

Index

- abbreviations, xv
absolute music, 265
acceleration, 278
Aeneid (Virgil), 39
Aeschylus, 226
aestheticians, 67, 68
aesthetics, Hegel's lectures on, 64
“Aesthetics of Assimilation and Affirmation, The” (Botstein), 6–7
Agawu, Kofi, 81, 83
Agricola, Alexander, 61
Albert, Prince of England, xiii
Alexis und Dora (Goethe), 65
Alf, Julius, 246
Alger, William, 47
Allgemeine musikalische Zeitung, 160, 214, 234, 235
Altes Museum, 12
Ambros, A. W., 103
Anglican church music, 169
Antigone (Sophocles), 22, 68, 225, 227
anti-Semitism, 2, 4
Berlin Singakademie directorship and, 16, 36
classification and, 27–28
criticism of Mendelssohn and, 26, 238–40, 246–48, 253, 260, 292
gender role restrictions and, 50
language and, 189–90
Liszt and, 239–40
Third Reich, 246
Wagner and, 238–39
architecture
 Gothic, 60
 historicism in, 60
 unifying style in, 60
Arlès-Dufour, 218
Arnstein Pereira, Henriette von, 190
arpeggiation, 285
art
 Catholicism and, 59
 historicism in, 56–57, 58–59
 Italian, 57
 Nazarenes, 58–60
 objectification of, 257
 subjectivity in, 256
assimilation, 29
Ästhetischen Grundlagen der Instrumentalmusik
 Felix Mendelssohn-Bartholdy, Die
 (Schmidt), 6–7
Athalie (Racine), 225
Austen, Jane, 255–56, 258, 260
Austin, Sarah, 43
Bach, Carl Philipp Emanuel, 61, 113–14
Bach, Johann Christian, 113–14, 149
Bach, Johann Sebastian, xi, xiii, 11, 13, 17, 19, 21, 61, 62, 63–64, 66, 91, 94, 252, 277
 Bach revival, 11, 63–64, 172, 277
 influence on Mendelssohn, 95, 130–48, 156, 164, 172, 259
 Mendelssohn's interest in, 62
 Mendelssohn's performance of works of, 165
Bach, Johann Sebastian, works
 Ascension Oratorio (BWV 11), 17
 Cantata no. 4, *Christ lag in Todesbanden* (BWV 4), 164
 choral music, 11, 63–64, 164, 172
 Concerto, keyboard, in D-minor (BWV 1052), 150
 St. Matthew Passion (BWV 244), 11, 14, 35, 36, 61, 63, 159, 172–73, 174, 175, 234, 266
 Well-Tempered Clavier (BWV 846–893), 43, 61, 62, 283
Bach, Wilhelm Friedemann, 61
Baillot, Pierre, x, 115
Baini, Giuseppe, 19, 65
Ballan, Judith Silber, 270
ballet music, 214
Barbedette, Hippolyte, 167
Bardin, Abbé, 14, 16
Bärmann, Carl, 130
Baroque music, 61
 church sonatas, 159
 ritornello concerto style, 115
 trio sonata, 131
Bartels, Adolf, 192
Bartels, Bernhard, 248
Barthody name, 35
Bartholdy, Jacob (*olim* Jacob Salomon), 168, 169
Bartholomew, William, 169, 175
baton conducting, 15, 271
battle music, 110
Beale, T. F., 217
Becher, Alfred Julius, 207
Beethoven, Ludwig van, xi, 12, 16, 17, 18, 19, 20, 21, 62, 81, 82, 91, 95, 149, 165, 244, 252, 255, 256, 257, 258
 album in tribute to, 160, 164

- Beethoven, Ludwig van (*cont.*)
influence on Mendelssohn, 95, 115, 120, 130, 136, 138–39, 140, 141, 142, 257
Mendelssohn as heir to, 255
Mendelssohn compared to, 251
Mendelssohn's early exposure to, 150
Mendelssohn's performance of works of, 165
monumentality of, 258, 260
Wagner as heir to, 258
Beethoven, Ludwig van, works
Concertos, 114
Concertos, piano
No. 3 in C minor, op. 37, 114, 117
No. 4 in G major, op. 58, 114, 165
No. 5 in Eb major, op. 73 (“Emperor”), 15, 16, 114, 120, 165
Missa Solemnis op. 123, 263
Quartets, piano, 132
Quartets, strings
op. 18, no. 1 in F major, 285
op. 74 in Eb major (“Harp”), 81, 138
op. 95 in F minor (“Serious”), 163
op. 131 in C# minor, 84, 138
op. 132 in A minor, 81, 138
op. 135 in F major, 138, 139–40
Quintet, strings, in C major op. 29, 77, 137
Sonatas, piano
No. 28 in A major, op. 101, 150
No. 29 in Bb major, op. 106 (“Hammerklavier”), 150
No. 30 in E major, op. 109, 151
No. 31 in Ab major, op. 110, 111, 280
No. 32 in C minor, op. 111, 166
Symphonies
No. 3 in Eb major op. 55, 109
No. 4 in Bb major op. 60, 85, 272
No. 5 in C minor op. 67, 85, 95, 109, 166
No. 6 in F major op. 68, “Pastoral”, 17, 257, 263, 265
No. 7 in A major op. 92, 102
No. 9 in D minor op. 125, 181, 234, 256, 258, 270, 272
Variations, 164
in C minor (WoO 80), 163
op. 120 (“Diabelli”), 163
Befreiungssdom, 60
Bellini, Vincenzo, 21
Benedict, Sir Julius, 3, 15, 47
Benjamin, Phyllis, 51
Bennett, Sir William Sterndale, 43
Berger, Ludwig, x, 13
Berlin
architecture, 12
conversions from Judaism, 29–30
opera projects in, 219
Berlin Academy of Arts, 22–23
Berlin Cathedral, 171
Berlin Freitagskollegium, 61
Berlin Singakademie, 11, 14, 61, 63, 172
architecture of, 11
directorship of, 16, 36, 234
Fanny's participation in, 43
Mendelssohn's participation in, 43, 63
significance of, 36
Berlioz, Hector, 12, 172
Harold en Italie, op. 16, 103
Symphonie fantastique, op. 14, 72, 81
Biedermeier generation, 31, 32
Bigot, Marie, x
Bildung, 33, 34, 36
biographies, 46–52
Birmingham Music Festival, 17, 123
Blummer, Martin, 271
Blümner, Heinrich, 23
Bodleian Library, 31
Boeckh, Philipp August, 225
Boguslawski, Wilhelm von, 144
botanical metamorphosis, 83
Botstein, Leon, vi, 2, 3, 6–7, 30, 31, 176, 192, 237, 294
Bötticher, Wolfgang, 246
Brahms, Johannes, 17, 47, 80–81, 254
Mendelssohn's influence on, 80, 82
Brahms, Johannes, works
Serenades
No. 1 in D major, op. 11, 80
No. 2 in A major, op. 16, 80
Sextet, strings
No. 1 in Bb major, op. 18, 80, 81
No. 2 in G major, op. 36, 80, 81
Symphonies
No. 2 in D major, op. 73, 80
No. 3 in F major, op. 90, 82
Breitkopf & Härtel, 243
Brendel, Franz, 5, 59, 68, 166, 241, 242
Brentano, Clemens, 221
Brotherhood of St. Luke (Nazarenes). *See* Nazarenes
Bruch, Max, 221
Brugmüller, Friedrich August, 18
Brühl, Graf, 209
Brunswick Music Festival, 17
Buch der Lieder (Heine), 192–95
Bunsen, Christian Karl Josias von, 22
Byron, George Gordon, Baron, 178
cadence, 76–79, 82
cadenzas, 114, 128
canons, 3
Casper, Johann Ludwig, 208–09
Catholic Church
art and, 57, 59
Mahler and, 36
music for, 18–19, 169
programmatic music and, 270

