

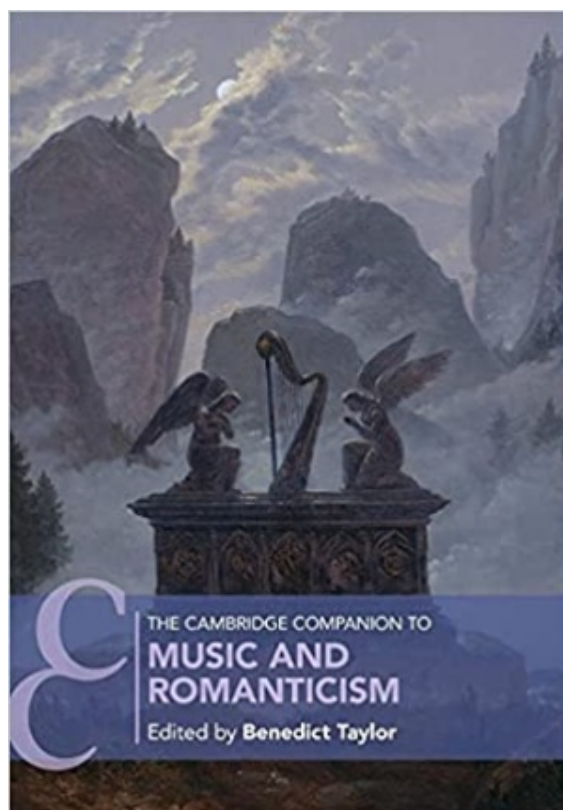
# The Cambridge Companion to Music and Romanticism

## REDACCIÓN

La editorial [Cambridge University Press](#) ha publicado [The Cambridge Companion to Music and Romanticism](#) coordinado por Benedict Taylor, profesor de música de la Universidad de Edimburgo, autor de *Mendelssohn, Time and Memory* (2011) y *The Melody of Time* (2015), colaborador de *Harmonic Grammar of Grieg's Late Piano Music* (2016), co-editor de la revista *Music & Letters*, y ganador del premio Jerome Roche de la Royal Musical Association. El próximo mes de mayo de 2022 Cambridge University Press publicará su próximo libro [Music, Subjectivity, and Schumann](#).

*The Cambridge Companion to Music and Romanticism* es un volumen de 320 páginas (ISBN 978-1108475433) disponible en los formatos Hardback, Paperback y Kindle (precios recomendados 99,99 \$, 27,90 € y 15,99 €)

**Reproducimos a continuación la descripción del volumen facilitada por Cambridge University Press**



The Cambridge Companion to Music and Romanticism  
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This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century, and encourages readers to explore what Romanticism in music might mean today. Challenging the view that musical 'romanticism' is confined to a particular style or period, it reveals instead the multiple intersections between the phenomenon of Romanticism and music. Drawing on a variety of disciplinary approaches, and reflecting current scholarly debates across the humanities, it places music at the heart of a nexus of Romantic themes and concerns. Written by a dynamic team of leading younger scholars and established authorities, it gives a state-of-the-art yet accessible overview of current thinking on this popular topic.

Tras la introducción de Benedict Taylor y una elaborada cronología, *The Cambridge Companion to Music and Romanticism* incluye ejemplos musicales, ilustraciones, tablas,

índices analíticos y quince artículos agrupados en cuatro secciones:

1. **Horizons.** Benedict Taylor, *Defining the Indefinable: Romanticism and Music*, y Keith Chapin, *The Emergence of Musical Romanticism*.
2. **Worlds.** Miranda Stanyon, *Music and Romantic Literature*; Thomas Peattie, *Music, Romantic Landscape, and the Visual*; Matthew Gelbart, *Romanticism, the Folk, and Musical Nationalisms*; Katherine Hambridge, *Music, Romanticism, and Politics*; John Tresch, *Music and Technology*; Francesca Brittan, *Music, Magic, and the Supernatural*; y James Garratt, *A Kingdom Not of This World: Music, Religion, Art-Religion*.
3. **Aesthetics.** Tomás McAuley, *Music in Early German Romantic Philosophy*; Alexander Wilfing, *Meaning and Value in Romantic Musical Aesthetics*; Holly Watkins, *Music and Romantic Interiority*; y Karen Leistra-Jones, *Music, Expression, and the Aesthetics of Authenticity*.
4. **Practices.** Julian Horton, *Romantic Languages* y Steven Vande Moortele, *Romantic Forms*.