

## Chopins Funeral

A landmark biography of the Polish composer by one of the world's leading authorities on Chopin and his time. Based on ten years of research and a vast cache of primary sources located in archives in Warsaw, Paris, London, New York, Washington, D.C., Alan Walker's monumental *Fryderyk Chopin: A Life and Times* is the most comprehensive biography of the great Polish composer to appear in English. Walker sets out to dispel the many myths and legends that continue to surround Chopin. *Fryderyk Chopin* is an intimate look into a dramatic life; of particular focus are Chopin's childhood and youth in Poland, which are brought into line with Walker's latest scholarly findings, and Chopin's romantic life with George Sand, with whom he lived for nine years. Comprehensive and engaging, and written in highly readable prose, the biography wears its scholarship lightly: this is a book suited as much for the professional pianist as it is for the casual music lover. Just as he did in his definitive biography of Liszt, Walker illuminates Chopin and his music with unprecedented clarity in this magisterial biography, bringing to life one of the nineteenth century's most confounding, beloved, and legendary artists.

'Beguiling ... Limpidly written, effortlessly learned' William Boyd, TLS, Books of the Year  
 In November 1838 Frédéric Chopin, George Sand and her two children sailed to Majorca to escape the Parisian winter. They settled in an abandoned monastery at Valldemossa in the mountains above Palma, where Chopin finished what would eventually be recognised as one of the great and revolutionary works of musical Romanticism - his 24 Preludes. There was scarcely a decent piano on the island (these were still early days in the evolution of the modern instrument), so Chopin worked on a small pianino made by a local craftsman, which remained in their monastic cell for seventy years after he and Sand had left. This brilliant and unclassifiable book traces the history of Chopin's 24 Preludes through the instruments on which they were played, the pianists who interpreted them and the traditions they came to represent. Yet it begins and ends with the Majorcan pianino, which during the Second World War assumed an astonishing cultural potency as it became, for the Nazis, a symbol of the man and music they were determined to appropriate as their own. The unexpected hero of the second part of the book is the great keyboard player and musical thinker Wanda Landowska, who rescued the pianino from Valldemossa in 1913, and who would later become one of the most influential musical figures of the twentieth century. Kildea shows how her story - a compelling account based for the first time on her private papers - resonates with Chopin's, while simultaneously distilling part of the cultural and political history of Europe and the United States in the central decades of the century. Kildea's beautifully interwoven narratives, part cultural history and part detective story, take us on an unexpected journey through musical Romanticism and allow us to reflect freshly on the changing meaning of music over time.

'Eye hEar The Visual in Music' employs the concept of the visual in proximate relation to music, producing a tension: 'is it not the case that there is a gulf between painting and music, between the visible and the audible? One is full of colour and light yet silent; one is invisible and marvellously noisy.' Such a belief, this book argues, betrays an ideological constraint on music, desiccating it to sound, and art to vision. The starting point of this study is more hybrid (and hydrating): that music is never employed without numerous and complex intersections with the visual. By involving the concept of synaesthesia, the book evokes music's multi-sensory nature, stops it from sounding alone, and offers music as a subject for art historians. Music bleeds into art and visuality, in its graphic depiction in notation, in the theatre of performance, its sights and sites. This book looks at music in its absolute guise as a model for art; at notation and the conductor as the silent visual fulcra around which music circulates; at the music and image of Erik Satie; at the concert hall as white cube; at the symphonic film '2001: A Space Odyssey'; and at the liminality of John Cage and Andy Warhol.

Chopin's FuneralVintage

Chopin's Polish Ballade examines the Second Ballade, Op. 38, and how that work gave voice to the Polish cultural preoccupations of the 1830s, using musical conventions from French opera and amateur piano music. This approach provides answers to several persistent questions about the work's form, programmatic content, and poetic inspiration.