- Cervantes, 209
 Chadwick, Whitney, 46, 49
 chamber music, 130–48. *See also* Mendelssohn, Felix, works
 instrumental chorales, 180
 late works, 147–48
 Mendelssohn’s early works, 130–34
 Mendelssohn’s “first maturity” works, 130, 134–40
 Mendelssohn’s mature works, 130, 141–47
 musical design, 76
 phases in, 130
 “practice works”, 131
 string quartets, 137–40
 string quintets, 137
 characteristic music, 98–104, 110, 279
 preludes and fugues, 157–58
 Cherubini, Luigi, 18, 19, 21, 97
 Chézy, Helminie von, 221
 Chopin, Frederic, 12, 113, 165, 252
 chorales. *See also* Mendelssohn, Felix, works
 criticism of use of, 174–75
 in *Elijah*, 175
 “imaginary”, 180, 182
 Lutheran, 175
 Mendelssohn’s Christian faith and, 2
 Mendelssohn’s use of, 172, 174, 175, 180
 in Organ Sonatas op. 65, 159
 in *Paulus*, 174
 progression of, 288
 choral music. *See also* Mendelssohn, Felix, works
 Bach, 11, 63–64, 164
 criticism of, 5, 6–7
 historicism and, 55
 Chorley, Henry Fothergill, 3–4, 45, 46, 188, 217, 220
 Christern, Karl, 190
 Christian church music, 2
 Cimarosa, Domenico, 21
 Citron, Marcia, 43, 44
 classical imitation, 56–57
Classical Music and Postmodern Knowledge (Kramer), 6
 classicism, 81
 classification
 anti-Semitism and, 27–28
 Mendelsohn’s Jewish identity and, 27–28
 “Clavier-Concert, Das” (Schumann), 116
 Clementi, Muzio, 149
 climax, in Romantic music, 72
 coda, 76, 79, 83
 concertmasters, 20
 concerto form, 88
 Baroque ritornello concerto style, 115
 cadenzas, 114
 concerto style, 113–14
 double-exposition, 113, 116, 117, 118
 orchestral ritornellos, 113
 single-exposition, 127
 concertos, 112–29. *See also* Mendelssohn, Felix, works
 early, 113–17
 Mendelssohn’s attitude toward, 112
 Mozart and, 113–14
 revision of, 116
 Romantic music, 112
 conducting
 with baton, 15, 271
 Gewandhaus Orchestra, 20–21, 23, 24, 234
 by Mendelssohn, 11, 14, 15, 19, 20, 43, 261
 Mendelssohn’s influence on, 15, 271
 works of Mendelssohn, 254–55, 260, 267–68
 contrapuntal devices, 132
 Cooper, John Michael, vi, 3
 Cornelius, Peter von, 58, 276
 Courtivron, Isabelle de, 46, 49
 Coventry, 159
 Cramer, Johann Baptist, 114
Creation, The (Haydn), 18
 “Creative Writings: The [Self-] Identification of Mendelssohn as a Jew” (Sposato), 30
 creativity
 compositional historicism and, 70
 gender and, 45
 Goethe’s philosophy on, 67
 of women, 45, 49
 cultural identity, 32, 40
 Cummings, William Hayman, 181
 cyclic design, 83, 86
 Dahlhaus, Carl, 6, 26, 41, 56, 72, 181
 David, Ferdinand, 20, 24, 127, 245
 “dehistoricism,” 56
 “developing variation” technique, 130
 development, 76, 135
 Devrient, Eduard, 11, 14, 16, 36, 42, 66, 155, 172, 206, 211, 220, 221, 292
Hans Heiling, 221
Recollections of Mendelssohn, 206, 219
Dictionary of Music and Musicians (Grove), 245
 Dinglinger, Wolfgang, 270
 Dirichlet, Rebecka Henriette (née Mendelssohn, later Mendelssohn Bartholdy), 13, 211
 Döhler, Theodor, 113
 Dohm, Christian Wilhelm, 29
 Donizetti, Gaetano, xii, 21
Don Quixote (Cervantes), 209
 Dörfel, Alfred, 245
 Dostoevsky, Fyodor, 255
 double bass, 283
 “double consciousness,” 40
 “double-exposition” concerto form, 113, 116, 117, 118

- Dowden, Edward, 50
 dramatic music, 206–29. *See also opera*
 Berlin projects, 216–18
 London projects, 216–18
 Munich projects, 216
 operatic projects and ideas, 219–24
 Paris projects, 218
 unsolicited plot suggestions, 219–20
 “Dresden Amen”, 105
 Dreysschock, Alexander, 21
 Droysen, Gustav, 13, 27, 220
 DuBois, W. E. B., 40
 duet form, 38
 duets, 285
 Dürer, Albrecht, 234, 235, 270
 Dussek, Jan, 114
 Düsseldorf
 Catholic church music in, 18–19
 incidental music composed in, 225
 Lower Rhine Music Festival, 16–17
 Mendelssohn’s musical directorship of, 18–19, 20, 25, 234
 musical culture, 18
 opera, 19
 Duveyrier, Charles, 218
 Dvorak, Antonin, 252

 early music, 55, 61–62
Edward III and the Siege of Calais (Planché), 221
 “Ein’ feste Burg ist unser Gott” (chorale), 106
 Einsten, Albert, 246–47, 248
El Cid, 221
 elfin style, 98
 “Elfin fugue,” 137
 “Elfin Scherzo,” 139
 in piano quartets, 132, 133
 in String Octet op. 20, 136
 Elvers, Rudolf, 27, 168
 England, opera projects in, 216–18
 epic-historical music, 109, 110
 “Erste Walpurgsnacht” (Goethe), 37
 Ertmann, Baroness Dorothea von, xii
Eumenides (Aeschylus), 226
 exposition, 76

Family Mendelssohn, Die (Hensel), 42, 49
 Fasch, Christian Friedrich Carl, 11
Faust (Goethe), 67, 136
 Fétis, François-Joseph, 42, 65
 Fichte, Johann Gottlieb, 13
 Field, John, 114, 149
 Piano Concerto no. 2 in Ab major, 117
 Fink, Gottfried Wilhelm, 69, 173
 Flemming, Paul, 201
 folk dances, 139
 folk songs, 151, 192
 Foucault, Michel, 56
 Fouqué, Friedrich de la Motte, 107

 Fränkel, Maimon, 170–71
Freischütz, Der (Weber), 12, 214
 Frederick the Great (Friedrich II), 61, 62
 French violin school, eighteenth century, 115
 Frescobaldi, Girolama, 149
 Freud, Sigmund, 39
 Friedrich, Caspar David, 256–57, 258
 Friedrich August II, Saxon King, xiii, 23
Friedrich-Werdesche church, 60
 Friedrich Wilhelm IV, King of Prussia, xiii, 18, 23, 171, 182, 219, 287
 appoints Mendelssohn as music director, 225, 234
 coronation of, 22
 works ordered by, 229
 Frisch, Walter, 81
 fugues, 94, 283
 funeral marches, 109, 110

 Gade, Neils, xiv, 21, 24, 25
 Garratt, James, vi, 6, 270
 Gedaechtniskirche, Kaiser Wilhelm, 30
 Geibel, Emanuel, 221–24
Gelobet seist du Jesu Christ (chorale), 145
 gender. *See also women*
 in biography, 46–52
 creativity and, 45
 role restrictions, 45–46, 49–50
 genre, 62
 German-Flemish Choral Festival, 17, 25
German Jews Beyond Judaism (Mosse), 33
 Germany
 anti-Semitism in, 246–48
 Christian-Jewish relations, 33, 34, 36, 40
 German-Jewish relations, 32–34, 37, 238–40
 historical mission of, 59
 Jewish assimilation in, 35
 Lutheran music, 169
 “Reformation” symphony and, 104
 Third Reich, 246
Geschichte der Kunst des Altertums (*History of Ancient Art*) (Winckelmann), 56–57
Geschichte der Musik in Italien, Deutschland und Frankreich (*History of Music in Italy, Germany, and France*) (Brendel), 241
 Gewandhaus Orchestra, 20–21, 23, 24, 108, 127, 234
 Gilbert, Felix, 169
 Gilroy, Paul, 40
 Gluck, Christoph Willibald, 18, 21
Gnomen und Elfen (Schüller), 144
 Goethe, Johann Wolfgang von, x, xi, xii, 6, 11, 37, 57, 58, 61, 63, 64, 65, 67, 83, 99–100, 114, 136, 137, 166, 168, 241, 254, 263, 276
 Gollmick, Carl, 219, 221
 Gothic architecture, 60

