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*The Chevalier de Saint-Georges: Virtuoso of the Sword and the Bow* by Gabriel Banat
Music Theory from Boethius to Zarlino
A Bibliography and Guide

David Russell Williams and Matthew Balensuela

Music Theory from Boethius to Zarlino is a companion volume to Music Theory from Zarlino to Schenker: A Bibliography and Guide by David Damschroder and David Russell Williams (Harmonologia, No. 4, Pendragon Press). Like the previous work, the goal of the volume is to create a logically organized introduction to the major theorists of the time and a thorough review of the scholarly work about these writers. While specialists in the history of music theory may find new materials in these pages, this work is primarily designed for the non-specialist as a practical and basic introduction to the treatises, people, and scholarship of Medieval and Renaissance theory.

The two major sections of the work are the Dictionary of Theorists which includes individual chapters for approximately one hundred and twenty authors, arranged alphabetically and the Literature Supplement which lists articles, books and dissertations which pertain to several Dictionary of Theorists authors and which, therefore, would be inappropriately placed in any one of those chapters. The work begins with a listing of Abbreviations listing short entries used throughout the book for periodicals, series, congress reports, and Festschriften. The work concludes with Indices referencing names, titles, topics, and an approximate chronology of the works cited.

HARMONOLOGIA: STUDIES IN MUSIC THEORY No. 14
$86.00 • PP 608 • 978-1-57647-157-9
Nijinsky’s Bloomsbury Ballet
Reconstruction of the Dance and Design for Jeux

Millicent Hodson and Kenneth Archer

Vaslav Nijinsky’s Jeux—to a commissioned score by Claude Debussy—is a daring dance poem about the libertine manners and mores of the Bloomsbury artists he and designer Leon Bakst observed at a nocturnal tennis party in London’s Bedford Square. The ambiguous coupling and tripling Nijinsky explored in Jeux startled the public, as did Debussy’s music, in which both the tango and turkey trot, as well as pleasure-garden themes inspired by Wagner’s Parsifal are quoted. Critics attacked not so much the ethics of Jeux as its post-impressionist aesthetics, influenced by the French painters that Bloomsbury had revealed to England since 1910. Despite contemporary references, athletic moves and pure spatial geometry, Jeux disarmed spectators in 1913 because it still looked like a ballet. Nijinsky had discovered neoclassicism in dance. In 1996 Millicent Hodson, choreographer and graphic artist, together with Kenneth Archer, scenic consultant and art historian, premiered the reconstructed Jeux in Verona at the Teatro Filarmonico. During the spring 2000 restaging in London at the Royal Ballet, Covent Garden, Hodson completed the reconstruction dance score.

Nijinsky’s Bloomsbury Ballet presents the dance score with its verbal and visual documentation of the period, as well as Hodson’s choreographic drawings and text collated with music. Archer contributes an essay on Bakst’s costumes and décor. The book is a companion volume to Hodson’s reconstruction score for Le Sacre du Printemps, Nijinsky’s Crime Against Grace, published by Pendragon Press in 1996.

“The Hodson-Archer archeology is now and forever the definitive Nijinsky, product of the most meticulous scholarship and sublime personal obsession.” Sid Smith, Chicago Tribune, Oct. 13, 2001

DANCE & MUSIC No. 12
$76.00 • PP 546 • 978-1-57647-042-8

www.pendragonpress.com  Orders: (877) 656-6381  5
Messiaen’s Contemplations of Covenant and Incarnation
Musical Symbols of Faith in the Two Great Piano Cycles of the 1940s
Siglind Bruhn

The celebrated composer Olivier Messiaen (1908-1992) characterized himself as a “rhythmician, ornithologist, and theologian.” All interpreters concur that his life and work are grounded in a profound faith. This book examines the translation of his faith into his musical language. It centers on a hermeneutic analysis of two spiritually motivated instrumental compositions, *Visions de l’amén* for two pianos (1943) and *Vingt Regards sur l’enfant-Jésus* for piano solo (1944). Part I introduces the main aspects of the composer’s religious environment (the Catholic literary revival, his father Pierre and his mentor Charles Tournemire) as well as the components of his idiosyncratic musico-symbolic vocabulary. Parts II and III examine the twenty-seven movements comprised in the *Visions* and the *Regards*, whose thematic material, structure, and musical as well as spiritual function within the whole cycle are interpreted in light of the literary source and imagery that inspired Messiaen.

