

Contents

*Acknowledgments* [page ix]  
*List of Abbreviations* [xi]

Introduction [1]

1	Liberalism, autonomy and the social functions of art	[9]
	Liberal individualism, perfectionism and aesthetic autonomy	[10]
	Music and Schillerian autonomy	[27]
	Choral music and socialization in the early nineteenth century: Nägeli and Zelter	[34]
2	Radical and social aesthetics in the <i>Vormärz</i>	[44]
	The trouble with Tannhäuser: artistic discourse as oppositional politics	[44]
	Left Hegelians and the politicization of literature and music	[54]
	Socialism in <i>Vormärz</i> literary and musical discourse	[71]
3	Speaking for the <i>Volk</i> : music, politics and <i>Vormärz</i> festivals	[84]
	Commemorative festivals and the cult of genius	[89]
	Lortzing, Mendelssohn and the Leipzig Gutenberg Festival	[102]
	An equal music? Singing festivals as mass and counter-culture	[117]
	To the artists (i): Mendelssohn and the German–Flemish singing festival	[122]
4	Revolutionary voices: blueprints for an aesthetic state	[128]
	Musical reform and the state	[135]
	Wagner, Lortzing and the music of revolution	[141]
5	Music and the politics of post-revolutionary culture	[156]
	Between anarchism and socialism: Wagner’s Zurich essays	[160]
	The politics of progressivism: Liszt and the New German School	[177]
	To the artists (ii): Liszt and the Karlsruhe music festival	[187]
	Citizen Sachs? A Wagnerian coda	[192]
6	The song of the workers: idylls and activism	[197]
	Socialization and self-help: workers’ education societies	[199]

Cambridge University Press  
978-0-521-11054-9 - Music, Culture and Social Reform in the Age of Wagner  
James Garratt  
Table of Contents  
[More information](#)

viii                      *Contents*

Lassalle, Bülow and the end of bourgeois music    [205]  
Schiller’s heirs: art, *Bildung* and proletarian identity    [209]  
  
*Notes*    [216]  
*Bibliography*    [265]  
*Index*    [284]