- Gounod, Charles, 45
 Goya, Francisco de, 257
 Graetz, Heinrich, 29
 Greek art, historicism and, 57
 Greek drama
 Antigone (Sophocles), 225–26, 227
 language patterns, 292
 Oedipus at Colonus (Sophocles), 225, 227
 verse rhythms, 227
 Grey, Thomas, 97, 100, 110, 111, 112, 125, 126,
 128, 138, 234, 280
 Griepenkerl, Wolfgang Robert, 220
 Großmann-Vendrey, Susanna, 63
 Grove, Sir George, 167, 245, 248, 249
 Gugel, Heinrich, x
 Gutenberg quadrcentennial, 181
 Gypsies, 239

 Halévy, Fromental, 221
 Handel, George Frideric, 17, 21, 62, 163, 252,
 266
 oratorios, 18
 Alexander's Feast, 18
 ‘*Dettingen*’ *Te Deum*, 18
 Israel in Egypt, 17, 18
 Judas Maccabaeus, 18
 Messiah, 18, 183
 Solomon, 18
 Hanslick, Eduard, 68
 Hanstein, August, 180
 “Hark! The herald angels sing” (C. Wesley), 181
Harmonicon, *The*, 14, 42–51
 harmony, 139
 Härtel, Raimund, 181
 Hauptmann, Moritz, 24, 151
 Haydn, Franz Joseph, 19, 21, 92, 131, 149, 266
 Creation, *The*, 18
 Seasons, *The*, 18
 Seven Last Words of Christ, *The*, 263
Hebrew Melodies (Nathan), 178
 Hegel, Georg Wilhelm Friedrich, xi, 13,
 58–59, 63, 64, 67, 144, 172, 226,
 241
 Heine, Heinrich, 57, 58, 68, 171, 172, 192–98,
 202, 290
 Hennemann, Monika, vi, 4
 Henning, Carl Wilhelm, x, 13
 Hensel, Fanny Cácilia (née Mendelssohn, later
 Mendelssohn Bartholdy), 136, 138,
 208, 210, 211, 285, 287
 biographies of, 43
 birth of, 13
 character, 43–44
 childhood, 43
 as child prodigy, 43
 Cholera Cantata, 44
 conversion of, 28, 30
 cultural norms and, 50
 death of, xiv, 24, 25, 42, 45, 147, 202
 diaries of, 51
 Felix’s compositions for, 116
 gender role restrictions, 45–46, 49–50
 health of, 51
 influence on Felix, 45, 46, 48
 letters of, 42, 44, 47, 50, 141
 marriage, xi, 48, 169, 211
 as pianist, 13, 43–44
 publication of music by, 46, 49, 50
 relationship with Felix, 42, 43–45, 46, 47–48,
 52
 reputation of, 42–43, 45, 46
 Sebastian’s descriptions of, 43, 44
 social class restrictions on, 45, 46
 Songs without Words and, 152
 as suppressed, 2–3, 49, 51, 52
 writings of, 42, 43
 Hensel, Sebastian Ludwig Felix, 42, 43, 44,
 49–50, 51
 Hensel, Wilhelm, 48, 169
 Fanny’s letters to, 47
 marriage, xi
 Herder, Johann Gottfried, 57
Hereditary Genius (Galton), 42
 “Herr Gott dich alle loben wir” (chorale), 145
 Hertz, Deborah, 30
 Herz, Henriette, 13, 45, 113
 Heyse, Carl Wilhelm Ludwig, x, 13
 High Classic style, 92
 Hiller, Ferdinand, 14, 16, 21, 24, 42, 43, 44, 155,
 165
 historical concerts, 21, 59, 64
 historical processes. *See also* progress
 criticism of Mendelssohn and, 241
 musical history and, 241–43
 musical values and, 244–45
 historicism, 6. *See also* musical historicism
 in architecture, 60
 in art, 56–57, 58–59
 authentic expression of age *vs.*, 57, 58–59
 “dehistoricism,” 56
 as false veneration of past, 57
 modernism *vs.*, 56, 61
 Hitzig, Henriette, 30
 Holly, Ludwig, 198
L'homme automate, 207
 Horsley, Charles Edward, 22
 Hübsch, Heinrich, 60
 Hugo, Victor
 Ruy Blas, 107–08, 220, 225
 Hullah, John, 185
 humanism, 34
 Humboldt, Alexander von, 13
 Humboldt, Wilhelm von, 13
 Hummel, Johann Nepomuk, 283
 Piano Concerto in A minor op. 89, 114
 Septet op. 74, 283

- idée fixe*, 81
 “imaginary” chorales, 180
 “imaginary church music,” 181
 Immermann, Karl Leberecht, xii, 19, 216, 221, 225
Kurfürst Wilhelm im Theater, 296
 International Felix-Mendelssohn-Gesellschaft, 249
 Italian art, historicism and, 57
Italienische Reise (Goethe), 67
 Itzig, Daniel, 12, 30
 James, Henry, 255
 Janissary band, 93
 Jeanrenaud, Cécile-Sophie-Charlotte. *See* Mendelssohn Bartholdy, Cécile (née Jeanrenaud)
Jerusalem (M. Mendelssohn), 28, 29, 168
 Jews and Judaism. *See also* anti-Semitism
 arts and, 239, 248
 Christian-Jewish relations, 33, 34, 36
 conversion from, 29–30, 31, 39
 as cultural “other,” 27–28, 243
 gender role restrictions and, 50
 German-Jewish relationship, 32–34, 37, 238–40
 Jewish identity, 28, 29–30
 “Jewish problem”, 26, 27
 Jews as mice metaphor, 1
 language and, 239
 Mendelsohn’s Jewish identity, 2, 26–28, 31, 35–36, 37, 39, 248, 249–50
 modern life and, 29
 New Year’s celebrations and, 37
 pseudo-scientific views on, 245
 Joachim, Joseph, 21
Joan of Arc (Schiller), 218
 Jones, Peter Ward, 31, 51
 Jost, Christa, 160, 164
 Judaism. *See* Jews and Judaism
“Judenthum in der Musik, Das” (Wagner), 26, 238–39, 253, 293
 Kalkbrenner, Friedrich, x, 113
 Kamen, Gloria, 47, 48
 Kaufhaus des Westens (KaDeWe), 30
 Kerman, Joseph, 127–28
 Keudell, Robert von, 45
 Kiesewetter, Raphael Georg, 65
 Kimber, Marian Wilson, vii, 3, 244
 Kinkel, Gottfried, 220, 228
Assassinen, Die, 221
 Kinkel, Johanna, 221
Kirchenlied, 164
 Kirnberger, Johann Philipp, 13, 61, 172
Kunst des reinen Satzes, 172
 Klingemann, Karl, 15–16, 101, 109, 174, 191, 202, 210, 211, 217, 220, 245, 285
 Köhler, Karl-Heinz, 114
 Königliche Schauspiele, Berlin, 209
 Konold, Wulf, 62
 Kramer, Lawrence, 6, 110, 279
 Kreutzer, Conradin, 106, 115
 Krommer, Franz, 137
 Krüger, Eduard, 67, 225
 Krummacher, Friedhelm, 69, 115, 128, 129, 142, 148, 173
 Kunt, Karl, 160
Lady of the Lake, The (Scott), 189
 Lang, Josephine, 45
 Lang, Paul Henry, 247–48
 language
 anti-Semitism and, 189–90
 Mendelssohn’s views on, 189–92
Laocoön (Lessing), 38
 Lavater, Johann Caspar, 29
 Ledebur, Carl von, 42
 Leeson, Daniel N., 282
 Leipzig
 “historical concerts,” 21
 incidental music composed in, 225
 Marktplatz, 181
 Mendelssohn as musical director of, 20–22
 music academy, 23–24
 musical culture, 23, 24
 leitmotifs, 264
 Lessing, Gotthold Ephraim, 33, 38–39, 189
 Levin, Rahel. *See* Varnhagen von Ense, Rahel Antoine.
 Levin, Robert D., 282
 Lind, Jenny, 217
 Lindblad, Adolf Frederik, 84, 138
 Lindeman, Steve, vi, 4
 listeners, role of, 252, 258, 265, 267
 Liszt, Franz, 12, 17, 21, 113, 165, 251, 258, 266, 286, 290, 293
 anti-Semitism of, 239–40
 criticism of Mendelssohn by, 240, 247
 literature
 musical inspiration from, 98–100
 reception of, 255–56
 Little, William, 16, 36, 271, 292
 logical form, 81, 82
 London, opera projects in, 216–18
 London Philharmonic Society, 15–16
 Loewe, Carl, 117
 Lowenstein, Steven, 29
 Lower Rhine Music Festival, 16–17, 25, 246
 Ludwig I, King of Bavaria, 60
 Luise, Queen of Prussia, 60
Lutezia (Heine), 68
 Lutheran church, 28, 35