In a wide-ranging study of sentimentalism's significance for styles, practices and meanings of music in the nineteenth and twentieth centuries, a series of interpretations scrutinizes musical expressions of sympathetic responses to suffering and the longing to belong. The book challenges hierarchies of artistic value and the associated denigration of sentimental feeling in gendered discourses. Fresh insights are thereby developed into sentimentalism's place in musical constructions of emotion, taste, genre, gender, desire, and authenticity. The contexts encompass diverse musical communities, performing spaces, and listening practices, including the nineteenth-century salon and concert hall, the cinema, the intimate stage persona of the singer-songwriter, and the homely ambiguities of 'easy' listening. Interdisciplinary insights inform discussions of musical form, affect, appropriation, nationalisms, psychologies, eco-sentimentalism, humanitarianism, consumerism, and subject positions, with a particular emphasis on masculine sentimentalities. Music is drawn from violin repertory associated with Joseph Joachim, the piano music of Chopin, Schumann, and Liszt, sentimental waltzes from Schubert to Ravel, concert music by Bartók, Szymanowski and Górecki, the Merchant-Ivory adaptation of *The Remains of the Day*, Antônio Carlos Jobim's bossa nova, and songs by Duke Ellington, Burt Bacharach, Carole King, Barry Manilow and Jimmy Webb. The book will attract readers interested in both the role of music in the history of emotion and the persistence and diversity of sentimental arts after their flowering in the eighteenth-century age of sensibility.

It's no secret that Beethoven went deaf, that Mozart had constant money problems, and that Gilbert and Sullivan wrote musicals. But what were these people—and other famous musicians—really like? What did they eat? What did they wear? How did they spend their time? And—possibly most interesting of all—what did their neighbors think? Discover the fascinating and often humorous stories of twenty famous musicians—people of all shapes, sizes, temperaments, and lifestyles, from various countries and historical periods. Beginning with Vivaldi and ending with Woodie Guthrie, *Lives of the Musicians* brings musical history to life!

Chopin's twenty-four *Préludes* remain as mysterious today as when they were newly published. What prompted Franz Liszt and others to consider Chopin's *Préludes* to be compositions in their own right rather than introductions to other works? What did set Chopin's *Préludes* so drastically apart from their forerunners? What exactly was 'the morbid, the feverish, the repellent' that Schumann heard in Opus 28, in that 'wild motley' of 'strange sketches' and 'ruins'? Why did Liszt and another, anonymous, reviewer publicly suggest that Lamartine's poem *Les Préludes* served as an inspiration for Chopin's Opus 28? And, if that is indeed the case, how did the poem affect the structure and the thematic contents of Chopin's *Préludes*? And, lastly, is Opus 28 a random assortment of short pieces or a cohesive cycle? In this monograph, richly illustrated with musical examples, Anatole Leikin

combines historical perspectives, hermeneutic and thematic analyses, and a range of practical implications for performers to explore these questions and illuminate the music of one of the best loved collections of music for the piano.

Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately recognisable, whatever the medium he employed. *Erik Satie: Music, Art and Literature* explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century.

Using landscape as its unifying concept, this engaging book explores orchestral music that represents real and imagined physical and cultural spaces, natural forces, and humans and wildlife. Spanning continents and centuries, David Knight links contrasting forms of music through unifying themes of time and space; waterscapes; mythic spaces; extreme landscapes; and realms of death, survival, and remembrance. Orchestral works are rarely perceived in geographical terms, but the author, himself an accomplished geographer and musician, offers a deeply satisfying approach to interpreting and appreciating a wide range of music. Comparing classic masterworks from Europe and Russia alongside more recent compositions from the United States, Canada, New Zealand, Japan, and China, this innovative study offers a fresh understanding of the links between music and the worlds around us.

The first English paperback edition of the unique collection of documents which reveal Chopin as teacher and interpreter of his own music. From the accounts of his pupils, acquaintances and contemporaries, together with his own writing, we gain valuable insight into Chopin's pianistic and stylistic practice, his teaching methods and his aesthetic beliefs. The documents are divided into two categories: those concerning technique and style, two notions inseparable in Chopin's mind, and those concerning the interpretation of Chopin's works. Extensive appendix material presents Chopin's essay 'Sketch for a method', as well as annotated scores belonging to Chopin's pupils and acquaintances, and personal accounts of Chopin's playing as experienced by his contemporaries: composers and pianists, pupils and friends, writers and critics. The statements of Chopin's own students in diaries, letters and reminiscences, written, dictated or conveyed by word of mouth, provide the bulk of these accounts. Throughout the book detailed annotations add a valuable scholarly dimension, creating an indispensable guide to the authentic performance of Chopin's piano works.