DIMENSION & DIVERSITY: STUDIES IN 20TH CENTURY MUSIC No. 7
$36.00 • PP 611 • 978-1-57647-129-6

6 Pendragon Press Fall 2007
Busoni and the Piano
The Works, the Writings, and the Recordings
(Second Edition)
Larry Sitsky

Musicologists, pianists, composers and music-lovers in general will welcome the re-issue and second edition of Larry Sitsky’s *Busoni and the Piano*, which has been out of print for a number of years. The second edition, which brings various aspects of the book up-to-date, will thus once again be available. Since the book was written in the late 1970s, Busoni has re-emerged as an important figure in early 20th-century music, and moreover, one who seems to be exerting an ever-widening influence on current thought and pianism.

Larry Sitsky has spent a lifetime performing, teaching, editing and studying Busoni’s music. He has recently completed an ending to Busoni’s great opera *Dr. Faust*, which will be heralded in the great opera houses of Europe; as well, he is currently working on another book on Busoni’s instrumental, vocal and operatic music, and must be considered a world authority on this fascinating figure.

DISTINGUISHED REPRINTS No. 3
c$45.00 • PP 566 • 978-1-57647-158-6
Transcendent Mastery
Studies in the Music of Beethoven

Bathia Churgin

The purpose of the four long chapters in this volume is to consider widely and deeply four of Beethoven’s most excellent works. Each work represents a different genre and each comes from a different period of Beethoven’s stylistic development. Thus, the Piano Sonata, Op. 10, No. 3 (1797-98) represents the early period; the Violin Concerto, Op. 61 (1806), and Violin Sonata, Op. 96 (1812), the middle period (though with several later traits) and the String Quartet, Op. 132 (1825), the late period. As a result, the reader becomes acquainted with the special character of each genre as well as the overall development of Beethoven’s style—including a large range of structural types and unique forms. Each work is given a comprehensive analysis rarely applied to single compositions of Beethoven.

In addition to necessary historical background and references to the critical reception, comparisons have been included with other works by Beethoven in the same genre and period. This wider personal context combines with an effort to view Beethoven’s music not only in terms of the heritage of Haydn and Mozart, but also in relation to the long development of Classic style and its procedures from the early Classic period onward, starting in the 1730s.

“In analyzing the music Prof. Churgin has used the series of analytical symbols designed by Jan LaRue. These symbols replace many descriptive words, and identify—with perfect precision—musical functions, phrases, subphrases, and motives, the very essence of the musical language. Ideally suited to Beethoven’s style, the symbols assist in identifying motivic and other variants, as well as derivations and developmental processes on various hierarchical levels.” (From the Preface)

Bathia Churgin, Professor of Musicology at Bar-Ilan University, Israel, is a leading Beethoven scholar and is currently editing the Third and Fourth Symphonies for the Gesamtausgabe by the Beethoven House in Bonn.
Analyzing Jazz: A Schenkerian Approach demonstrates that the theories of Heinrich Schenker can illuminate not only the technical aspects of jazz (such as melody, rhythm, and harmony), but also its artistic content. In considering objections that have been raised to the application of Schenker’s approach to improvised jazz, the book touches upon the content and origin of Schenker’s theories, the role of analysis and the intentional fallacy, the origin and function of dissonance in common-practice harmony and in jazz, the nature of improvisation vs. composition, and the role of simplicity and complexity in popular and art music. And, although it qualifies the applicability of Schenker’s theories to jazz, it also shows that Schenker’s theories offer basic theoretical principles and practical examples for explaining dissonance treatment in jazz and models useful in creating, explaining, and experiencing jazz. The book offers detailed analyses of Larson’s transcriptions into musical notation of five complete recorded performances of Thelonious Monk’s classic jazz composition “’Round Midnight”: two recorded by the composer, one by Oscar Peterson, and two by Bill Evans—and is thus the first work to publish complete transcriptions of the same piece as played by different jazz performers.