- Lutheran music, 169
 chorales, 175
 function of, 258
 Psalms, 170
 lyricism
 in Brahms Sextets, 81
 as main theme, 76
 musical form and, 72, 75–76
 in sonata form, 72, 75–76
 Lyser, Johann Peter, criticism of Mendelssohn by, 235–36, 237, 241, 242
- Macpherson, James, 101
 Magis, Henri-Guillaume-Marie-Jean-Pierre, 187
 Mahler, Gustav
 Catholic church and, 36
 “Der Einsame im Herbst” (The Lonely Man in Autumn”), 203, 204
 Lied von der Erde, Das, 203
 performance of works of, 260
 reputation of, 26
 Mann, Thomas, 252, 255
 Mantius, Eduard, 211
 Marissen, Michael, 173
 Marschner, Heinrich August, 97, 221
 Marx, Adolph Bernhard, 13, 48, 174, 181, 191, 277, 294
 Marx, Karl, 39
 Mary, Queen of Scots, 101, 109
Maus (Spiegelman), 1
 Mechetti, Pietro, 160
 Méhul, Étienne Nicolas, 21
 melodic counterpoint, 139
Mendelssohn: A New Image of the Composer and his Age (Werner), 2, 30
 Mendelssohn, Brendel. *See* Schlegel, Dorothea
 Mendelssohn, Henriette, 13
 Mendelssohn, Joseph, 169
 Mendelssohn, Moses, 13, 167, 168, 169, 170, 189, 235
 Germany Jewish relationship and, 32
 humanism and, 34
 Judaism and, 28, 29–30, 33–34
 language and, 189
 name change, 35
 religious views, 169
 Mendelssohn, Nathan, 30
 “Mendelssohn and the Berlin Singakademie: The Composer at the Crossroads” (Little), 36
 “Mendelssohn and the Jews” (Botstein), 30
 Mendelssohn Bartholdy, Abraham, 12, 13, 168
 on Bach, 174
 baptism of, 168
 on Beethoven, 138
 chamber music and, 131
 children’s religion and, 28, 30, 168
 on compositional historicism, 66
 conversion of, 28, 30
 criticism of Felix by, 84
 death of, xii, 21, 38
 influence on Felix, 208, 209
 letters to Fanny, 30
 letters to Felix, 35
 on name change, 35
 oppression of Fanny by, 3
 religious beliefs, 30, 38, 39
 Mendelssohn Bartholdy, Carl Wolfgang Paul, xiii
 Mendelssohn Bartholdy, Cécile (née Jeanrenaud), xii, 2, 22, 48, 123, 141, 170
 Mendelssohn Bartholdy, Fanny Cáclia. *See* Hensel, Fanny Cáclia.
 Mendelssohn Bartholdy, Felix (Jacob Ludwig Felix), 137
 Abraham’s letters to, 35
 as an artist, 13, 101
 Bach and, 62, 94, 130, 156, 172, 259
 baptised, x, 168
 Beethoven and, 91, 95, 115, 120, 130, 136, 138–39, 140, 141, 142, 150, 164, 257
 as Berlin Academy of Arts director, 22–23
 Berlin Singakademie directorship and, 16, 36, 234
 biographical research on, 249
 birth of, x, 13
 character of, 25, 43–44, 235, 267
 as child prodigy, 40, 43
 children, 22
 chronology, x
 classification of, 27–28
 composer/virtuoso role, 3
 compositions for Fanny, 116
 conducting works of, 254–55, 260, 267–68
 as a conductor, 11, 14, 15, 20, 43, 261
 as conductor of Gewandhaus Orchestra, 20–21, 23, 24, 234
 as conductor of opera, 19
 as court composer, 225
 creative women and, 45
 creativity of, 4–7, 70
 criticism of, 4–7, 68, 233
 by Abraham
 anti-Semitic, 2, 4, 238–40, 246–48, 253, 260
 constructive, 237
 contemporary, 234–37
 current reception of, 233, 249, 250
 depth of music, 252–53, 255, 258–59, 260
 early twentieth century, 245–48
 failure to complete a mature opera, 206–07, 210, 224, 228–29, 242

- Mendelssohn Bartholdy, Felix (*cont.*)
 “feminine” music, 261
 late nineteenth/early twentieth century,
 243–45
 by Liszt, 240, 247
 by Lyser, 235–36, 237
 posthumous, 233–43, 251
 by Schumann, 236–37, 241, 242
 by Wagner, 238–39, 252, 261
 culture and, 32, 50
 death of, xiv, 25, 47
 as Düsseldorf musical director, 18–19, 20,
 25, 234
 early compositions, 11, 13, 43, 189, 207–15
 early music and, 55, 61–62
 early recognition of, 234
 educational performances, 165–66
 education of, 13
 European travel, 15–16, 36, 64, 100–04, 109,
 118, 149, 210
 family, 12
 Fanny’s influence on, 45, 46, 48
 on folk melodies, 151
 German influence on, 104
 health of, 24
 ideological, 233
 incidental music commissions, 22
 influence of female relatives on, 48
 influence on Brahms, 80, 82
 influence on Wagner, 62, 261, 262, 265
 interpretive fallacies, 32
 Jewish identity of, 2, 26–28, 31, 35–36, 37,
 39, 248, 249–50
 Jewish influences on music, 28–29, 167
 at Leipzig academy, 24
 as Leipzig musical director, 20–22
 letters
 on composition, 84
 to Devrient, 66, 155
 to family, 125, 192
 to Fanny, 42, 44, 49, 111, 280
 to Wilhelm Hensel, 151
 to Hiller, 155
 to Klingeman, 191, 285
 to Lea, 51
 to Lindblad, 138
 to Charlotte Moscheles, 42
 to Ignaz Moscheles, 113, 123
 to Rebecka, 160, 285
 while traveling, 64, 101, 110, 279
 to Zelter, 65, 66
 libretti written for, 208–09, 216–17, 219–24,
 229
 Lutheran identity of, 35
 Lutheran music of, 169
 marriage, xii, 22, 48, 141, 170
 as modern composer, 55
 monumental music and, 257, 258
 Moses and, 273
 Mozart and, 206
 musical concerns of, 67, 117
 musical culture and, 12
 musical historicism of, 55, 60–65, 66–68,
 155, 236, 242–43, 246, 254, 267
 musical memory, 14–15
 musical style, 32, 63, 71–72, 76, 92, 96,
 97–98, 104–05, 155, 159, 227, 242–43,
 259–60
 on musicians as public figures, 244
 music theory and composition studies, 13
 name change, 35, 168
 neoclassical and, 252–53, 254, 267
 as “Neuchrist,” 31, 171, 188
 opera and, 19, 207, 210
 “oppression” of Fanny by, 3, 49, 51, 52
 organ performance, 149, 165
 originality of, 202, 256
 performance of works of, 261
 piano performance, 14, 149, 165, 166, 235
 piano repertoires, 165
 piano studies, 13
 piano style, 145, 154
 posthumously published work, 238
 progressiveness of, 71–88
 Protestant music, 35–36, 171–72
 publication of Fanny’s music and, 49, 50, 51
 publication of memoirs and letters, 243,
 245
 publication of works of, 50–51, 238, 243
 public performances, 131–32
 relationship with Fanny, 42, 43–45, 46,
 47–48, 52
 religious beliefs, 2, 168–70, 176, 179–80,
 258–59
 religious conversion, 28, 29
 religious expression through music, 267
 religious identity, 29, 167–69, 170, 176, 235
 religious music, 65–68, 167–88
 reputation of, 3–4, 26, 91, 228–29, 233, 238,
 253
 revision by, 116
 revisionist work on, 6
 Romantic music and, 110–11, 236, 242,
 246–47, 249, 256
 scholarly studies on, 245, 248–50
 secondary studies on, 243
 on *Songs without Words*, 151–52
 St. Matthew Passion and, 172–73
 stereotyping of, 26
 “student compositions” for piano, 149
 subjectivity in works of, 256–58, 260, 264,
 267
 Sunday musicales, 114, 115, 116
 tribute to Beethoven, 160, 164
 understanding of history by, 63, 64
 unpublished works, 50

