

Contents

<i>Acknowledgements</i>	<i>page</i> xi
<i>List of abbreviations</i>	xiii
Introduction	1
1 Historicism in nineteenth-century art, aesthetics and culture	9
Originality: consensus or controversy?	9
‘On the benefit and detriment of history’	12
Hegel, historicism and the ‘Decay and disintegration of Art’	28
2 Romanticism and the problem of church music	36
Hoffmann and the Romantic idealization of Palestrina	36
Palestrina and the Romantic new mythology	47
Palestrina and absolute vocal music	52
Palestrina and the modern composer	57
3 The Protestant Palestrina revival	62
Old Italian music, <i>Bildung</i> and the German <i>Singvereine</i>	62
Quasi-liturgical music: Spohr and Nicolai	69
Mendelssohn and the Berlin Palestrina revival	78
Winterfeld and the historical Palestrina	93
Broader trends in performance and composition	98
Palestrina and the primacy of vocal music	109
4 The Catholic Palestrina revival	133
Tradition and reform	133
Witt and the <i>Allgemeine Deutsche Cäcilien-Verein</i>	144
Broader trends in composition: Palestrinianism	161
Completing Palestrina: Haberl, Haller and the <i>Gesamtausgabe</i>	168
Liturgical function and aesthetic value	173
Liszt, Bruckner and the Palestrina revival	181

5	Palestrina in the concert hall	214
	Palestrina in secular and non-liturgical music	214
	Wagner's 'Stabat mater' and the poetics of arrangement	222
	Liszt, Wagner and allusion	227
6	Interpreting the secondary discourse of nineteenth-century music	241
	<i>Notes</i>	261
	<i>Bibliography</i>	296
	<i>Index</i>	311