

Contents

Acknowledgments	vii
Introduction: Restaging German Song / Laura Tunbridge	1
1 “Eine wahre Olla Patrida [<i>sic</i>]”: Anna Milder-Hauptmann, Schubert, and Programming the Orient / Susan Youens	10
2 Song in Concert as Observed by the Schumanns: Toward the Personalization of the Public Stage / Benjamin Binder	52
3 From Miscellanies to Musical Works: Julius Stockhausen, Clara Schumann, and <i>Dichterliebe</i> / Natasha Loges	70
4 Natalia Macfarren and the English German Lied / Katy Hamilton	87
5 “For Any Ordinary Performer It Would Be Absurd, Ridiculous, or Offensive”: Performing Lieder Cycles on the American Stage / Heather Platt	111
6 The Concert Hall as a Gender-Neutral Space: The Case of Amalie Joachim, née Schneeweiss / Beatrix Borchard, Translated by Jeremy Coleman	132
7 Nikolai Medtner: Championing the German Lied and Russian Spirit / Maria Razumovskaya	154
8 From the Benefit Concert to the Solo Song Recital in London, 1870–1914 / Simon McVeigh and William Weber	179
9 German Song and the Working Classes in Berlin, 1890–1914 / Wiebke Rademacher	203
10 Lilli Lehmann’s Dedicated Lieder Recitals / Rosamund Cole	223

11	“Eine Reihe bunter Zauberbilder”: Thomas Mann, Hans Pfitzner, and the Politics of Song Accompaniment / Nicholas Attfield	244
12	Performers’ Reflections / Natasha Loges and Laura Tunbridge	262
	Timeline	281
	Index	285