- violin studies, 13
 virtuosity and, 113, 132, 259
 Wagner and, 251–52, 267
 as wall-dweller, 1–2
 Weber's influence on, 117–18
 on words in songs, 189–92
 works as visual experience, 258
 works evoking nature, 62
 works in amateur repertoire, 253
 works in profession repertoire, 253, 254
 Mendelssohn Bartholdy, Felix, works
 chamber music
 fughettes (twelve), string quartet, 131
 Octet, strings, in Eb major, op. 20, 14, 75,
 120, 130, 134–37, 196, 254, 278
 Quartets, piano, 132–33: D minor, 131,
 No. 1 in C minor, op. 1, 131, 132, 133,
 No. 2 in F minor, op. 2, **73**, **74**, 72–75,
 131, 132, **133**, No. 3 in B minor, op. 3,
 130, 131, 132–33, 134
 Quartets, strings, 137–40: No. 1 in Eb
 major, op. 12, 81–84, 137, 138, 139,
 No. 2 in A minor, op. 13, 62, 81,
 82–83, 84, 137, **140**, 138–40, Nos. 3–5,
 op. 44, 130, 141–44, No. 4 in E minor,
 op. 44, no. 2, **143**, No. 6 in F minor,
 op. 80, 5, 147–48, op. 81, 147
 Quintets, strings, 137: No. 1 in A major,
 op. 18, **77**, **79**, 76–80, 81, 82, 85, 137,
 No. 2 in Bb major, op. 87, 147
 Sextet, piano, in D major, op. 110, 120,
 133–34
 Sonatas, cello: No. 1 in Bb major, op. 45,
 141, 145–47, No. 2 in D major, op. 58,
 145, 147, 180
 Sonatas, violin: F major, 141, 145, op. 4 in
 F minor, 115, 131, 145
 Trios, piano: No. 1 in D-minor, op. 49, 5,
 130, 141, 144–45, 236–37, No. 2 in
 C minor, op. 66, 85, 130, 131, 144,
 146, 180, 293
 choral music, 167–88, 252, 294
 Cantique pour l'Eglise wallonne, 170
 chorale cantatas, 172, 292
 “Christ lag in Todesbanden,” 164
 Christus (fragment), op. 97, 176, **177**, **179**
 Elijah (*Elias*), op. 70, 25, 37, **176**, 175–77,
 225, 253, 254, 258, 266
 Erste Walpurgsnacht, *Die*, op. 60, 6, 108
 Festgesang (“Gutenberg”), 181
 Festgesang “Möge das Siegeszeichen”, 295
 Hear My Prayer, 169
 Hora est, 169
 Lauda Sion, op. 73, 169, **186**, **187**, 185–88
 Lobgesang. See symphonies, no. 2
 Motets: *Drei Motetten*, op. 69, 170, No. 1,
 Nunc dimittis, 169, No. 2, *Jubilate Deo*,
 169, No. 3, *Magnificat*, 169
 Three Motets op. 39, 169
 Psalms, 181–82: *Drei Psalmen*, op. 78, 23,
 171; No. 2, Psalm 43, 183, **184**, No. 3,
 Psalm 22, 183
 Psalms: “Lord hear the voice of my
 complaint” (Psalm 5), 145, Psalm 24,
 170, 171, Psalm 42 op. 42, 183, **184**,
 Psalm 84, 170, Psalm 98 op. 91, 23,
 171, 183, **184**, Psalm 100, 170, 171,
 Psalm 114 op. 51, 167, 257, Psalm 115
 op. 31, 169, 174
 Responsorium et Hymnus, op. 121, **185**, 185
 St. Paul (*Paulus*), op. 36, 37–39, 44, 61, 62,
 66, 67, 68–69, 173–75, 181, 224–28,
 236, 253, 254, 255, 258, 266, 296
 Té Deum, 63
 Tu es Petrus, 63, 169
 dramatic music, 206–24, 229
 Beiden Neffen, *Die*, 209
 Beiden Pädagogen, *Die*, 208, 209, 211
 Heimkehr aus der Fremde, *Die*, (*Son and*
 Stranger), op. 89, 210–11, 215, 269:
 “Lisbeth's song” (no. 12), 211
 Hochzeit des Camacho, *Die*, op. 10, 4,
 209–10, 211, 214, **215**, 219, 223, 235,
 292
 Ich J. Mendelssohn - Ich A. Mendelssohn,
 207
 incidental music, 224–28: *Antigone*, op. 55,
 22, 225–26, 227, 255, *Athalie*, op. 74,
 180, 228; “War March of the Priests,”
 228; *Midsummer Night's Dream*, *A*,
 incidental music, op. 61, 5, 22, 151,
 196, 227–28, 254, wedding march, 227,
 228, *Oedipus at Colonus*, 227, 255
 Lorelei, *Die*, op. 98, 206, **223**, 221–24,
 228–29
 Onkel aus Boston, *Der*, 209, 214
 Pervonte (sketches), 220
 “Quel bonheur pour mon coeur”
 (dramatic scene), 207
 Soldatenliebschaft, *Die*, 208, 211
 Wandernden Komödianten, *Die*, 209,
 211–14
 Lieder und Gesänge, 189–205
 “Altdeutsches Frühlingslied” (“Old
 German Spring Song”), op. 86, no. 6,
 204, 202–5
 “Andres Maienlied” (“Another May
 Song”) op. 8, no. 8, 189, 191, 198–99
 “Auf Flügeln des Gesänges” (“On Wings of
 Song”), op. 34, no. 2, 192–95, 196
 Der erste Frühlingstag (*The First Day of
 Spring*) op. 48, nos. 1–3, 202
 Drei Volkslieder (*Three Folk Songs*) op. 41,
 nos. 2–4, 202
 “Erntelied” (“Harvest Song”), op. 8, no. 4,
 199–201, **201**

- Mendelssohn Bartholdy, Felix, works (*cont.*)

 “Frühlingslied” (“Spring Song”), op. 8, no. 6, 201

 “Frühlingslied” (“Spring Song”), op. 34, no. 3, 202

 “Frühlingslied” (“Spring Song”), op. 47, no. 3, 202

 Gesänge, Zwölf, op. 8, 51

 “Herbstlied” (“Autumn Song”), op. 63, no. 4, 191

 “Im Grünen” (In the Green Woods), op. 8, no. 11, 202

 “Im Grünen” (In the Green Woods), op. 59, 202

 Lieder, Zwölf, op. 9, 51

 Lieder, Sechs (male part-songs), op. 50, 202

 Lieder, Vier (male part-songs), op. 75, 202

 “Neue Liebe” (“New Love”), op. 19a, no. 4, 195–98, 197

 “Pilgerspruch” (“Pilgrim’s Proverb”), op. 8, no. 5, 201

 “Raste Krieger, Krieg ist aus”, 189

 “Reiselied” (“Journeying song”), op. 34, no. 6, 189

 “Schlafloser Augen Leuchte,” 178

orchestral, 91, 112–29

 Calm Sea, Prosperous Voyage Overture, op. 27, 6, 7, 20, 85, 99–100, 106, 120, 262, 263, 264, 266

