

Contents

Preface

vii

PART I

The Classical Symphony

1

1 Origins of the Genre: From Pergolesi to Early Haydn

3

Pergolesi and the Italian Sinfonia 3

Stamitz and the Mannheim School; C.P.E. Bach

and the Empfindsamer Stil 14

Early Haydn 25

2 Maturation of the Genre: Haydn and Mozart

36

Haydn: From Servant to Entrepreneur 36

The Genius of Mozart 50

3 From Classicism to Romanticism

67

Beethoven and the Destruction of the Classical Style 67

Schubert and the First Signs of Romanticism 88

PART II

The Romantic Symphony

97

4 The Romantic Generation: Tradition vs. the Avant-Garde

99

Berlioz and the Romantic Revolution 99

Mendelssohn's Classical Romanticism 110

Tradition and Innovation in the Symphonies of Schumann 114

The Janus Face of Brahms 123

Liszt and the Symphonic Avant-garde 131

5 Musical Nationalism: Eastern Europe and Russia

139

The Politics of Nationalism in the Symphonies of Smetana and Dvořák 139

The "Mighty Five" and Tchaikovsky 149

6 The Late Romantic Symphony: Mahler and Strauss

158

Mahler as "Song-symphonist" 158

Strauss and the Tone Poem 172

PART III

The Symphony in the Modern Era	181
7 The Early 20th Century	183
<i>Debussy and the Transition to the Modern Era</i>	183
<i>The Unique Path of Sibelius</i>	191
8 Masters of the 20th Century: From Ives to Shostakovich	197
<i>Ives as Symphonic Iconoclast</i>	197
<i>Prokofiev and the Neoclassical Style</i>	203
<i>The Changing Symphonic Face of Stravinsky</i>	209
<i>Hindemith and the Nazis</i>	217
<i>The Enigma of Shostakovich</i>	224
9 Contemporary Views of the Symphony	238
<i>20th-Century Reinterpretations of the Symphony: Messiaen, Penderecki, and Lutosławski</i>	238
<i>Postmodern Symphonies and Gender Issues</i>	246
Index	258