From an early age, Frederic Chopin displayed natural musical ability. Often compared to Mozart, Chopin was invited to play for members of the aristocracy in small, private concerts. But, unlike Mozart, his parents did not take advantage of his childhood talent. Frederic Chopin left his Polish homeland behind when he was only 20 and lived most of his life in Paris, France, the cultural hub of Europe. His genius as a pianist and composer flowered there with the encouragement and support of the female novelist George Sand. He wrote more than 200 works for piano during the course of his life which was cut short by tuberculosis at the age of 39. Symbolically, his heart was taken from his body and returned to his beloved Poland, where he remains a national hero.

This anthology of contemporary poetry celebrates the 200th birth anniversary of Fryderyk Chopin (1810-1849). The volume presents 123 poems by 92 poets, including: Sharon Chmielarz, T. S. Eliot, Charles Ades Fishman, Linda Nemecek Foster, Emily Fragos, John Z. Guzowski, Lola Haskins, Oriana Ivy, Lois P. Jones, Leonard Kress, Emma Lazarus, Marie Lecrivain, Jeffrey Levine, Amy Lowell, Rick Lupert, Mira N. Mataric, Elisabeth Murawski, Ruth Nolan, Cyprian Kamil Norwid, William Pillin, Russell Salamon, Katrin Talbot, Mark Tardi, Devi Walders, Kath Abela Wilson, and others. The book is illustrated with vintage Chopin postcards and includes one translation - of "Chopin's Piano" by Norwid. The editor, Dr. Maja Trochimczyk, is a Polish-American poet, music historian, photographer, and translator. She published four books on music, two books of poetry, and hundreds of articles and poems.

Annotation: The Index is published in two physical volumes and sold as a set for \$250.00. As America's geography and societal demands expanded, the topics in *The Etude* magazine (first published in 1883) took on such important issues as women in music; immigration; transportation; Native American and African American composers and their music; World War I and II; public schools; new technologies (sound recordings, radio, and television); and modern music (jazz, gospel, blues, early 20th century composers) in addition to regular book reviews, teaching advice, interviews, biographies, and advertisements. Though a valued source particularly for private music teachers, with the de-emphasis on the professional elite and the decline in salon music, the magazine ceased publication in 1957. This Index to the articles in *The Etude* serves as a companion to E. Douglas Bomberger's 2004 publication on the music in *The Etude*. Published a little over fifty years after the final issue reached the public, this Index chronicles vocal and instrumental technique, composer biographies, position openings, department store orchestras, the design of a successful music studio, how to play an accordion, recital programs in music schools, and much more. The Index is a valuable tool for research, particularly in the music culture of America in the late nineteenth and early twentieth centuries. With titles of these articles available, the doors are now open for further research in the years to come.

*Frédéric Chopin: A Research and Information Guide* is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a composer. The second edition includes research published since the publication of the first edition and provides electronic resources.

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The captivating story of Frédéric Chopin and the fate of both his Mallorquin piano and musical Romanticism from the early nineteenth to the mid-twentieth century. In November 1838, Frédéric Chopin, George Sand, and her two children sailed to Majorca to escape the Parisian winter. They settled in an abandoned monastery at Valldemossa in the mountains above Palma where Chopin finished what would eventually be recognized as one of the great and revolutionary works of musical Romanticism: his twenty-four Preludes. There was scarcely a decent piano on the island (these were still early days in the evolution of the modern instrument), so Chopin worked on a small pianino made by a local craftsman, Juan Bauza, which remained in their monastic cell for seventy years after he and Sand had left. Chopin's Piano traces the history of Chopin's twenty-four Preludes through the instruments on which they were played, the pianists who interpreted them, and the traditions they came to represent. Yet it begins and ends with the Majorcan pianino, which assumed an astonishing cultural potency during the Second World War as it became, for the Nazis, a symbol of the man and music they were determined to appropriate as their own. After Chopin, the unexpected hero of Chopin's Piano is the great keyboard player Wanda Landowska, who rescued the pianino from Valldemossa in 1913, and who would later become one of the most influential artistic figures of the twentieth century. Paul Kildea shows how her story—a compelling account based for the first time on her private papers—resonates with Chopin's, simultaneously distilling part of the cultural and political history of mid-twentieth century Europe and the United States. After Landowska's flight to America from Paris, which the Germans would occupy only days later, her possessions—including her rare music manuscripts and beloved keyboards—were seized by the Nazis. Only some of these belongings survived the war; those that did were recovered by the Allied armies' Monuments Men and restituted to Landowska's house in France. In scintillating prose, and with an eye for exquisite detail, Kildea beautifully interweaves these narratives, which comprise a journey through musical Romanticism—one that illuminates how art is transmitted, interpreted, and appropriated between generations.