NB — Hidden repetitions preserve relative durations!
Prophetic Trumpets
Homage, Worship and Celebration in the Wind Band
Music of Franz Liszt and Richard Wagner
Keith Kinder

Franz Liszt’s and Richard Wagner’s works for wind instruments and wind ensembles of various kinds, as well as for winds and voices in various combinations, epitomize much of nineteenth-century musical romanticism. From ceremonial and religious works to compositions for court occasions, from the concert hall to the operatic stage, Wagner’s and Liszt’s wind and wind-voice music offers insights into each composer’s stylistic evolution as well as the emergence of the symphonic poem and music-drama as genres in their own right.

Keith Kinder’s examination of compositions ranging from masterpieces (Tannhäuser and the Ring) to unfamiliar but engaging novelties (including several Huldigungs marches and Liszt’s C-minor Mass for wind band and male voices) casts light on unfamiliar aspects of these composers’ careers as well as on the evolution of wind-instrument writing throughout the central decades of the nineteenth century. Dozens of musical examples draw attention to particular stylistic details, and the author concludes with discussions of Wagner transcriptions by the likes of Arthur Seidel and Peter Streck. Background information casts new light on Wagner’s apprenticeship in Dresden, and on Liszt’s Catholic faith and Hungarian patriotism.

FRANZ LISZT STUDIES No. 13
c $54.00 cloth • PP 602 • 978-1-57647-151-7
The Era After The Baroque
Music and Fine Arts 1750-1900

Robert Tallant Laudon

What shall we call the era in Western music history from 1750 to 1900? Listeners and scholars alike treasure the works of its great composers: Mozart, Beethoven, Chopin, Wagner, Tchaikovsky. A powerfully symbolic name, though—analogous to “baroque” for the previous era—still eludes us.

We refer constantly to two trends, classical and romantic, which have substantive meaning for various composers’ orientations and for ways of performing the music. But these two terms—whether understood as indicating consecutive or overlapping trends—do not plainly suggest the two main events of the age: the Industrial Revolution, and the democratic political upheavals of 1776, 1789, and 1848. Also, they do not acknowledge an emerging sense of humanity or the excitement of a passionate audience seeking recognition and expression.

Laudon’s Era after the Baroque proposes a powerful symbol for the new era while at the same time keeping traditional terminology intact. It looks at the age in a primarily positive manner while still acknowledging its darker aspects. In particular, it evokes the sphere of the newly recognized system of “fine arts” and therefore has resonances for the visual and literary arts in addition to its primary focus on music.

The Era After the Baroque advances an expressive ideal that is traced in both vocal and instrumental music during that century and a half. It stresses that music was not an art unique and set apart but rather participated in the great dissemination of education and artistic opportunity that was then emerging in the context of an increasingly human-centered concept of freedom.

MONOGRAPHS IN MUSICOLOGY No. 13
$48.00 • PP 567 • 978-1-57647-124-1
The Timpani
A History in Pictures and Documents (Second Edition)
Edmund A. Bowles

This volume represents a unique iconographical and documentary history of the timpani. Combining a wealth of pictorial material with extensive written sources, it offers a rich and comprehensive survey of the instrument’s history from the middle ages to the present. And in so doing it fills a gap of long standing in the published literature of kettledrums by providing for the first time a combination of visual and descriptive evidence.

The Timpani: A History in Pictures and Documents is a fascinating and most unusual book of interest not only to performing musicians, teachers and scholars alike, but one which provides the general reader or music-lover with a glimpse into the world of a hitherto neglected musical instrument.