 Capriccio brillant, piano and orchestra, in B minor, op. 22, 113, 117, 118, 122

Concerto, piano, in A minor, 112, 114, 115

Concerto, piano, no. 1 in G minor, op. 25, 85, 87, 88, 113, 116, 117, 118–20, 121, 122, 254

Concerto, piano, no. 2, in D minor, op. 40, 113, 122, 124–25

Concerto, two pianos, in Ab major, 115–17, 120, 270

Concerto, two pianos, in E major, 115–16, 119, 121

Concerto, violin, in D minor, 115

Concerto, violin, in E minor, op. 64, 5, 88, 112, 113, 122, 126–28, 246, 254, 264, 265, 282

Concerto, violin and piano, in D minor, 115

Hebrides, The, Overture, op. 26, 7, 75, 101–02, 103, 262, 278

Konzerstücke, clarinet, bassoon-horn, and piano, opp. 113 and 114, 281

Lobgesang. *See* symphonies, no. 2

Midsummer Night’s Dream, A, Overture, op. 21, 6, 98–99, 128, 219, 234, 235, 246, 254, 264, 265, 270

Rondo brilliant, piano and orchestra, op. 29, 113, 122

Ruy Blas Overture, 107–08, 225

Schöne Melusine, Die, Overture, op. 32, 44, 106–07, 262, 264

Serenade und Allegro gioioso, piano and orchestra, op. 43, 113, 120, 122, 125–26

sinfonias, strings, 62: No. 1 in C major, 92, No. 2 in D major, 2, 92, No. 3 in E minor, 92, No. 4 in C minor, 92, 93, 95, No. 5 in Bb major, 93, 95, No. 6 in Eb major, 92, 95, 96, No. 8 in D major, 92, 96, No. 9 in C major, 92, 95, 95, No. 10 in B minor, 92, No. 11 in F major, 92, 96, No. 12 in G minor, 93, No. 13 in C minor, 96

symphonies, 91: No. 1 in C minor, op. 11, 97, 96–98, 110, 279, No. 2 in Bb major, op. 52 (“Lobgesang”), 95, 108, 182, 180–82, 183, 256, 257, 266, No. 3 in A minor, op. 56 (“Scottish”), 5, 7, 85, 107, 108, 109–10, 111, 254, 257, 266, 278, 280, 281, No. 4 in A major, op. 90 (“Italian”), 7, 44, 50, 95, 101, 102–04, 138–40, 184–85, 254, 262, 264, 265, 266–67, 278; “Saltarello”, 139; No. 5 in D major, op. 107 (“Reformation”), 7, 50, 85, 86, 95, 104–06, 111, 179, 270, 271, 280

work for piano and strings in D minor, 281

organ music, 149

 Fugue in E minor, 85

Sonatas, op. 65, 159, 180: No. 1 in F minor/major, 159, No. 3 in A major, 159, No. 4 in Bb major, 159, No. 6 in D minor/major, 159

Three Preludes and Fugues, op. 37, 155, 158

piano solo, 149

 Capriccio in F-Sharp minor, op. 5, 150

 Etude in Bb minor, op. 104b, no. 1, 124

 Fantasia in F# minor (“Scottish Sonata”) op. 28, 284

 “Fantasy on ‘The Last Rose of Summer’” op. 15, 151

Kinderstücke, op. 72, 155

Lieder ohne Worte (*Songs without Words*), 5, 48, 114, 139, 151–53, 155, 190–92, 236: Vol. 1, op. 19b, no. 4, 153, Vol. 1, op. 19b, no. 6 (*Venetianisches Gondellied*), 152, Vol. 2, op. 30, no. 3, 153, Vol. 2, op. 30, no. 5, 153, Vol. 2, op. 30, no. 6 (*Venetianisches Gondellied*), 152, Vol. 3, op. 38, no. 4, 153, 154, Vol. 3, op. 38, no. 6 (*Duetto*), 153, Vol. 4, op. 53, no. 5, 152, 154, Vol. 4, op. 53, no. 6 (*Volkslied*), 152, 154, Vol. 5, op. 62, no. 4, 153, 155, 154–55,

- Vol. 5, op. 62, no. 5 (*Venetianisches Gondellied*), 152, Vol. 5, op. 62, no. 6 (*Frühlingslied*), 152, Vol. 6, op. 67, no. 4 (*Spinnerlied*), 153, Vol. 6, op. 67, no. 5, 153, Vol. 7, op. 85, no. 5, 153
 piano composition in C minor, 145
Perpetuum mobile in C major, op. 119, 117
Sieben Charakterstücke (*Seven Characteristic Pieces*), op. 7, 61, 150, 155, 156, 157
Six Preludes and Fugues op. 35, 61, 124, 155–56, 158: No. 1 in E minor, 124, 158, 180, 180, 293, No. 2 in D major, 158, No. 5 in F minor, 156, 157, No. 3 in B minor, 156
 sonatas: op. 6 in E major, 62, 138, 150, op. 106 in Bb major, 120, 138, 150
Three Fantasies or Caprices, op. 16, 151
 Variations in Eb op. 82, 164, 286
Variations sérieuses, op. 54, 5, 156, 161, 162, 164, 160–65, 246
 Mendelssohn Bartholdy, Lea Felicia Pauline (née Salomon), 12, 13, 61, 207
 baptised, 168
 conversion of, 28, 30
 influence on Felix, 208, 209
 religious views, 169
 Mendelssohn-Bartholdy, Paul Hermann, 13, 27, 49–50, 131, 145, 211
 Mendelssohn Bartholdy, Rebecka Henriette. *See* Dirichlet, Rebecka Henriette
 Mendelssohn Bartholdy name, 168
 “Mendelssohnian project,” 237
 “Mendelssohn problem,” 26, 27, 249
Mendelssohn Problem, The (Das Problem Mendelssohn) (Dahlhaus), 1, 6, 26, 41
 Mendelssohn renaissance, 26
 Mercer-Taylor, Peter, vi, 33, 69, 82, 85, 86, 121, 125, 272–73, 281, 288
 Meyerbeer, Giacomo, 225, 227, 236, 238
 Le Prophète, 218
Midsummer Night’s Dream (Shakespeare), 22, 225
 Milder-Hauptmann, Anna, 168
 Mintz, Donald, 21, 24, 248
 model productions (“Mustervorstellungen”), 19
Modern German Music (Chorley), 3
 modernism, 39, 59, 61
 Momigliano, Arnaldo, 27
 monothematic sonata form, 131
 monumentality, 257, 258
 Moritz, Carl Philipp, 84
 Moscheles, Charlotte, 178
 Moscheles, Emily, 45, 116
 Moscheles, Ignaz, xi, 21, 24, 25, 42, 113, 114, 122–23, 245, 281
 Mosel, Ignaz Franz, 271
 Mosse, George Lachmann, 33
 motivic development, 144
 Mozart, Wolfgang Amadeus, 19, 20, 21, 88, 92, 123, 149, 165, 252, 261
 concerto style, 113–14
 influence on Mendelssohn, 211, 215
 Mendelssohn compared to, 144, 206
 Mendelssohn’s repertory of, 165
 Mozart, Wolfgang Amadeus, works
 Quartets, piano, 132
 Quartet, strings, G major (K. 387)
 Quartet, strings, A major (K. 464)
 Quintets, strings, 137
 Symphony no. 41 in C major (K. 551, “Jupiter”), 182
 Müller, Friedrich Max, 52
 Munich opera projects, 216
Musica sacra, 171
 musical communication
 ideal of, 252
 role of listeners in, 252, 258, 265, 267
 subjectivity and, 257–58
 musical design, 76, 81, 85
Musical Gem, The, 235
 musical historicism, 55–70. *See also* historicism
 creativity and, 70
 criticism of, 68, 242–43
 defined, 56
 of Mendelssohn, 55, 60–65, 66–68, 155, 236, 246, 254, 267
 musical progress *vs.*, 241
 musical styles, 59
 religious music, 65–68
 of Schinkel, 254
 views on, 56–57, 68–70
Musical Quarterly, The, 30, 31, 250
 musical style
 as authentic expression, 58
 culture and politics and, 253–54
 eclecticism, 60
 Einstein’s analysis of, 246–47
 historical eras of, 241–43
 historicism, 59
 stylistic pluralism, 69
Musical Times, The, 42, 46–47
Music & Letters, 6
 musicology (*Musikwissenschaft*), 244
 anti-Semitism and, 246–48
Musik in Geschichte und Gegenwart, Die, 248
 “Die nächtliche Heerschau” (Zedlitz), 190
 narrative music, 104–06, 111, 280
 Nathan, Isaac, 178
Nathan der Weise (Lessing), 189
 natural selection, 244
 nature, music evoking, 62
 Naumann, Johann Gottlieb, 21
 Nazarenes, 58–60, 64, 66, 67, 68

