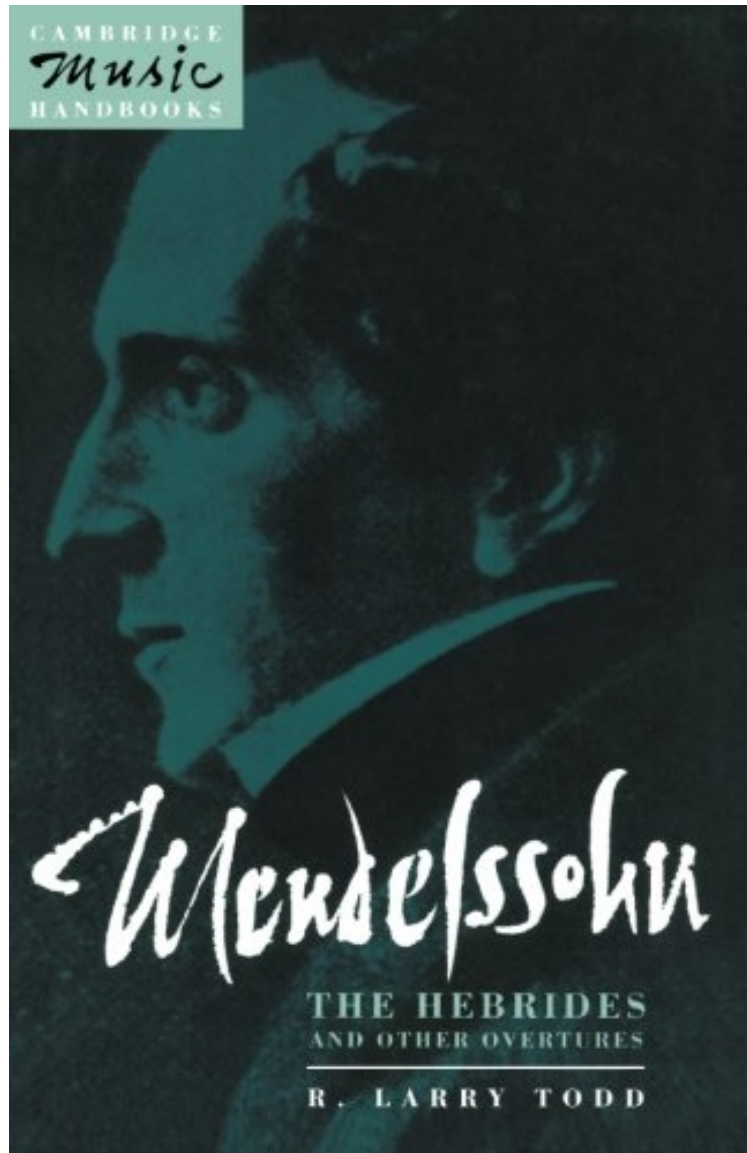


[Ebook free] Mendelssohn: The Hebrides and Other Overtures (Cambridge Music Handbooks)

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

R. Larry Todd

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R. Larry Todd : Mendelssohn: The Hebrides and Other Overtures (Cambridge Music Handbooks) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mendelssohn: The Hebrides and Other Overtures (Cambridge Music Handbooks):

0 of 0 people found the following review helpful. Informative and well-organized By Emily Dr. Larry Todd who wrote

this book is my professor. He is really knowledgeable about Mendelssohn and this book is a good resource. 2 of 5 people found the following review helpful. What's behind your sensation
By A Customer
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.

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.

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