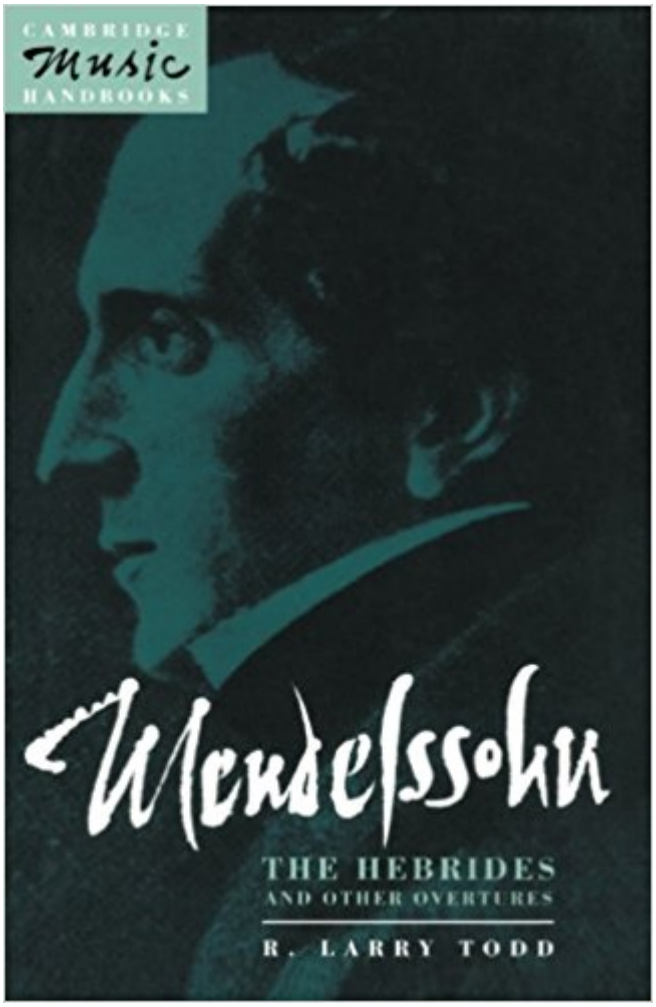
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Mendelssohn: The Hebrides And Other Overtures (Cambridge Music Handbooks)



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Synopsis

The concert overtures A Midsummer Night’s Dream, Calm Sea and Prosperous Voyage, and The Hebrides (Fingal’s Cave), conceived by Mendelssohn before the age of twenty, have ranked among the most enduring of the nineteenth-century orchestral repertoire. R. Larry Todd offers a historical, stylistic, and analytical guide to these three remarkable works. His clearly structured and accessible text is supported by a wealth of primary documents, including Mendelssohn’s correspondence, memoirs of his friends, and nineteenth-century critical reviews.

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Customer Reviews

"...Todd certainly does deal eloquently with the intertext between Mendelssohn’s stance and that of the aethetician Adolph B. Marx, particularly in relation to their respective work around Goethe and Shakespeare." Steve Sweeney-Turner, The Musical Times

The concert overtures--A Midsummer Night’s Dream, Calm Sea and Prosperous Voyage, and The Hebrides (Fingal’s Cave),--were conceived by Mendelssohn before the age of twenty. This analysis is supported by primary documents, including personal correspondence and memoirs as well as nineteenth-century critical reviews.

Dr. Larry Todd who wrote this book is my professor. He is really knowledgable about Mendelssohn

and this book is a good resource.

The book is easy to follow, even for a reader like me, that is, one with little or no background in formal musical education. (I knew nothing about the sonata form, except for the name itself. But now, while listening to the Midsummer Night's Dream Overture, I can tell when the exposition part ends and the development part starts and so on.) The author meticulously demonstrates how Mendelssohn tried and succeeded in synthesizing form and content, that is, the traditional sonata form and extra-musical contents such as landscape, poetry and drama to which the composer strove to give musical expressions. I'd like to recommend this book to anybody who wants to know what's behind his or her sensation.

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