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### KEY=YSIS - MATA NORMAN

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### CHOPIN AT THE BOUNDARIES

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### SEX, HISTORY, AND MUSICAL GENRE

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Harvard University Press The complex cultural status of Chopin--he was a native Pole and adopted Frenchman, a male composer writing in "feminine" genres--is the subject of Kallberg's absorbing book. Combining social history, literary theory, musicology, and feminist thought, this book situates Chopin's music within the construct of his somewhat marginal sexual identity.

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### THE NATION

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### THE NATION [ELECTRONIC RESOURCE]

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### ANTHOLOGY OF MUSICAL FORMS - STRUCTURE & STYLE (EXPANDED EDITION)

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### THE STUDY AND ANALYSIS OF MUSICAL FORMS

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Alfred Music Structure and Style, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. Anthology of Musical Forms provides musical examples of forms treated in Structure and Style. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

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### CHOPIN'S LETTERS

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Courier Corporation Nearly 300 letters reveal Chopin as both man and artist and illuminate his fascinating world — Europe of the 1830s and 1840s. "Delightful gossip . . . merry rather than malicious . . . engagingly witty." — Books. Preface. Index.

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### CHICAGOLAND MAGAZINE AND FM GUIDE

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### MUSIC DATA MINING

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CRC Press The research area of music information retrieval has gradually evolved to address the challenges of effectively accessing and interacting large collections of music and associated data, such as styles, artists, lyrics, and reviews. Bringing together an interdisciplinary array of top researchers, Music Data Mining presents a variety of approaches to successfully employ data mining techniques for the purpose of music processing. The book first covers music data mining tasks and algorithms and audio feature extraction, providing a framework for subsequent chapters. With a focus on data classification, it then describes a computational approach inspired by human auditory perception and examines instrument recognition, the effects of music on moods and emotions, and the connections between power laws and music aesthetics. Given the importance of social aspects in understanding music, the text addresses the use of the Web and peer-to-peer networks for both music data mining and evaluating music mining tasks and algorithms. It also discusses indexing with tags and explains how data can be collected using online human computation games. The final chapters offer a balanced exploration of hit song science as well as a look at symbolic musicology and data mining. The multifaceted nature of music information often requires algorithms and systems using sophisticated signal processing and machine learning techniques to better extract useful information. An excellent introduction to the field, this volume presents state-of-the-art techniques in music data mining and information retrieval to create novel ways of interacting with large music collections.

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### MUSICAL COURIER

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### INTRODUCTION TO SCHENKERIAN ANALYSIS

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W W Norton & Company Incorporated This book is intended to serve as a basic textbook on Schenkerian analysis, the analytical approach developed over a period of many years by the Austrian music theorist Heinrich Schenker (1868-1935).

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### SIGNS OF MUSIC

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### A GUIDE TO MUSICAL SEMIOTICS

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Walter de Gruyter Music is said to be the most autonomous and least representative of all the arts. However, it reflects in many ways the realities around it and influences its social and cultural environments. Music is as much biology, gender, gesture - something intertextual, even transcendental. Musical signs can be studied throughout their history as well as musical semiotics with its own background. Composers from Chopin to Sibelius and authors from Nietzsche to Greimas and Barthes illustrate the avenues of this new discipline within semiotics and musicology.

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### THE THERAPEUTIC RELATIONSHIP

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### TRANSFERENCE, COUNTERTRANSFERENCE, AND THE MAKING OF MEANING

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Texas A&M University Press Jan Wiener makes a central distinction between working 'in' the transference and working 'with' the transference, advocating a flexible approach that takes account of the different kinds of attachment patients can make to their therapists.

**ANTHOLOGY OF MUSICAL FORMS****STRUCTURAL FUNCTIONS IN MUSIC**

Courier Corporation A brilliant investigation into musical structure through a systematic exploration of tonality, melody, harmony, texture, and rhythm. Discusses early madrigals and Gregorian chants through Bach, Beethoven, and Brahms to Ravel, Bartok, and Berg."

