

Contents

Acknowledgments	vii
Early Signs of Pietism in Protestant Church Music: Dieterich Buxtehude's <i>Evening Concerts</i> in Lübeck (1667–1705)	i
More than Protestant Orthodoxy? Johann Sebastian Bach's Church Cantatas (1713–1728)	13
Allons enfants de la musique: The Impact of the French Revolution on German Music (1789–1809)	35
“Moving Ahead” Even in “Desolate Times”: Ludwig van Beethoven's Piano Sonata Op. 111 (1822)	61
Hope and Disillusionment: Franz Schubert's 600 Art Songs (1813–1828)	81
A Checkered Past: The History of the German National Anthem (1842 to the Present)	95
Richard Wagner's Last Cause: The Vegetarian Gospel of His <i>Parsifal</i> (1882)	117
From the Shtetl to Wunsiedel: Gustav Mahler's Symphony No. 1 (1889)	139

The Two Revolutions against Older Forms of Bourgeois Music: Expressionism and Materialist Aesthetics (1910–1933)	155
Deepest Misery – Highest Art: Alban Berg’s <i>Wozzeck</i> (1925)	179
Conformism or Refusal? Paul Hindemith’s <i>Mathis the Painter</i> (1935)	199
More than an Aberration? Hanns Eisler’s <i>Fourteen Ways to Describe the Rain</i> (1941)	215
The Hidden Meaning: Richard Strauss’s <i>Metamorphoses for 23 Solo String Players</i> (1945)	227
The Supposedly Apolitical “Modernism” in the Serious Music of the Early Federal Republic of Germany: Karlheinz Stockhausen’s <i>Groups for 3 Orchestras</i> (1958)	239
Avant-Garde, Modern, Postmodern: The Music that (Almost) Nobody Wants to Hear Any Longer	253
Afterword	271
Index	273