

Felix Mendelssohn

Unlike most 19th Century composers who had to struggle to make a living, Felix Mendelssohn came from a very wealthy family. He never had to work, but he worked harder to fulfill his family's expectations than many who suffered poverty. He was an extremely gifted musical genius who wrote some of his best works while he was still a teenager. Mendelssohn gained fame as a conductor, and as the organizer of many music festivals in Germany and in England where he was always enthusiastically welcomed. Unlike some composers who only performed their own work, Mendelssohn had a passion for presenting the best music of all periods. He was also very generous in helping younger composers by playing their work. His weakness was being unable to say no to the many requests he received for performances. He was a perfectionist who devoted his energy to presenting the highest possible level of musical perfection. As his fame spread, he had little time left for his own compositions. Mendelssohn died at the age of 38, essentially from exhaustion brought on by overworking.

Felix Mendelssohn is one of the most celebrated figures of the early Romantic period. As a composer of sacred texts, he is chiefly remembered today for the oratorios *Paulus* (1836) and *Elijah* (1846). In this groundbreaking study, Siegwart Reichwald offers a meticulous analysis of *Paulus*, beginning with a general overview of the oratorio traditions of the early nineteenth century. He details the phases of the compositional process of *Paulus* as well as principles governing its development. Numerous musical examples, figures, and tables accompany the text. This thorough treatment of *Paulus*, while shedding light on Mendelssohn's approach to the oratorio and to sacred music in general, will be of interest to students of musicology.

N49P Piano-vocal score (2008) xiv + 118 pp. \$55.00 The first version of Felix Mendelssohn Bartholdy's secular cantata *Die erste Walpurgisnacht* (The First Walpurgis Night) was composed during the last years of the composer's decade-long friendship with the work's poet, Johann Wolfgang von Goethe. It was premiered less than a year after Goethe's death, but despite his enthusiasm for the work Mendelssohn was unable to return to it as a publication project for several years. He did finally revise and publish it in 1842-44, and in that guise it won considerable acclaim, but by then Mendelssohn's professional standing had changed significantly, and so had the work itself. This edition represents the first publication of the young and unestablished Mendelssohn's early setting of Goethe's provocative ballad concerning the eighth-century conflict between paganism and Christianity in Germany. The work is masterful in its own right, and the similarities and differences between it and the later version offer telling insights into Mendelssohn's compositional development. The piano-vocal score incorporates Mendelssohn's own manuscript of a four-hand arrangement of the orchestral introduction.

Born Jakob Ludwig Felix Mendelssohn Bartholdy, but generally referred to as Felix Mendelssohn-Bartholdy, the German composer was one of the most celebrated of the early Romantic era. Recognized as a musical prodigy at age seven, Bartholdy went on to write over 100 operas, symphonies, piano solos, chorals and more. This volume details his life and career.

Mendelssohn A Life in Music Oxford University Press

Fanny Mendelssohn Hensel (1805-47), pianist and composer, maintained a prolific and witty correspondence with her younger brother Felix over the course of approximately 25 years, which is here presented in English translation, with the original German for reference. As the leader of a vibrant salon, Hensel deploys her critical prowess to describe Berlin musical life, including its conservative institutions and personalities, as well as to evaluate Felix's works-in-progress in detail. We also learn about Hensel's own compositions, her attitudes toward herself as a composer, and the significance of Felix's views on the formation of those attitudes. Hensel's letters provide a fascinating glimpse into the problems and challenges facing gifted women musicians in the nineteenth century. The 150 letters are drawn from the Green Books collection of letters addressed to Felix Mendelssohn, in the Bodleian Library, Oxford. Reviews—These letters reveal Fanny Mendelssohn to be a thoroughly fascinating individual, one whose special relationship to Felix would be enough to guarantee the interest of the documents. But we soon become engrossed with Fanny herself, as composer, as critic, as musical commentator and figure in the musical life of Berlin. To watch this world through her eyes is to watch it come alive through the wisdom, wit, and grace of a remarkable person. Citron has a gift for rendering the substance and spirit of these letters into charming and effective English prose that preserves something of the formality of nineteenth-century discourse together with the passion and spirit of Fanny Mendelssohn. Philip Gossett ...reading this volume is a pleasure, not just a musicological duty. Clifford Bartlett the volume contains penetrating and highly scholarly critical commentaries and is a valuable addition to Mendelssohniana. J.R. Belanger, *Choice*, April 1988

24 Songs by Felix Mendelssohn and Fanny Mendelssohn Hensel contains youthful gems by two great Romantic composers, originally published only under Felix Mendelssohn's name. Includes word-by-word translations of the Italian, French and German text as well as a translation into the International Phonetic Alphabet.