- Nazi Germany, 246
 Neeb, Heinrich, 221
 neoclassicism, 58, 80–81, 252–53, 254, 267
 “neo-pre-Classicism,” 92
 “Neue Liebe” (“New Love”) (Heine), 195–98
 Neues Tempel, 170–71
Neue Zeitschrift für Musik, 4, 5, 116, 124, 126, 160, 166, 241
 Nicolai, Otto, 59
 Nietzsche, Friedrich, 252
 Nohclin, Linda, 52
 North German Music Festival, 17
 Novalis (Baron Friedrich von Hardenberg), 57
Nun danket alle Gott (chorale), 182
O Jesu Christe, wahres Licht (chorale), 174
O Gott, du frommer Gott (chorale), 176
Oedipus in Colonus (Sophocles), 225, 227
 Oettinger, Eduard Maria, 207
 opera, 4. *See also* dramatic music
 Berlin projects, 219
 Düsseldorf projects, 19
 European projects, 215–19
 Leipzig projects, 21
 London projects, 216–18
 Mendelssohn’s failure to complete a mature opera, 207, 210, 224, 228–29, 242
 Munich projects, 216
 Paris projects, 218
 Romanticism and, 207
 Wagner and, 294
 operatic overture, 7
 originality, 241
 Ossian, 101
 Otto, Eduard, 190, 289
 Overbeck, Johann Friedrich, 58, 276
 Paganini, Niccolò, 172
 Palestrina, Johannes Pierluigi von, 19, 62, 65
 Paris opera projects, 218
 Pelto, William, 108
perpetuum mobile, 136–37, 139
 Pforr, Franz, 58
 Philharmonic Society
 Planché, James Robinson, 216–17, 221
 Pleyel, Ignaz Josef, 137
 “poetic” instrumental writing, 140
 “poetic meaning,” 138
 poetic unity, in string quartets, 142
 Poissl, Baron von, 216
 pôle harmonique, 78
 Polko, Elise, 47
 Porter, Cecilia Hopkins, 17
 “post-Classic” sinfonias, 92
 postmodernism, 27, 39–40
 Prechtler, Otto, 220
Braut von Venedig, Die, 221
Problem Mendelssohn, Das (Dahlhaus), 1, 6, 26, 41
 programmatic music, 7, 139–40
 Catholic Church and, 270
 Mendelssohn’s views on, 107
 progress. *See also* historical processes
 criticism of Mendelssohn and, 241, 243
 evolution and, 244
 in music, historicism and, 241
 progressivism, 6
 Prölz, Adolf, 181
 Protestant Cathedral, Berlin, 182
 Protestant music
 Mendelssohn’s interest in, 35–36, 171–72
 programmatic, 270
 Proust, Marcel, 255
 Prussia. *See also* Germany
 cultural vitality of, 12, 22
 salon culture, 13
 Prussian *Agende*, 171
 publishing
 of Fanny’s music and, 49, 50, 51
 gender role restrictions, 46
 of Mendelssohn’s music, 46, 49, 50–51
 “purple passage,” 77
 Racine, Jean Baptiste, 225, 228
 recapitulation, 76
 “recapitulation problem”, 72
Recollections of Mendelssohn (Devrient), 206
 redundancy, 118
 Reformville, 6
 Reger, Max, 254
 Reich, Nancy B., 45, 46
 Reichel, Adolf, 221
 Reichwald, Siegwart, 108
 religious tolerance, 168–70
 Rellstab, Ludwig, 189
 Rietz, Eduard, xii, 115, 134, 137
 Rietz, Julius, 221, 243
 Rifkin, Joshua, 270
 Righini, Vincenzo, 21
 Rizzio, David, 109
 Robert, Friederike, 201
 “Robert Schumann with Reference to Mendelssohn-Bartholdy and the Development of Modern Music Generally” (Brendel), 5
 Rode, Pierre, 115
 Romani Gypsies, 239
 Romantic fantasy, 193
Romantic Generation, The (Rosen), 5
 Romantic literature, 48
 Romantic music
 climax in, 72

- coda in, 76, 79, 83
 concertos, 112
 creative theory, 83
 Einstein's analysis of, 246–47
 experience represented in, 263
 harmony, 114
 Mendelssohn and, 91, 100–04, 110–11, 236,
 242, 246–47, 249, 262
 musical form, 71–72
 narrative, 104–06, 111, 280
 opera and, 207
 poetic language of, 194
 sonata form in, 71–72
 Romberg, Bernhard, 21
 rondo form, 117
 Rösel, Gottlob Samuel, 13
 Rosen, Charles, 5, 71, 81, 158, 163–65,
 180
 Rosen, Friedrich August, 13
 Rossini, Gioacchino, 21, 94
 Rousseau, Johann Baptiste, 221
 Rubens, Peter Paul, 257
 Rungehagen, Karl Friedrich, xii, 16,
 36
Ruy Blas (Hugo), 107–08, 220, 225
 sacred music, 65–68, 167–88
 divide between concert music and,
 184–85
 “imaginary”, 181
 for Jewish services, 170–71
 Mendelssohn's publication of, 294
 Mendelssohn's religious identity and,
 168–70
 uniting concert music with, 180, 181,
 182–84
 Salieri, Antonio, 21
 Salomon, Bella, 169
 salon culture, 13
 Santini, Fortunato, 19
 Scarlatti, Domenico, 149
 Schadow, Johann Gottfried, xi
 Schauroth, Delphine von, 48, 118
 Schauspielhaus, Berlin, 12
 Schelble, Johann Nepomuk, 22
 Schiller, Friedrich von, 218
 Schinkel, Karl Friedrich, 12, 60, 61, 254, 257
 Schlegel, August Wilhelm von, 13, 57
 Schlegel, Dorothea (née Brendel Mendelssohn),
 13, 168–69, 170
 Schlegel, Friedrich, 13, 57, 58, 59, 100, 168
 Schleiermacher, Friedrich, 13, 172, 259
 Schlesinger, Adolph Martin, 275
 Schloesser, Manfred, 273
 Schmidt, Thomas Christian, 6–7, 67
 Schmidt-Beste, Thomas, vi, 4, 281
 Scholem, Gershom, 33–34, 273
 Schönberg, Arnold, 71
 Schubert, Franz Peter, xi, 12, 109, 165, 205, 246
 “Gretchen am Spinnrade” (D118), 153
 “Gruppe aus dem Tartarus” (D396), 199
 “Gute Ruh', gute Ruh” (“Des Baches
 Wiegenlied”) (D795/20), 109
 Schöne Müllerin, *Die* (D795), 109
 “Schwestergruss” (D762), 196
 Symphony no. 9 in C major (D944, “Great”),
 21, 108, 182
 Schubring, Julius, 172
 Schüller, Bernhard
 Gnomen und Elfen, 144
 Schumann, Clara née Wieck, 21, 24, 45, 47, 152
 on Mendelssohn's piano skills, 166
 Schumann, Robert, 5, 7, 12, 17, 24, 47, 107,
 116, 154, 155, 238, 246, 252, 285
 critical commentary on Mendelssohn by, 69,
 71, 80, 124–25, 144, 152, 156, 158,
 236–37, 241, 242, 285
 Piano music, 165
 Symphonies, 21
 Davidsbündler, 235
 Scott, Sir Walter, 189
 Scribe, Eugène, 217, 218, 220
Seasons, The (Haydn), 18
 Seaton, Douglass, vii, 7
 Selden, Camille, 167
 shadow cycle, 202
 Shakespeare, William, 19, 217, 225
 Shaw, George Bernard, 4
 sinfonias, 91–96. *See also* Mendelssohn, Felix,
 works
 development of, 91–92, 95
 High Classic style, 92
 Italinate, 92
 models, 92
 musical style, 96
 “neo-pre-Classicism,” 92
 “post-Classical,” 92
 style, 92
 “single-exposition” concerto form, 127
 Smart, George, 271
 Smart, Henry, 221
 social class roles, 45, 46
 sonata form, 81
 Baroque church, 159
 in *A Midsummer Night's Dream* Overture
 op. 21, 98
 lyricism in, 72, 75–76
 Mendelssohn's use of, 71, 83, 142
 monothematic, 131
 in romantic music, 71–72
 in *Die schöne Melusine* Overture op. 32, 107
 structural processes and, 80
 in Symphony no. 5 in D minor [op. 107]
 (“Reformation”), 105
 thematic expression in, 72
 sonata for solo instrument and piano, 145–47