The second edition includes an addendum with important new textual and pictorial material; illustrations of the timpani and their use from the late 16th century to the present; historical documents dating from 1550 to 2006 describing the instrument and its role in the orchestra; update to the “Representative Milestones in the Music for Timpani”; additional bibliographic citations, both past and present.

c$96.00 • PP 616 • 978-1-57647-134-0
Music and Architecture
Architectural Projects, Texts, and Realizations

Iannis Xenakis
Compilation, Translation, and Commentary
by Sharon Kanach

This important work fills a major lacuna in the literature by bringing together, for the first time, all the texts relating to architecture by the multi-faceted Xenakis, who worked with Le Corbusier for 12 years. Sharon Kanach assisted the composer in gathering the texts for this, his last ambitious project. Her commentary throughout the book seeks to bridge the reciprocal influences between music and architecture in the Xenakis oeuvre.

The volume is organized into four main subject headings: The Le Corbusier Years, Xenakis as Independent Architect, Writings on Architecture, and The Polytopes. Three major appendices comprise: An up-to-date and annotated bibliography of writings by and on Xenakis by Makis Solomos; a critical index of Xenakis’s architecture by Sven Sterken; and a comparative chronology of Xenakis’s life and work by Sharon Kanach.

IANNIS XENAKIS SERIES No. 1

$48.00 • PP 467 • 978-1-57647-107-4
Central to the evolution of American music is the legacy of Charles Ives. This grand-scale reference work provides details surrounding the multifarious responses to the achievement of this singular businessman/musician for more than a century. Performances, recordings, journalistic reports, reviews, and scholarly studies of all kinds as well as assorted Ivesiana in the form of literature, art, film, dance, and other expressions of homage are included. Many of the entries are amplified with contextual information or carefully selected excerpts. Professor Burk has been an enthusiastic connoisseur of Ives’s music and a thoughtful student of the Ives literature for many years; his systematic presentation results in much more than a glorified work list or another ambitious bibliography.
The Chichester Psalms of Leonard Bernstein

Paul R. Laird

A secular work with sacred Hebrew texts and a “hint of Broadway”—commissioned by an Anglican cleric for a British choral festival to be held in a medieval cathedral and written by a popular American composer of Jewish heritage in his own eclectic style—would certainly attract widespread interest. In fact, since its 1965 premiere, Chichester Psalms by Leonard Bernstein has taken its place in the concert repertory as the most frequently performed piece of twentieth-century American choral music. In his thoughtful study Professor Paul R. Laird traces the unusual genesis of the work from sketches conceived for other projects and describes in detail the musical content of the final form of its three movements. Published for the first time with the author’s commentary are the complete correspondence between Dean Walter Hussey and the composer, a survey of published criticism that greeted its first performances on both sides of the Atlantic, and an accounting of emendations to two performance scores in Bernstein’s own hand.

CMS SOURCEBOOKS IN AMERICAN MUSIC No. 4
$36.00 • PP 604 • 978-1-57647-152-4
A Vast Simplicity
The Music of Carl Ruggles
Stephen Slottow

The American composer Carl Ruggles (1876-1971) wrote a small number of powerful, finely crafted, intensely dissonant, and utterly individual works. Although sometimes viewed as very much an isolated figure—a stubbornly reclusive “ruggedly individualist” New Englander, painstakingly creating his uncompromisingly dissonant music in the wilds of Vermont—Ruggles was in fact an integral member of a close-knit group of composers known as the “ultramoderns,” which included (among others) Charles Seeger, Ruth Crawford Seeger, Henry Cowell, Edgard Varèse, Dane Rudhyar, and Charles Ives (mainly in the role of financier). The ultramoderns were interested in creating a distinctive dissonant American music free of the cultural hegemony of European musical authority and convention. As part of this group, Ruggles formed especially strong ties with Charles Ives—each considered the other the world’s second-best composer—and with Charles Seeger, whose theory of dissonant counterpoint exerted a strong influence on Ruggles’s evolving compositional style. Ruggles’s music is highly distinctive and personal—his works are not easily mistaken for those of any other composer. An individuality so audibly recognizable points to distinctive musical characteristics and compositional procedures. This study examines these in detail, discusses their influences (especially that of Charles Seeger), and places them in the context of Ruggles’s spiritual aesthetic of the transcendent and the sublime.
The Birth of the Cool of Miles Davis and His Associates