This book explores the historical-cultural interactions between French concert music and American jazz across 1900-65, from both perspectives.

Frédéric Chopin's reputation as one of the Great Romantics endures, but as Benita Eisler reveals in her elegant and elegiac biography, the man was more complicated than his iconic image. A classicist, conservative, and dandy who relished his conquest of Parisian society, the Polish émigré was for a while blessed with genius, acclaim, and the love of Europe's most infamous woman writer, George Sand. But by the age of 39, the man whose brilliant compositions had thrilled audiences in the most fashionable salons lay dying of consumption, penniless and abandoned by his lover. In the fall of 1849, his lavish funeral was attended by thousands—but not by George Sand. In this intimate portrait of an embattled man, Eisler tells the story of a turbulent love affair, of pain and loss redeemed by art, and of worlds—both private and public—convulsed by momentous change. Important books, articles, reviews, and theses on Frédéric Chopin (1810-1849) in Western European languages and in Polish are cited; selected references in languages such as Russian, Czech, and Japanese are included as well. The Chopin legend is considered through studies of the performance tradition and a discography of recent and reissued recordings. Short essays outline the historiography of Chopin research and the current direction of scholarship. Index.

A modern take on a classical icon: this "luminous book" (Susan Orlean, New York Times bestselling author of *The Library Book*) tells the story of when, where, and how Chopin composed his most famous work, uncovering many surprises along the way and showing how his innovative music still animates and thrives in our culture centuries later. In this widely-praised book, Annik LaFarge presents a very different Frédéric Chopin from the melancholy, sickly, Romantic figure that has predominated for so long. The artist she discovered is, instead, a purely independent—and endlessly relevant—spirit: an innovator who created a new musical language; an autodidact who became a spiritually generous, trailblazing teacher; a stalwart patriot during a time of revolution, pandemic, and exile. One of America's foremost pianists, Jeremy Denk, wrote in *The New York Times*: "It is almost impossible for me to imagine a world in which [Chopin's "Funeral March"] is both fresh and tragic, where its death is real. LaFarge's charming and loving new book attempts to recover this world... This book took me into many unexpected corners... For a book about death, it's bursting with life and lively research." In this "entertaining dual music history and memoir" (*Publishers Weekly*), a "seamless blend of the musical and literary verve" (*Kirkus Reviews*, starred review) LaFarge "brilliantly traces the footsteps of Chopin's life" (Scott Yoo, host of *PBS Now Hear This*) during the three years, 1837–1840, when he composed the now-iconic Funeral March, using its composition story to illuminate the key themes of Chopin's life. As part of her research into Chopin's world, then and now, LaFarge visited piano makers, monuments, churches, and archives; she talked to scholars, jazz musicians, video game makers, music teachers, theater directors, and of course dozens of pianists. She has given us, says pianist, author, and *New York Times* columnist Michael Kimmelman, "a tour-de-force and journey of the soul." It is an engrossing, "impeccably researched" (*Library Journal*) work of musical discovery and an artful portrayal of a man whose work and life continue to inspire artists and cultural innovators in astonishing ways. An acclaimed companion website, *WhyChopin*, presents links to each piece of music mentioned in the book, organized by chapter, along with photos, resources, and more.

Murder. Cold-blooded murder. For Carl Underwood, murder is his heroin. It courses through his veins like filth flowing through a sewer line. The object of his addiction to murder is his wife Dolores whose hatred for Polish composer Frederick Chopin and his notorious lover George Sand drives him to the point of utter madness. In effect, Carl Underwood's life is a Prelude to Death in D minor, much like the gentle melody of a piano in a garden filled with roses, nightingales, and violets gently caressed by the fingers of a slut.