- songs, 189–205
 imitating folk songs, 192
 Mendelssohn's view of words in, 189–92
 reputation of, 189
 shadow cycle, 202
 song cycles, 201
 as “translation” of poetry, 195
Sonntagsmusik (Sunday salon concerts), 43
 Sophocles, 225, 227
 Souchay, Marc André, 190
 Spee, Friedrich, 202
 Spiegelman, Art, 1
 Spiegelman, Vladek, 1
 Spinoza, Baruch, 29
 spirituality
 in modern performance, 260
 in works of Mendelssohn, 259
 Spohr, Louis, 17, 21, 271, 285
 Symphony no. 6 in G, 59
 Spontini, Gaspare, 17, 172, 209–10
 Sposato, Jeffrey, 30, 31, 168, 172, 173,
 250
 Staehelin, Martin, 172
 Stanley, Glenn, vii, 4
 Steinberg, Michael P., vii, 2, 277
 Strauss, Richard, 17
 string quartets, 137–40
 subjectivity
 Jewish, 28–29
 musical communication and, 257–58
 in works of Mendelssohn, 256–58, 260, 264,
 267
Sur les Bohémiens et de leur musique en Hongrie
 (attr. Liszt), 239–40
 Sutermeister, Peter, 248
 symphonic form, 256
 symphony orchestras, 20
- tarantella, 139
 Taubert, Wilhelm, 23, 225
 Taufepidemie (baptism epidemic), 29
 Tauftausch des Westens, 29
 Tchaikovsky, Pyotr Ilich, 252
Tempest, The (Shakespeare), 19, 216, 217, 220
 tempos, 261
 Thalberg, Sigismund, 21, 113, 124
 theme
 lyricism and, 76
 Mendelssohn's concept of, 144, 264
 Mendelssohn's use of, 264–65, 267
 presentation of, 144
 reintroduction of, 132
 in string quartets, 142
 in works of Brahms and Mendelssohn, 80, 81
 Thibaut, Anton Friedrich Justus, 18, 62
 Thomson, John, 42
 “three-hand” technique, 124
 Tieck, Ludwig, 57, 107, 219, 225, 227
- Todd, R. Larry, vii, 46, 100, 102, 112, 115, 117,
 120, 122–24, 127, 131, 149, 163, 192,
 282, 283, 285
 tonal processes, 71–72, 78–79, 88
 Tovey, Donald Francis, 71, 80, 86, 88, 112
Tragödie (Heine), 202
Trutz-Nachtigall (Spee), 202
- Über die bildende Nachahmung des Schönen*
 (Moritz), 84
Über Reineheit der Tonkunst (*On Purity in Music*) (Thibaut), 18, 62
Undine (Fouqué), 107
 Upton, George, 49
 Urbantschitsch, Viktor, 72
- variations, 160–65
 Varnhagen von Ense, Rahel (née Levin), 13, 172
 “Vater unser in Himmelreich” (chorale), 159
 “vaudeville,” 208, 209
 Veit, Simon, 168
 Velazquez, Diego, 257
 verse-rhythms, 227
Versuch, die Metamorphose der Pflanzen zu erklären (Goethe), 83
 “Versunkene Sterne” (Polko), 47
 Victoria, Queen of England, xiii, 51, 281
 Viotti, Giovanni Battista, 21, 115
 Virgil, 39
 virtuosity, 113, 132, 259
 Vischer, Friedrich Theodor, 68
 Vitercik, Greg, vii, 6
 Vogler, Abbé Georg Joseph, 21
 Voigts, Friedrich, 209
 Volkstümlichkeit, 192
 “Voluntaries,” 159
 Voss, Johann Heinrich, 198–99, 202
- Wackenroder, Wilhelm Heinrich, 57, 58
 Wagner, Richard, 4, 26, 27, 47, 294
 chorus use by, 266
 criticism of Mendelssohn by, 238–39, 240,
 242, 247, 252, 253, 258, 261
 as heir to Beethoven, 258
 leitmotifs, 264
 Mendelssohn and, 251–52, 267
 Mendelssohn's influence on, 62, 261, 262,
 265
 originality of, 261
 performance of works of, 260, 261–62
 religious views, 258–59
 works evoking nature, 62
 Wagner, Richard, works
 “Das Judenthum in der Musik,” 239, 253,
 293
Liebesmahl der Apostel, 258, 262
Lohengrin, 261, 262
Meistersinger von Nürnberg, Die, 265

- Parsifal*, 259, 262
Tannhäuser, 259
Tristan und Isolde, 261
“walking bass,” 103
Warte, Jacob von der, 199
Was mein Gott will (chorale), 159
Watt, Ian, 256
Weber, Carl Maria von, xi, 12, 16, 18, 19, 21, 94,
 97, 114, 121, 149, 262, 271
 influence on Mendelssohn, 117–18, 215
Weber, Carl Maria von, works
 Der Freischütz, 12, 214
 Konzertstück, Piano and Orchestra, F minor
 op. 79, 16, 117–18, 120, 121
 Piano Concerto no. 2 in Eb major, 114
 Piano Sonata in C major op. 24, 117
Weltmusik (“world music”), 59
Werner, Eric, 2, 16, 30–33, 36, 37, 39, 40, 41,
 47–48, 134–40, 141, 147, 167, 170, 184,
 248, 249, 250, 273
Werner, Jack, 167
Wesley, Charles, 181
Wesley, Samuel, 149
Wiedergutmachung, 248
Will, Richard, 263
Winckelmann, Johann Joachim, 56–57
Winterfield, Carl von, 65
Winter’s Tale, A (Shakespeare), 217–18
Wiora, Walter, 56
Wolff, Ernst, 245, 249
women. *See also* gender
 creativity of, 45
 influence on great composers, 46–47
 influence on Mendelssohn, 48
 role restrictions, 49
Woolf, Virginia, 255
Woringen, Angelica von, 50
Youens, Susan, vii, 5
Zedlitz, Johann Christian, 190
Zelter, Carl Friedrich, x, xii, 11, 13, 16, 61, 62,
 63, 64, 66, 72, 91, 99, 114, 115, 130,
 131, 132, 168, 172, 184, 208, 209, 214,
 254, 283, 288
Zionism, 33
Zopff, Hermann, 48
Zuccalmaglio, Anton Wilhelm von, 219
Zurückspinnung, 80
Zweibrücken Music Festival, 17