Frank Tirro

In the wake of World War II jazz musicians found themselves confronting transition as well as opportunity. Big band swing and “sweet” commercial music, once so popular, had peaked as social diversions and were, in a sense, victims of the War. A handful of young African-American musicians challenged the function of jazz as entertainment and dance music with a “hot,” uncompromising new idiom—bebop. Their revolutionary efforts were soon followed by explorations in harmony, orchestration, counterpoint, and meter that were perceived as “cool.” In this volume Professor Tirro considers systematically the celebrated recordings made between 1949 and 1951 by the Miles Davis Nonet, performances that, after the fact, became known as the “Birth of the Cool.” In addition to identifying stylistic precedents and to stressing the connection of various participants to the Claude Thornhill Band, he convincingly summarizes the attributes of cool jazz, describes the professional context that generated these landmark recordings, and directs the readers attention to the contributions of arrangers and performers alike. Discussions of the music are organized by arranger—Gil Evans, Gerry Mulligan, John Lewis, and John Carisi. Evans, Mulligan, Lewis, and Davis must be regarded as unqualified titans of modern jazz; their collaboration in this endeavor is but one fascinating, artistically rewarding episode in long, distinguished careers. A compact disc with relevant selections accompanies the text.
A Different Story
Aesthetics and the History of Western Music

Olle K. Edström

“Wide-ranging across time and space, written in jargon-free, plain language, Aesthetics and the History of Western Music, simply put, teaches. The spectrum of original sources is impressively broad, and all of the principal “usual suspects” are included. But perhaps more important, Olle Edström likewise incorporates the work of writers outside the mainstream of established aesthetics discourse; and the same holds for the secondary sources that he cites and invariably reads critically. Much of the value of this book develops from Edström’s concern to move aesthetics from an exercise of language to one of musical practices, and to include not only the music of high art but that of the popular as well, both in past times and in our own. His achievement is noteworthy.” Richard Leppert (University of Minnesota).

AESTHETICS IN MUSIC No. 8
$00.00 • PP 548 • 978-1-57647-123-4
This thematic catalogue is the product of inventories of all manuscripts containing music of the troubadours and trouvères. Melodic incipits of extant melodies are presented in intervallic order, and each incipit is provided with cross-references to appearances of the same or related melodies found in other manuscript sources. Specific references to appropriate philological handbooks also are listed with each melody. The indices include cross-reference tables for the melodies with text handbooks, including those by Pillet-Carstens, Raynaud-Spanke, and Linker. A second series of indices presents the order of appearance of melodies within the individual manuscripts.

Introductory materials provide descriptions of each of the manuscripts, or chansonniers, its contents, and its relationships to the other collections. An in-depth bibliography related to the study of the chansonniers concludes the introductory materials. This catalogue is an invaluable resource for scholars and performers working with the medieval monophonic lyric and related polyphonic repertoires such as the ars antiqua motet.

