



Music and Narrative since 1900 (Musical Meaning and Interpretation)

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This comprehensive volume offers a wide-ranging perspective on the stories that art music has told since the start of the 20th century. Contributors challenge the broadly held opinion that the loss of tonality in some music after 1900 also meant the loss of narrative in that music. To the contrary, the editors and essayists in this book demonstrate how experiments in approaching narrative in other media, such as fiction and cinema, suggested fresh possibilities for musical narrative, which composers were quick to exploit. The new conceptions of time, narrative voice, plot, and character that accompanied these experiments also had a significant impact on contemporary music. The repertoire explored in the collection ranges across a wide variety of genres and includes composers from Charles Ives and the Pet Shop Boys to Thomas Adès and Dmitri Shostakovich.

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Editorial Review

Review

"A triumphant demonstration of structuralism as a living force in contemporary music studies, this volume assembles some of the brightest and best to illuminate the narrative in music and the music in narrative. Klein & Reyland's rich and varied collection marks an important step for music theory's narrative turn." ?Michael Spitzer, author of *Music as Philosophy: Adorno and Beethoven's Late Style* (IUP, 2006)

"Narrative is the hot topic in musical analysis these days, and with 19 substantial pieces, the book can be recommended with enthusiasm to libraries that have holdings in music theory and analysis.... Highly recommended." ?Choice

"[P]romotes the value of narrative analysis?and the impulse to do it?as simple common sense." ?Music Theory Online

About the Author

Michael L. Klein is Professor of Music Studies at Temple University and author of *Intertextuality in Western Art Music* (IUP 2004).

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