**SOUND TO SENSE, SENSE TO SOUND****A STATE OF THE ART IN SOUND AND MUSIC COMPUTING**

Logos Verlag Berlin GmbH Since the 1950's, Sound and Music Computing (SMC) research has been producing a profound impact on the development of culture and technology in our post-industrial society. SMC research approaches the whole sound and music communication chain from a multidisciplinary point of view. By combining scientific, technological and artistic methodologies it aims at understanding, modelling, representing and producing sound and music using computational approaches. This book, by describing the state of the art in SMC research, gives hints of future developments, whose general purpose will be to bridge the semantic gap, the hiatus that currently separates sound from sense and sense from sound.

**WORKBOOK T/A MUSIC IN THEORY AND PRACTICE**

McGraw-Hill Education

**PSYCHOLOGY OF MUSIC**

Elsevier The Psychology of Music draws together the diverse and scattered literature on the psychology of music. It explores the way music is processed by the listener and the performer and considers several issues that are of importance both to perceptual psychology and to contemporary music, such as the way the sound of an instrument is identified regardless of its pitch or loudness, or the types of information that can be discarded in the synthetic replication of a sound without distorting perceived timbre. Comprised of 18 chapters, this book begins with a review of the classical psychoacoustical literature on tone perception, focusing on characteristics of particular relevance to music. The attributes of pitch, loudness, and timbre are examined, and a summary of research methods in psychoacoustics is presented. Subsequent chapters deal with timbre perception; the subjective effects of different sound fields; temporal aspects of music; abstract structures formed by pitch relationships in music; different tests of musical ability; and the importance of abstract structural representation in understanding how music is performed. The final chapter evaluates the relationship between new music and psychology. This monograph should be a valuable resource for psychologists and musicians.

**MUSIC IN THEORY AND PRACTICE**

WCB/McGraw-Hill

**MATHEMATICIANS OF THE WORLD, UNITE!****THE INTERNATIONAL CONGRESS OF MATHEMATICIANS--A HUMAN ENDEAVOR**

CRC Press This vividly illustrated history of the International Congress of Mathematicians — a meeting of mathematicians from around the world held roughly every four years — acts as a visual history of the 25 congresses held between 1897 and 2006, as well as a story of changes in the culture of mathematics over the past century. Because the congress is an international meeting, looking at its history allows us a glimpse into the effect of wars and strained relations between nations on the scientific community.

**HARMONY IN CONTEXT****PENCIL POINTS****THE ROUTLEDGE COMPANION TO PHILOSOPHY AND MUSIC**

Routledge The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Essential reading for anyone interested in philosophy, music and musicology.

**PROGRESSIVE ARCHITECTURE****MERRIAM-WEBSTER'S RHYMING DICTIONARY**

Merriam-Webster "New! An easy-to-use, alphabetical guide for creating rhymes. Features 55,000 headwords with pronunciations at every entry. Lists arranged alphabetically and by number of syllables, with thousands of cross-references to guide readers to correct entries."

**THE WRITER OF MODERN LIFE****ESSAYS ON CHARLES BAUDELAIRE**

Harvard University Press "In this book Benjamin reveals Baudelaire as a social poet of the very first rank. More than a series of studies of Baudelaire, these essays show the extent to which Benjamin identifies with the poet and enable him to explore his own notion of heroism."--BOOK JACKET.

**EXPLAINING MUSIC****ESSAYS AND EXPLORATIONS**

Univ of California Press

**ADVANCED ENGLISH GRAMMAR**

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## A LINGUISTIC APPROACH

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Bloomsbury Publishing With more than 50 years of teaching experience between them, Ilse Depraetere and Chad Langford present a grammar pitched precisely at advanced learners of English who need to understand how the English language really works without getting lost in the complex specifics. Now fully updated and revised throughout, the second edition of this book pulls from linguistic theory all the relevant notions that will enable the language student to fully grasp English grammar. After introducing form and function, the authors cover verbs, nouns, aspect and tense, modality and discourse. Readers are led through the underlying principles of language use, with the book presupposing only a basic grasp of linguistic terminology and focusing on the critical issues. Full of challenging exercises and supported by a companion website featuring an extensive answer key, a glossary and further exercises for study, this is the reference grammar of choice for both native and non-native English speakers.