THEMATIC CATALOGUES No. 18
c$120.00 cloth • PP 369 • 978-0-918728-82-1
Wendy Hilton
A Life in Baroque Dance and Music

Wendy Hilton

Beginning with her childhood discoveries of the worlds of dance and music, continuing through her ballet and historical-dance studies in England, and culminating in her distinguished work as a dancer, choreographer, scholar, and teacher in the United States, this memoir traces the fascinating, circuitous path of Hilton’s remarkable career. Her early aspirations to become a ballerina led her to the ballet studios of Marie Rambert, Cleo Nordi, Audrey de Vos, and Maria Fay and then to dancing in live broadcasts on early British television, and of Felicity Grey, Letty Littlewood. Introduction to the historical dance specialist Belinda Quirey began Hilton’s lifelong study of and commitment to the fields of early dance and music. A few years later, another chance introduction to the eminent Bach specialist Rosalyn Tureck brought Hilton to America, with their collaborations winning rave reviews from some of America’s most distinguished critics. Hilton went on to collaborate with such other renowned musicians as Michael Tilson Thomas, Albert Fuller, and Fredrick Renz, and groups as the New York Pro Musica Antiqua and the Ensemble for Early Music. Two significant academic appointments, both of which would continue for over twenty years, also opened up: at the Juilliard School, where, as nowhere else, she mounted gloriously costumed and musically sophisticated performances in the Baroque dance style, and at Stanford University, where she directed an annual workshop on baroque dance and music. Hilton’s pathbreaking book Dance of Court and Theater: The French Noble Style, 1690–1725 remains the standard text for the field of baroque dance.

Written by Wendy Hilton and Susan Bindig, with additional material by Ann L. Witherell, the book focuses on major periods of Hilton’s life and work in England, New York, and California.

DANCE & MUSIC No. 14
$36.00 • PP 615 • 978-1-57647-133-3
Complete Treatise on the Theory and Practice of Harmony (1844)

François-Joseph Fétis
Translated with introduction and commentary by Peter M. Landey

Few theorists have had such in-depth command of the diverse disciplines relating to the history of music theory as François-Joseph Fétis. Superbly lucid and systematic, his Complete Treatise on the Theory and Practice of Harmony is one of the most important and influential documents of the nineteenth century, witness its twenty-one printings between 1844 and 1903. Drawing upon ideas set forth by writers such as Choron and Jelensberger, Fétis fleshed out a historical approach to the theory of tonality, formulating his famous categories of unitonic, transitonic, pluritonic, and omnitonic harmonic orders. The third and fourth of these categories involve the enharmonic reinterpretation of pitches and offer insights into the expanded modulatory practices of the nineteenth century. This excellent new translation is based on the ninth edition (1867), the last to be modified by the author, and includes the introduction to the ninth edition, the philosophical preface to the third edition, and Fétis's response to criticisms of his theory in a twenty-page addendum.

HARMONOLOGIA: STUDIES IN MUSIC THEORY No. 13
$48.00 cloth • PP 584 • 978-1-57647-111-1
Music Philology

George Feder
Translated by Bruce C. McIntyre

In *The Critical Editing of Music* (1996) James Grier called Georg Feder's *Musikphilologie* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1987) “the most important contribution to date” on textual criticism in music and “the only one that considers the full range of critical issues in editing” (Grier, p. 14). Pendragon Press’s edition of Feder’s *Music Philology* now makes available in English translation this essential, intellectually engaging but concise discussion of the complex and multi-faceted tasks in traditional scholarly editing of music.

From the Middle Ages to the present, music has been written down and disseminated in notated form. In evaluating music notation, philological methods have been used more and more. These methods come from linguistic disciplines and are linked with specifically musical traditions and subjects. Starting with the relationships of music and language, tradition and understanding, work and text, Feder describes the fundamentals of music philology and its tasks. In addition to the musical sources themselves, theoretical and historical sources enable the critical study of questions about authenticity, dating, origin, and dissemination.

MONOGRAPHS IN MUSICOLOGY No. 14

$42.00 paper • PP 586 • 978-1-57647-113-5
Handel Studies
A Gedenkschrift for Howard Serwer
Richard G. King

A tribute to the Handel scholar and University of Maryland professor Howard Serwer, Handel Studies is in two parts. The first offers current research by leading Handel scholars on a wide range of topics, including archival studies, compositional process, historical aspects of the composer’s career and music, performance practice, and reception; and aims to suggest new directions in Handel studies and, more broadly, the study of eighteenth-century musical culture.