"Letters of Felix Mendelssohn Bartholdy from Italy and Switzerland" by Felix Mendelssohn-Bartholdy (translated by Lady Grace Wallace).

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This book surveys the life, work, and posthumous reception of nineteenth-century German-Jewish composer Felix Mendelssohn.

Felix Mendelssohn's "Songs Without Words" have been among the most beloved works in the classical repertoire since their introduction. Generation after generation of performer, student and music lover has embraced these short, compelling piano pieces and made them their own. This edition presents, for the first time, a majority of the "Songs" in new arrangements for solo guitar. Of the forty-eight original works, thirty are included here, meticulously edited and realized for performance on guitar. The arrangements are literal, in that they endeavor to present Mendelssohn's music as unchanged as possible. The keys are different, but the music is otherwise remarkably faithful to the original scores. Most important, though, the arrangements are each devised with real, concert-tempo performance in mind, and so have been carefully fingered for maximum playability.

"Rethinking Mendelssohn offers a new perspective on Mendelssohn's music and aesthetics, arguing for a fresh critical understanding of the composer, his music, and its central relationship to nineteenth-century culture. Building on the renaissance in Mendelssohn scholarship of the last two decades, the present book sets a new tone for research on Mendelssohn, challenging the traditional modes of discourse about this composer in moving beyond rehabilitation and source studies to engage in rigorous criticism and analysis. In a word, it seeks to rethink the issues that shaped Mendelssohn, his music and its reception from his own day down to the present. This volume includes contributions from younger, emerging scholars as well as from some of the most prominent figures outside specialist Mendelssohn circles in order to open up new ways of understanding the composer and set out future directions in Mendelssohn studies. Particular attention is given here to Mendelssohn's contested views on the relationship between art and religion, the analysis of his instrumental music in the wake of recent controversies in *Formenlehre* and his historical importance in this field, and the burgeoning interest in his previously neglected contribution to the German song tradition, besides offering new accounts of some of this composer's most familiar orchestral pieces."--

If the invective of Nietzsche and Shaw is to be taken as an endorsement of the lasting quality of an artist, then Felix Mendelssohn Bartholdy takes pride of place beside Tennyson and Brahms in the canon of great nineteenth-century artists. *Mendelssohn Perspectives* presents valuable new insights into Mendelssohn's music, biography and reception. Critically engaging a wide range of source materials, the volume combines traditional musical-analytical studies with those that draw on other humanistic disciplines to shed new light on the composer's life,

and on his contemporary and posthumous reputations. Together, these essays bring new historical and interpretive dimensions to Mendelssohn studies. The volume offers essays on Mendelssohn's Jewishness, his vast correspondence, his music for the stage, and his relationship with music of the past and future, as well as the compositional process and handling of form in the music of both Mendelssohn and his sister, the composer Fanny Hensel. German literature and aesthetics, gender and race, philosophy and science, and issues of historicism all come to bear on these new perspectives on Mendelssohn.

This book offers an annotated reference guide to the life and works of this important German composer. It opens with a historical overview of Mendelssohn's reception by contemporary and posthumous audiences and scholars, tracing the interactions between his reception and political and cultural events. It contains a complete annotated bibliography of the literature about Mendelssohn, including biographies, reviews, scholarly articles and interpretations, and reference material. It also offers important information on the Mendelssohn family, including Fanny Hensel, Felix's sister who was also a composer and musician. Cooper's work is the most up-to-date and thorough resource for students of Mendelssohn and his times.

"Through a mix of cultural analysis, biographical study, and a close examination of original sources and drafts of Mendelssohn's sacred works, *The Price of Assimilation* provides dramatic new answers to the so-called "Mendelssohn Jewish question."--Jacket.

Selected letters by the nineteenth century German composer to his family, friends, and colleagues help document the developing concerns of his life.

This volume of essays brings together a selection of the most significant and representative writings on Mendelssohn from the last fifty years. Divided into four main subject areas, it makes available twenty-two essays which have transformed scholarly awareness of this crucial and ever-popular nineteenth-century composer and musician; it also includes a specially commissioned introductory chapter which offers a critical overview of the last half century of Mendelssohn scholarship and the direction of future research. The addition of new translations of two influential essays by Carl Dahlhaus, hitherto unavailable in English, adds to the value of this volume which brings back in to circulation important scholarly works and constitutes an indispensable reference work for Mendelssohn scholars.

