Thomas and the late Nigel Fortune, who I neglected to include in the acknowledgments for my first book. In addition, I acknowledge with gratitude the work of all the librarians who have facilitated my research, especially the staff of the John Rylands University Library and Manchester Central Library.

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for being around to support me during the writing of not one but two monographs. Those familiar with the Garratt oeuvre will recall that I concluded the acknowledgments in the first book with thanks to Sinéad for typesetting the musical examples. Reader, I married her, which must explain why I’ve had to do the examples for this book myself.



Abbreviations

<i>AmZ</i>	<i>Allgemeine musikalische Zeitung</i>
<i>Anregungen</i>	<i>Anregungen für Kunst, Leben und Wissenschaft</i>
<i>BmZ</i>	<i>Berliner musikalische Zeitung</i>
<i>Gb</i>	<i>Die Grenzboten</i>
<i>KSG</i>	Helmut Kirchenmeyer (ed.), <i>Situationsgeschichte der Musikkritik und des musikalischen Pressewesens in Deutschland dargestellt vom Ausgange des 18. bis zum Beginn des 20. Jahrhunderts</i> , Regensburg, 1967–
<i>MGG2</i>	<i>Die Musik im Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik begründet von Friedrich Blume</i> , 2nd edn., ed. Ludwig Finscher, Kassel und Stuttgart, 1994–
<i>NBMz</i>	<i>Neue Berliner Musikzeitung</i>
<i>NZfM</i>	<i>Neue Zeitschrift für Musik</i>
<i>Signale</i>	<i>Signale für die musikalische Welt</i>
<i>SWB</i>	Friedrich Schiller, <i>Werke und Briefe</i> , ed. Otto Dann <i>et al.</i> , 12 vols., Frankfurt am Main, 1988–2002
<i>WaMZ</i>	<i>Wiener allgemeine Musik-Zeitung</i>
<i>WSB</i>	Richard Wagner, <i>Sämtliche Briefe</i> , ed. Gertrud Strobel <i>et al.</i> , Leipzig, 1967–
<i>WSD</i>	Richard Wagner, <i>Sämtliche Schriften und Dichtungen</i> , 16 vols. Leipzig, 1911–14