The book’s second part reproduces the most substantial essays originally published between 1981 and 2001 in the program books of the Maryland Handel Festival & Conference. Written by the world’s foremost Handel experts, these essays are widely recognized as one of the best sources of information on Handel’s odes and oratorios, and frequently cited in the scholarly literature, but hard to find. Handel Studies makes this essential literature widely available for the first time.


FESTSCHRIFT SERIES No. 22
$54.00 • PP 605 • 978-1-57647-154-8
For decades the music of Hungarian composer-pianist Erno Dohnányi (1877-1960) has remained in relative obscurity—except for a few popular works—due to a series of unfortunate circumstances. He was the victim of malicious slander after he fled war-torn Hungary in 1944; the tragic result was that his music was silenced for decades in his home country. He was also branded a conservative by those who sought to dismiss traditional musical language and forms in search of “modernism.” As a consequence of Dohnányi’s long and enormously successful international career as a performer and pedagogue, his legacy has been scattered throughout Europe and the United States. Today, having been reassessed from the perspective of several decades, and as a result of new research initiatives and an increased access to archival and commercial recordings, Dohnányi’s music is enjoying a long-deserved revival. The fact remains, however, that much of it remains unpublished, including several of his numbered works. In addition, a large number of published works are now out of print and difficult to find. Many of the publishers of his music have gone out of business or have changed hands. Because of this dearth of published music and reliable information, this thematic catalogue will fill in that regrettable lacuna by providing incipits and as much up-to-date information as possible about the composer’s 48 opus-numbered works, his juvenile and mature works without opus number, transcriptions, cadenzas, arrangements of other works, and pedagogical studies.

THEMATIC CATALOGUES No. 29
$60.00 • PP 613 • 978-1-57647-131-9
Beethoven’s “Orpheus” Concerto
The Fourth Piano Concerto in its Cultural Context

Owen Jander

“Beethoven composed his Fourth Piano Concerto in Vienna in the years 1803-06. In that period there was an unusually keen interest in the Orpheus legend; and so it is not surprising to learn that all three movements ... were undeclaredly—or better described, secretly—based on that famous story.”

So begins Owen Jander's Beethoven’s “Orpheus” Concerto: The Fourth Piano Concerto in its Cultural Context. In this fascinating and controversial book, the author maintains—echoing the interpretation first suggested by Adolph Berhard Marx in 1859—that the three movements are based on the Classical versions of the Orpheus legend by Vergil and Ovid. Jander tells us the full story—from the opening phrase of the first movement to the last measure of the finale—of how the Orpheus legend informs every note of Beethoven’s music.

c$54.00 • PP 614 • 978-1-57647-132-6
I Feel The Air of Another Planet
Schoenberg’s Chamber Music, Schoenberg’s World

James Wright

With his setting of Stefan George’s portentous poetic text “Ich fühle Luft von anderem Planeten” (“I feel the air of another planet”) in the Second String Quartet, Op. 10 (1908), Arnold Schoenberg proclaimed the arrival of a new kind of music for the twentieth century. Pendragon Press marks the centenary of this epochal masterpiece with the publication of a wide-ranging collection of essays on Schoenberg’s chamber works, and the man behind the music.

With a list of distinguished contributors from three continents—including Alexander Carpenter, John Covach, James Deaville, Murray Dineen, Allan Forte, Yoko Hirota, Don McLean, Christian Meyer, Severine Neff, Bryan Proksh, Lawrence Schoenberg, Dennis Spiteri, and James Wright—the book presents new historical, theoretical, biographical, and semiotic perspectives on Schoenberg’s chamber music, aesthetics, teaching, and persona. The links between his chamber music and earlier traditions, as well as its impact on subsequent generations of composers internationally, are among the areas of focus. The book features an Introduction co-authored by the editors in collaboration with Lawrence Schoenberg, the composer’s son.

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