The first movement of the B flat minor Sonata is for me something mighty - like a sculpture in rock. It can only be compared perhaps with the first movement of Beethoven's Fifth Symphony. This section of Chopin's work is to my mind - on a par with the loftiest heights reached by such composers as Beethoven. (Lutoslawski) Chopin's sonatas occupy an exceptional place in the history of nineteenth-century music, alongside the most magnificent works of Beethoven, Schubert, Liszt and Brahms. Chopin composed four sonatas, given below in the order they were written: Sonata in C minor, Op. 4 (composed 1827-1828, first published 1851) Sonata in B flat minor, Op. 35 (Funeral March 1837, whole work 1839, published 1840) Sonata in B minor, Op. 58

(1844, published 1845) Sonata in G minor for piano and cello, Op. 65 (1846-1847, published 1847)

It is October 17, 1849, Chopin has just taken his last labored breath. Solange Dudevant Clésinger, George Sand's unloved daughter, is at his bedside, but Sand herself is nowhere to be found. Solange, deeply grieved by the loss of Chopin, with whom she feels she has always been in love, takes a letter fragment from the last letter Sand wrote to Chopin breaking off their relationship. In the letter fragment, Sand accuses Chopin of taking sides with Solange in a family battle and tells him that this has sounded the death knell for their relationship. Married to a man she doesn't love, Solange Dudevant Clésinger decides to try to find out why her mother abandoned Chopin and does not show up at his deathbed. She begins a search of the quays of Paris, claiming that she believes she saw her mother wandering them in the past few days. Her mother's friend, Charlotte Marlinai, assures her that Sand is not in Paris but in her country home at Nohant. Something in Marlinai's evasive answers and her refusal to invite Solange into her home causes Solange to suspect that perhaps she is hiding her mother. In her attempt to avoid her hard drinking, abusive husband who is making his bid to sculpt Chopin's funeral monument, Solange retreats to their home and begins a plan to try to find out where her mother is and why she didn't appear at Chopin's bedside. She begins a series of visits to the people closest to Chopin to try to learn as much as she can about the history of the relationship between Sand and Chopin and also to find out more about what people knew or didn't know about her relationship with Chopin that could have triggered such enraged jealousy in her mother. She visits Charlotte again the next day to find her much more welcoming now that she isn't trying to hide a lover from her husband. Charlotte begins the process of educating Solange about the history of Sand's relationship with Chopin. Solange's quest is interspersed with memories of past times in Chopin's company and with fantasies of wished for greater intimacy with him. The influx of information that comes to her showing the initial deep bond between Chopin and Sand doesn't dissuade Solange from believing that Chopin was truly in love with her as she was with him and that that was what caused Sand to eventually abandon him so cruelly. Solange alternates between a strong belief in the fact of the love between her and Chopin and in a need to discover evidence to prove the truth of it. Auguste Clésinger comes home drunk and angry because Solange is so preoccupied with her grief over Chopin that she has forgotten to join him at a dinner where he is to make his bid to sculpt the funeral monument. He comes upon her in the bath, abuses her verbally, and forces her to have sex with him. She seeks refuge the next day in the studio of Eugène Delacroix, a devoted friend of both Chopin and Sand. He says he has no idea where Sand is and why she didn't appear at Chopin's deathbed. Delacroix sees the bruise on her eye and promises to try to play the diplomat in mending the rupture between Solange and her husband. Solange seeks refuge in the Luxembourg Gardens and meets Count Albert Grzymala, a Polish ex-patriot and long-time friend of both Sand and Chopin. Grzymala, too, has no idea where Sand is and is deeply grieved by the loss of his dear friend, Chopin. He fills in some blanks for Solange about the early days of Sand's relationship with Chopin. She tries to rationalize her jealousy over the truth of the deep bond between her mother and Chopin. Throughout her quest, Solange is visited with dreams both divine and nightmarish. Her next visit is to Jane Stirling, the Scotswoman who took care of Chopin at the end, paying his rent at 12 Place Vendôme and for his elaborate funeral at the Church of the Madeleine. Solange and Jane find comfort in one another and share a playing of one of Chopin's nocturnes. Solange contrasts the purity of Jane's love for Chopin with that of her mother and the

Twelve essays by leading Chopin scholars provide a uniquely comprehensive guide to the composer and his music.

A fresh evaluation of Mozart's Requiem which focuses on historical and current understandings in fiction, drama, film, criticism and performance.

Modernist art often seems to give more frustration than pleasure to its audience. Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation, rather than collaboration.