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## SCHENKER'S CHOPIN. FILES FROM THE OSTER COLLECTION

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### THE OXFORD HANDBOOK OF CRITICAL CONCEPTS IN MUSIC THEORY

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Oxford University Press, USA Music Theory operates with a number of fundamental terms that are rarely explored in detail. This book offers in-depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape.

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### AUDACIOUS EUPHONY

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### CHROMATIC HARMONY AND THE TRIAD'S SECOND NATURE

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Oxford University Press Music theorists have long believed that 19th-century triadic progressions idiomatically extend the diatonic syntax of 18th-century classical tonality, and have accordingly unified the two repertoires under a single mode of representation. Post-structuralist musicologists have challenged this belief, advancing the view that many romantic triadic progressions exceed the reach of classical syntax and are mobilized as the result of a transgressive, anti-syntactic impulse. In *Audacious Euphony*, author Richard Cohn takes both of these views to task, arguing that romantic harmony operates under syntactic principles distinct from those that underlie classical tonality, but no less susceptible to systematic definition. Charting this alternative triadic syntax, Cohn reconceives what consonant triads are, and how they relate to one another. In doing so, he shows that major and minor triads have two distinct natures: one based on their acoustic properties, and the other on their ability to voice-lead smoothly to each other in the chromatic universe. Whereas their acoustic nature underlies the diatonic tonality of the classical tradition, their voice-leading properties are optimized by the pan-triadic progressions characteristic of the 19th century. *Audacious Euphony* develops a set of inter-related maps that organize intuitions about triadic proximity as seen through the lens of voice-leading proximity, using various geometries related to the 19th-century Tonnetz. This model leads to cogent analyses both of particular compositions and of historical trends across the long nineteenth century. Essential reading for music theorists, *Audacious Euphony* is also a valuable resource for music historians, performers and composers.

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## JAZZ THEORY RESOURCES

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### TONAL, HARMONIC, MELODIC, & RHYTHMIC ORGANIZATION OF JAZZ

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Houston Pub (Jazz Book). *Jazz Theory Resources* is a jazz theory text in two volumes. Volume I (00030458, \$39.95) includes: review of basic theory, rhythm in jazz performance, basic tonal materials, triadic generalization, diatonic harmonic progressions and harmonic analysis, substitutions and turnarounds, common melodic outlines, and an overview of voicings. Volume II (00030459, \$29.95) includes: modes and modal frameworks, quartal harmony, other scales and colors, extended tertian structures and triadic superimposition, pentatonic applications, coloring "outside" the lines and beyond, analysis, and expanding harmonic vocabulary. Appendices on chord/scale relationships, elaborations of static harmony, endings, composing tips and theory applications are also included.

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### MUSIC AND DISCOURSE

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### TOWARD A SEMIOLOGY OF MUSIC

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Princeton University Press Series statement on p. [4] of cover, paperback edition.

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### SCRIABIN

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### ARTIST AND MYSTIC

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Berkeley : University of California Press Depicts the life of the Russian composer, Alexander Scriabin, and examines the influence of his mystical beliefs on his music.

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### MUSIC IN THEORY AND PRACTICE VOLUME 2

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McGraw-Hill Higher Education This best-selling text gives music majors and minors a solid foundation in the theory of music. It strengthens their musical intuition, builds technical skills, and helps them gain interpretive insights. The goal of the text is to instruct readers on the practical application of knowledge. The analytical techniques presented are carefully designed to be clear, uncomplicated, and readily applicable to any repertoire. The two-volume format ensures exhaustive coverage and maximum support for students and faculty alike. Volume I serves as a general introduction to music theory while volume II offers a survey of the theoretical underpinnings of musical styles and forms from Gregorian Chant through the present day. The supplemental instructor's materials provide clear-cut solutions to assignment materials. *Music in Theory and Practice* is a well-rounded textbook that integrates the various components of musical structure and makes them accessible to students at the undergraduate level.