Felix Mendelssohn Bartholdy was born at Hamburg, on the third of February, 1809. The name to which he was destined to add such lustre, was already high in the annals of fame. Moses Mendelssohn, his grandfather, a great Jewish philosopher, one of the most remarkable men of his time, was the author of profound Metaphysical works, written both in German and Hebrew. To this great power of intellect, Moses Mendelssohn added a purity and dignity of character worthy of the old stoics. The epigraph on the bust of this ancestor of the composer, shows the esteem in which he was held by his contemporaries: "Faithful to the religion of his fathers, as wise as Socrates, like Socrates teaching the immortality of the soul, and like Socrates leaving a name that is immortal." One of Moses Mendelssohn's daughters married Frederick Schlegel, and swerving from the religion in which both had been brought up, both became Roman Catholics. Joseph Mendelssohn, the eldest son of this great old man, was also distinguished for his literary taste, and has left two excellent works of very different characters, one on Dante, the other on the system of a paper currency. In conjunction with his brother, Abraham, he founded the banking-house of Mendelssohn & Company at Berlin, still flourishing under the management of the sons of the original founders, the brothers and cousins of Felix, the subject of this memoir. George Mendelssohn the son of Joseph, was also a distinguished political writer and Professor in the University at Bonn. With such an array of intellectual ancestry, the Mendelssohn of our day came into the world at Hamburg, on the third of February, 1809. He was named Felix, and a more appropriate name could not have been found for him, for in character, circumstance and endowment, he was supremely happy. Goethe, speaking of him, said "the boy was born on a lucky day." His first piece of good fortune, was in having not only an excellent virtuous woman for his mother, but a woman who, besides these qualities, possessed extraordinary intellect and had received an education that fitted her to be the mother of children endowed as hers were. She professed the Lutheran creed, in which her children were brought up. Being of a distinguished commercial family and an heiress, her husband added her name of Bartholdy to his own. Mme. Mendelssohn Bartholdy's other children were, Fanny her first-born, whose life is entirely interwoven with that of her brother Felix, and Paul and Rebecca, born some years later.

A portrait of the distinguished composer, musician, and artist draws on his correspondence, diaries, and creative works to analyze his most distinctive achievements as well as his lesser-known pieces, exploring his religious heritage, role as a Jewish performer, and complex relationship with his sister. (Biography)

Reproduction of the original: *Letters of Felix Mendelssohn Bartholdy from Italy and Switzerland* by Julie De Marguerittes
Felix Mendelssohn Bartholdy: A Research and Information Guide is a valuable tool for any scholar, performer, or music student interested in accessing the most pertinent resources on the life, works, and cultural context of the composer. It is an updated, annotated bibliography of resources on the biographical, musical, and religious aspects of Mendelssohn's life.

A biography including 31 full-page color plates of oil paintings and watercolors, to black-and-white reproductions of photographs and pencil drawings.

Reprint of the original, first published in 1869.

When R. Larry Todd's biography, *Mendelssohn: A Life in Music*, appeared in 2003, it won acclaim from several critics as a definitive biography. In researching Mendelssohn's life over the last two and a half decades, Todd uncovered much new information about the composer and his music, his family and his peers, and his complex reception history. Now, as we approach the 2009 bicentenary of Mendelssohn's birth, the author has chosen and compiled fifteen essays written between 1980 and 2005, including five previously unpublished, that examine several aspects of the composer whom Goethe and Heine likened to a second Mozart. *Mendelssohn Essays* explores Mendelssohn's precocity, his musical

impressions of British culture, the role of the visual in his music, his compositional response to Bach's St. Matthew Passion, and incomplete drafts from his musical estate of three instrumental works. In addition, a group of three essays focuses on the music of Mendelssohn's sister Fanny Hensel, perhaps the most gifted woman composer of the century, and a significant, complex figure in the formation of the Mendelssohnian style.

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Mendelssohn and the Organ is the first comprehensive historical-critical study in any language to examine the role of the organ in Mendelssohn's personal and professional career. It examines his entire oeuvre for the instrument, including the Berlin-Krakow manuscripts, and presents for the first time Mendelssohn's complete correspondence with his English publisher, Charles Coventry.

The notion of closure pervades mathematics, especially in the fields of topology and projective geometry. Demonstrating this pervasiveness in the field, this graduate-level book provides a complete introduction to closure systems. With an emphasis on finite spaces and algebraic closures, the text covers graph theory, ordered sets, lattices, projective geometry, and formal logic as they apply to the study of closures. Each chapter presents a vignette to illustrate the topic covered. The author also includes numerous exercises as well as concrete examples to support the material discussed.

Reproduction of the original: Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles by Felix Mendelssohn

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