

PUBLICATIONS BY RAYMOND L. KNAPP
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Books:

Brahms and the Challenge of the Symphony, Pendragon, 1997. Partially reprinted in *Johannes Brahms: Symphony No. 4 In E minor, Op. 98* (Norton Critical Scores, edited by Kenneth Hull, New York: W. W. Norton & Company, 2000).

Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs. Middletown, Connecticut: Wesleyan University Press, 2003.

The American Musical and the Formation of National Identity. Princeton University Press, 2005 (paperback, 2006). Winner: George Jean Nathan Award for Dramatic Criticism. Finalist: George Freedley Memorial Award, from the Theatre Library Association.

The American Musical and the Performance of Personal Identity. Princeton University Press, 2006 (paperback 2008). Lambda Literary Foundation Book List, Arts & Culture.

Musicological Identities: Essays in Honor of Susan McClary. Co-edited with Steven Baur and Jacqueline Warwick. Aldershot, UK: Ashgate, 2008.

Journal Articles and Book Chapters:

"The Tonal Structure of *Tristan und Isolde*: A Sketch." *The Music Review* 45 (1984): 11-25.

"Brahms's Revisions Revisited." *The Musical Times* 129 (1988): 584-8.

"The Finale of Brahms's Fourth Symphony: The Tale of the Subject." *19th-Century Music* 13 (1989): 3-17.

"Brahms and the Anxiety of Allusion." *Journal of Musicological Research* 18 (1998): 1-30.

"Suffering Children: Perspectives on Innocence and Vulnerability in Mahler's Fourth Symphony," *19th-Century Music* 22 (Spring 1999): 233-267.

"Utopian Agendas: Variation, Allusion, and Referential Meaning in Brahms's Symphonies." *Brahms Studies*, Vol. 3, ed. David Brodbeck, Lincoln and London: University of Nebraska Press, 2001, pp.129-189.

"A Tale of Two Symphonies: Converging Narratives of Divine Reconciliation in Beethoven's Fifth and Sixth." *Journal of the American Musicological Society* 53 (2000): 291-343 (published 2001).

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“Passing—and Failing—in Late Nineteenth-Century Russia; or, Why We Should Care About the Cuts in Tchaikovsky’s Violin Concerto.” *19th-Century Music* 26 (Spring 2003): 195-234.

“Reading Gender in Late Beethoven: *An die Freude* and *An die ferne Geliebte*.” *Acta musicologica* 75.1 (2003): 45-63.

“History, *The Sound of Music*, and Us.” *American Music* 22 (2004): 133-144.

“Assassins, *Oklahoma!*, and the ‘Shifting Fringe of Dark Around the Campfire.’” *Cambridge Opera Journal* 16 (2004): 77-101.

“On the Inner Dimension of Heroic Struggle in Beethoven’s *Eroica*: A Mahlerian Perspective (And What That Might Tell Us).” *Beethoven Forum* 11 (2004): 41-89.

“Music, Electricity, and the ‘Sweet Mystery of Life’ in *Young Frankenstein*.” In *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. Phil Powrie and Robynn Stilwell. Aldershot, UK: Ashgate, 2006, pp. 105-118.

“‘*Selbst dann bin ich die Welt*’: On the Subjective-Musical Basis of Wagner’s *Gesamtkunstwelt*.” *19th-Century Music* 29 (Fall 2005): 142-160.

“Marking Time in *Pacific Overtures*: Reconciling East, West, and History within the Theatrical Now of a Broadway Musical.” In *Musicological Identities: Essays in Honor of Susan McClary*. Ed. Steven Baur, Raymond Knapp, and Jacqueline Warwick. Aldershot, UK: Ashgate, 2008.

“‘How great thy charm, thy sway how excellent!’: Tracing Gilbert and Sullivan’s Legacy in the American Musical.” In *The Cambridge Companion to Gilbert and Sullivan*. Ed. David Eden and Meinhard Saremba. Cambridge: Cambridge University Press, 2009, pp. 201-215.

“Carl Nielsen and the Nationalist Trap; or, What, Exactly, Is *Inextinguishable*?” *Carl Nielsen Studies* 4 (2009): 63-76.

Other Publications (reviews, reference articles, short commissioned articles, program notes):

“A Review of Norrington’s Brahms.” *The American Brahms Society Newsletter* 11.1 (Spring, 1993): 4-7.

Program Notes for the Santa Monica Symphony Orchestra; 1993-.

Program Notes for the Los Angeles Philharmonic and affiliates; March 4, 1997; April 1 1997; April 15, 1997.

Review of *Johannes Brahms, Symphonie Nr. 1, C-moll, opus 68* (Ed. Robert Pascall. Neue Ausgabe sämtlicher Werke, Ser. I: Orchesterwerke, Bd. 3. Munich: G. Henle, 1996), *Notes* 54 (1997-98): 554-557.

“Studies for Piano: 28 Variations on a Theme by Paganini in A Minor, Opus 35,” “4 Ballades, Opus 10,” and “3 Intermezzos, Opus 117.” In *The Compleat Brahms: A Guide to the Musical Works of Johannes Brahms*. Ed. Leon Botstein, New York and London: W. W. Norton & Company, 1999, pp. 172-175, 177-180, and 190-192.

Review of *Johannes Brahms: Life and Letters* (Selected and annotated by Styra Avins. Trans. Josef Eisinger and Styra Avins. Oxford: Oxford University Press, 1997). *Notes* (June 1999): 910-912.

Review of Thomas Sipe’s *Beethoven: Eroica Symphony* (Cambridge Music Handbooks, Julian Rushton, general editor. Cambridge: Cambridge University Press, 1998). *Beethoven Forum* 10 (2003): 87-94.

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“Found in Translation.” *The New Statesman* 134 (January 24, 2005).

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Review of Catherine Parsons Smith’s *Making Music in Los Angeles: Transforming the Popular* (Berkeley, Los Angeles, and London: University of California Press, 2007). *The Journal of American History* 95.1 (June 2008): 223.