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### LIFE OF CHOPIN

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Prabhat Prakashan Frederic Chopin, a Polish virtuoso pianist and piano composer of the Romantic period, is widely regarded as the greatest Polish composer, and one of the most influential composers for piano in the 19th century. Franz Liszt was a Hungarian composer and virtuoso pianist of the 19th century. This book is not so much a biography of Chopin as it is a way of better understanding Liszt and the circumstances of his time. Though critics of Liszt's book have assailed it for various literary infractions, it is not without merit. There is much to be learned within its pages about both Chopin and Liszt.

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### A THEORY OF MUSICAL NARRATIVE

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Indiana University Press Byron Almén proposes an original synthesis of approaches to musical narrative from literary criticism, semiotics, historiography, musicology, and music theory, resulting in a significant critical reorientation of the field. This volume includes an extensive survey of traditional approaches to musical narrative illustrated by a wide variety of musical examples that highlight the range and applicability of the theoretical apparatus. Almén provides a careful delineation of the essential elements and preconditions of musical narrative organization, an eclectic analytical model applicable to a wide range of musical styles and repertoires, a classification scheme of narrative types and subtypes reflecting conceptually distinct narrative strategies, a wide array of interpretive categories, and a sensitivity to the dependence of narrative interpretation on the cultural milieu of the work, its various audiences, and the analyst. *A Theory of Musical Narrative* provides both an excellent introduction to an increasingly important conceptual domain and a complex reassessment of its possibilities and characteristics.

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## THE SCIENCE AND PSYCHOLOGY OF MUSIC PERFORMANCE

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### CREATIVE STRATEGIES FOR TEACHING AND LEARNING

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Oxford University Press What type of practice makes a musician perfect? What sort of child is most likely to succeed on a musical instrument? What practice strategies yield the fastest improvement in skills such as sight-reading, memorization, and intonation? Scientific and psychological research can offer answers to these and other questions that musicians face every day. In *The Science and Psychology of Music Performance*, Richard Parncutt and Gary McPherson assemble relevant current research findings and make them accessible to musicians and music educators. This book describes new approaches to teaching music, learning music, and making music at all educational and skill levels. Each chapter represents the collaboration between a music researcher (usually a music psychologist) and a performer or music educator. This combination of expertise results in excellent practical advice. Readers will learn, for example, that they are in the majority (57%) if they experience rapid heartbeat before performances; the chapter devoted to performance anxiety will help them decide whether beta-blocker medication, hypnotherapy, or the Alexander Technique of relaxation might alleviate their stage fright. Another chapter outlines a step-by-step method for introducing children to musical notation, firmly based on research in cognitive development. Altogether, the 21 chapters cover the personal, environmental, and acoustical influences that shape the learning and performance of music.

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### SEMIOTICS OF CLASSICAL MUSIC

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#### HOW MOZART, BRAHMS AND WAGNER TALK TO US

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Walter de Gruyter Musical semiotics is a new discipline and paradigm of both semiotics and musicology. In its tradition, the current volume constitutes a radically new solution to the theoretical problem of how musical meanings emerge and how they are transmitted by musical signs even in most "absolute" and abstract musical works of Western classical heritage. Works from symphonies, lied, chamber music to opera are approached and studied here with methods of semiotic inspiration. Its analyses stem from systematic methods in the author's previous work, yet totally new analytic concepts are also launched in order to elucidate profound musical significations verbally. The book reflects the new phase in the author's semiotic approach, the one characterized by the so-called "existential semiotics" elaborated on the basis of philosophers from Kant, Hegel and Kierkegaard to Jaspers, Heidegger, Sartre and Marcel. The key notions like musical subject, Schein, becoming, temporality, modalities, Dasein, transcendence put musical facts in a completely new light and perspectives of interpretation. The volume attempts to make explicit what is implicit in every musical interpretation, intuition and understanding: to explain how compositions and composers "talk" to us. Its analyses are accessible due to the book's universal approach. Music is experienced as a language, communicating from one subject to another.

