

David Brodbeck

RESEARCH PUBLICATIONS AND PRINCIPAL REVIEWS, 1983–2016

Books

Defining Deutschtum: Liberal Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna. Oxford and New York: Oxford University Press, 2014.

Brahms: Symphony No. 1. Cambridge: Cambridge University Press, 1997.

Brahms Studies. Edited by David Brodbeck. 3 vols. Lincoln: University of Nebraska Press, 1995–2001.

Critical Editions

Felix Mendelssohn Bartholdy. *Hymne, op. 96.* Stuttgart: Carus-Verlag, 1998.

Felix Mendelssohn Bartholdy. *Psalmen, op. 78.* Stuttgart: Carus-Verlag, 1998.

Articles and Principal Reviews

2016 “Wollen wir doch nie vergessen, dass wir arme deutsche Komponisten sind’: Zu Goldmarks Selbstverteidigung.” In *Carl Goldmark: Leben, Werk, Rezeption*, edited by Peter Stachel. Vienna: Mille Tres, 2015 (in press).

2015 “Music and the Marketplace: On the Backstory of Carlos Chávez’s Violin Concerto.” In *Carlos Chávez and His World*, edited by Leonora Saavedra, pp. 178–202. Princeton: Princeton University Press, 2015.

2014 “Two Brothers and a Queen: Behind the Scenes of Goldmark’s First Opera.” *Musical Quarterly* (2014): 499–541.

2013² “The Symphony after Beethoven after Dahlhaus.” In *The Cambridge Handbook to the Symphony*, edited by Julian Horton, pp. 61–95. Cambridge: Cambridge University Press.

2013¹ “‘Poison-flaming Flowers from the Orient and Nightingales from Bayreuth’: On Hanslick’s Reception of the Music of Goldmark.” In *Rethinking Hanslick: Music, Formalism, and Expression*, edited by Nicole Grimes, Siobhán Donovan, and Wolfgang Marx, pp. 132–59. Rochester: University of Rochester Press.

2009³ “*Ausgleichs-Abende*: The First Viennese Performances of Smetana’s *Bartered Bride*.” *Austrian Studies* XVII, 43–61.

2009² “Hanslick’s Smetana and Hanslick’s Prague.” *Journal of the Royal Musical Association*, CXXXIV, 1–36.

- 2009¹ “Brahms’s Third Symphony and the New German School.” In *Brahms and His World*, rev. ed., edited by Walter Frisch and Kevin Karnes, 95–116. Princeton: Princeton University Press (= revision of Brodbeck 1990²).
- 2007 “Dvořák’s Reception in Liberal Vienna: Language, National Property, and the Rhetoric of *Deutschtum*.” *Journal of the American Musicological Society*, LX, 71–131.
- 2003 “On Some Enigmas Surrounding a Riddle Canon by Brahms.” *Journal of Musicology*, XX, 73–103.
- 1999 “Medium and Meaning: New Aspects of the Chamber Music.” In *The Cambridge Companion to Brahms*, edited by Michael Musgrave, pp. 98–132. Cambridge: Cambridge University Press.
- 1998 “Brahms’s Mendelssohn.” In *Brahms Studies*, vol. 2, edited by David Brodbeck, pp. 209–31. Lincoln: University of Nebraska Press.
- 1996 “Brahms.” In *The Nineteenth-Century Symphony*, edited by D. Kern Holomon, pp. 224–72. New York: Schirmer Books.
- 1994² “The Brahms-Joachim Counterpoint Exchange; or, Robert, Clara, and ‘the Best Harmony between Jos. and Joh..’” In *Brahms Studies*, vol. 1, edited by David Brodbeck, pp. 30–80. Lincoln: University of Nebraska Press.
- 1994¹ “*Eine kleine Kirchenmusik*: A New Canon, a Revised Cadence, and an Obscure ‘Coda’ by Mendelssohn.” *Journal of Musicology*, XII, 179–205.
- 1992 “A Winter of Discontent: Mendelssohn and the *Berliner Domchor*.” In *Mendelssohn Studies*, edited by R. Larry Todd, pp. 1–32. Cambridge: Cambridge University Press.
- 1991³ “Some Notes on an Anthem by Mendelssohn.” In *Mendelssohn and His World*, edited by R. Larry Todd, pp. 43–64. Princeton: Princeton University Press.
- 1991² Review of *Robert Schumann and the Study of Orchestral Composition: The Genesis of the First Symphony, Op. 38*, by Jon W. Finson. *19th-Century Music*, XV, 69–75.
- 1991¹ Review of *Brahms-Kongress, Wien 1983*, edited by Susanne Antonicek and Otto Biba; *Brahms 2: Biographical, Documentary, and Analytical Studies*, edited by Michael Musgrave; *Johannes Brahms*, by Ivor Keys; and *Brahms*, by Malcolm MacDonald. *Notes*, XXXXVIII, 86–90.
- 1990² “Brahms, the Third Symphony, and the New German School.” In *Brahms and His World*, edited by Walter Frisch, pp. 65–80. Princeton: Princeton University Press.
- 1990¹ “Brahms’s Edition of Twenty Schubert Ländler: An Essay in Criticism.” In *Brahms Studies: Analytical and Historical Perspectives*, edited by George S. Bozarth, pp. 229–50. Oxford: Oxford University Press.

- 1989³ “*Primo Schubert, Secondo Schumann: Brahms’s Four-Hand Waltzes, Op. 39.*” *Journal of Musicology*, VII , 58–80.
- 1989² Review of *Johannes Brahms Thematisch-Bibliographisches Werkverzeichnis*, by Margit L. McCorkle. *Journal of the American Musicological Society*, LII, 417–30.
- 1989¹ Review of *The Music of Brahms*, by Michael Musgrave. *Journal of Musicology*, VII , 403–14.
- 1988 “Compatibility, Coherence, and Closure in Brahms’s *Liebeslieder* Waltzes.” In *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, edited by Eugene Narmour and Ruth A. Solie, pp. 411–37. Stuyvesant, N.Y.: Pendragon Press.
- 1986 “Dance Music as High Art: Schubert’s Twelve Ländler, Op. 171 (D. 790).” In *Schubert: Critical and Analytical Studies*, edited by Walter Frisch, pp. 30–47. Lincoln: University of Nebraska Press.
- 1983 “Dissociation and Integration: The First Movement of Beethoven’s Opus 130” (with John Platoff). *19th-Century Music*, VII, 149–62.