Although military music was among the most widespread forms of music making during the nineteenth-century, it has been almost totally overlooked by music historians. *Music & the British Military in the Long Nineteenth Century* however, shows that military bands reached far beyond the official ceremonial duties they are often primarily associated with and had a significant impact on wider spheres of musical and cultural life. Beginning with a discussion of the place of the military in civilian and social life, authors Trevor Herbert and Helen Barlow plot the story of military music from its sponsorship by military officers to its role as an expression of imperial force, which it took on by the end of the nineteenth century. Herbert and Barlow organize their study around three themes: the use of military status to extend musical patronage by the officer class; the influence of the military on the civilian music establishments; and an incremental movement towards central control of military music making by governments throughout the world. In so doing, they show that military music impacted everything from the configuration of the music profession in the major metropolitan centers, to the development of wind instruments throughout the century, to the emergence of organized amateur music making. A much needed addition to the scholarship on nineteenth century music, *Music & the British Military in the Long Nineteenth Century* is an essential reference for music, cultural and military historians, the social history of music and nineteenth century studies.

**THE STORY:** Ranging across two centuries and jumping from Paris to Warsaw to Washington, D.C., and back to Paris, the action of the play is a tumbling procession of heightened short scenes, mostly very funny and all strikingly inventive, which drama

While grief is suffered in all cultures, it is expressed differently all over the world in accordance with local customs and beliefs. Music has been associated with the healing of grief for many centuries, with Homer prescribing music as an antidote to sorrow as early as the 7th Century BC. The changing role of music in expressions of grief and mourning throughout history and in different cultures reflects the changing attitudes of society towards life and death itself. This volume investigates the role of music in mourning rituals across time and culture, discussing the subject from the multiple perspectives of music history, music psychology, ethnomusicology and music therapy.

Profiles the Polish composer and discusses his legacy and style.

Jonson's book consists of an account of each Chopin composition, its place among the composer's work, its distinguishing features, notes of any special point of interest attaching to it and an epitome of comments and criticisms that have been made upon it. It is supplemented by biographical details and socio-historical information. The author gives a very detailed overview of the composer's life and work which deserves special attention in the field of Chopin studies. Reprint of the original edition from 1905.

div George Sand was the most famous—and most scandalous—woman in nineteenth-century France. As a writer, she was enormously prolific—she wrote more than ninety novels, thirty-five plays, and thousands of pages of autobiography. She inspired writers as diverse as Flaubert and Proust but is often remembered for her love affairs with such figures as Musset and Chopin. Her affair with Chopin is the most notorious: their nine-year relationship ended in 1847 when Sand began to suspect that the composer had fallen in love with her daughter, Solange. Drawing on archival sources—much of it neglected by Sand's previous biographers—Elizabeth Harlan examines the intertwined issues of maternity and identity that haunt Sand's writing and defined her life. Why was Sand's relationship with her daughter so fraught? Why was a woman so famous for her personal and literary audacity ultimately so conflicted about women's liberation? In an effort to solve the riddle of Sand's identity, Harlan examines a latticework of lives that include Solange, Sand's mother and grandmother, and Sand's own

protagonists, whose stories amplify her own. /DIV

The first in-depth study of the ceremonial and music performed at British royal and state funerals over the past 400 years.

'A book that no serious student should be without... refreshingly sane.' Jeremy Siepmann, *Classical Music* 'An immensely valuable and well-researched book.' Stephen Haylett, *BBC Music Magazine* 'Intermittently engrossing...' Susan Bradshaw, *Musical Times*.

Antifascist and socialist monuments pervaded the landscape of the former German Democratic Republic (1949-89), presenting a distorted vision of the national past. Official commemorative culture in East Germany celebrated a selective set of political heroes, seeming to leave no public space for mourning those who were excluded from the country's founding myths. *Socialist Laments: Musical Mourning in the German Democratic Republic* examines the role of music in this nation's memorial culture, demonstrating how music facilitated the expressions of loss within spaces of commemoration for East German citizens. Music performed during state-sponsored memorial rituals no doubt bolstered official narratives of the German past. But it simultaneously provided an outlet for mourning in highly politicized environment. The book presents both a history and theory of musical mourning in East Germany. Using a site-specific approach to analysis, author Martha Sprigge demonstrates how the multiple semantic networks opened up by these musical works facilitated many memorial associations without necessitating the overt articulation of a mourned subject. Throughout the country's forty-year existence, music offered East German citizens an audible outlet for working through traumatic losses-both collective and individual-that was distinct from other artistic expressive possibilities. The book reveals the ways that East Germany's extensive commemorative repertoire helped composers, performers, and audiences navigate between the inevitable need to mourn on the one hand, and the seeming impossibilities of mourning on the other.

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