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### THE AMPLEFORTH JOURNAL

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#### THE ART OF TONAL ANALYSIS

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#### TWELVE LESSONS IN SCHENKERIAN THEORY

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Oxford University Press Carl Schachter is the world's leading practitioner of Schenkerian theory and analysis. His articles and books have been broadly influential, and are seen by many as models of musical insight and lucid prose. Yet, perhaps his greatest impact has been felt in the classroom. At the Mannes College of Music, the Juilliard School of Music, Queens College and the Graduate Center of the City University of New York, and at special pedagogical events around the world, he has taught generations of musical performers, composers, historians, and theorists over the course of his long career. In Fall 2012, Schachter taught a doctoral seminar at the CUNY Graduate Center in which he talked about the music and the musical issues that have concerned him most deeply; the course was in essence a summation of his extensive and renowned teaching. In *The Art of Tonal Analysis*, music theorist Joseph Straus presents edited transcripts of those lectures. Accompanied by abundant music examples, including analytical examples transcribed from the classroom blackboard, Straus's own visualizations of material that Schachter presented aurally at the piano, and Schachter's own extended Schenkerian graphs and sketches, this book offers a vivid account of Schachter's masterful pedagogy and his deep insight into the central works of the tonal canon. In making the lectures of one of the world's most extraordinary musicians and musical thinkers available to a wide audience, *The Art of Tonal Analysis* is an invaluable resource for students and scholars of music.

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### CHOPIN IN PARIS

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#### THE LIFE AND TIMES OF THE ROMANTIC COMPOSER

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Simon and Schuster *Chopin in Paris* introduces the most important musical and literary figures of Fryderyk Chopin's day in a glittering story of the Romantic era. During Chopin's eighteen years in Paris, lasting nearly half his short life, he shone at the center of the immensely talented artists who were defining their time -- Hugo, Balzac, Stendhal, Delacroix, Liszt, Berlioz, and, of course, George Sand, a rebel feminist writer who became Chopin's lover and protector. Tad Szulc, the author of *Fidel* and *Pope John Paul II*, approaches his subject with imagination and insight, drawing extensively on diaries, memoirs, correspondence, and the composer's own journal, portions of which appear here for the first time in English. He uses contemporary sources to chronicle Chopin's meteoric rise in his native Poland, an ascent that had brought him to play before the reigning Russian grand duke at the age of eight. He left his homeland when he was eighteen, just before Warsaw's patriotic uprising was crushed by the tsar's armies. Carrying the memories of Poland and its folk music that would later surface in his polonaises and mazurkas, Chopin traveled to Vienna. There he established his reputation in the most demanding city of Europe. But Chopin soon left for Paris, where his extraordinary creative powers would come to fruition amid the revolutions rolling much of Europe. He quickly gained fame and a circle of powerful friends and acquaintances ranging from Rothschild, the banker, to Karl Marx. Distinguished by his fastidious dress and the wracking cough that would cut short his life, Chopin spent his days composing and giving piano lessons to a select group of students. His evenings were spent at the keyboard, playing for his friends. It was at one of these Chopin gatherings that he met George Sand, nine years his senior. Through their long and often stormy relationship, Chopin enjoyed his richest creative period. As she wrote dozens of novels, he composed furiously -- both were compulsive creators. After their affair unraveled, Chopin became the protégé of Jane Stirling, a wealthy Scotswoman, who paraded him in his final year across England and Scotland to play for the aristocracy and even Queen Victoria. In 1849, at the age of thirty-nine, Chopin succumbed to the tuberculosis that had plagued him from childhood. *Chopin in Paris* is an illuminating biography of a tragic figure who was one of the most important composers of all time. Szulc brings to life the complex, contradictory genius whose works will live forever. It is compelling reading about an exciting epoch of European history, culture, and music -- and about one of the great love dramas of the nineteenth century.