

Returning Cycles

Contexts for the
Interpretation of
Schubert's Impromptus
and Last Sonatas

CHARLES FISK

Returning Cycles Contexts For The Interpretation Of Schuberts Impromptus Last Sonatas

Christopher H. Gibbs, Morten Solvik



Returning Cycles Contexts For The Interpretation Of Schuberts Impromptus Last Sonatas:

Returning Cycles ,2001 This compelling investigation of the later music of Franz Schubert explores the rich terrain of Schubert's impromptus and last piano sonatas Drawing on the relationships between these pieces and Schubert's Winterreise song cycle his earlier Der Wanderer the closely related Unfinished Symphony and his story of exile and homecoming My Dream Charles Fisk explains how Schubert's view of his own life may well have shaped his music in the years shortly before his death

Returning Cycles Charles Fisk,2001 This compelling investigation of the later music of Franz Schubert explores the rich terrain of Schubert's impromptus and last piano sonatas Drawing on the relationships between these pieces and Schubert's Winterreise song cycle his earlier Der Wanderer the closely related Unfinished Symphony and his story of exile and homecoming My Dream Charles Fisk explains how Schubert's view of his own life may well have shaped his music in the years shortly before his death Fisk's intimate portrayal of Schubert is based on evidence from the composer's own hand both verbal song texts and his written words and musical vocal and instrumental Noting extraordinary aspects of tonality structure and gestural content Fisk argues that through his music Schubert sought to alleviate his apparent sense of exile and his anticipation of early death Fisk supports this view through close analyses of the cyclic connections within and between the works he explores finding in them complex musical narratives that attempt to come to terms with mortality alienation hope and desire Fisk's knowledge of Schubert's life and music together with his astute and imaginative attention to musical detail helps him achieve one of the most difficult goals in music criticism to capture and verbalize the human content of instrumental music

The Cambridge Companion to Schubert's 'Winterreise' Marjorie W. Hirsch,Lisa Feurzeig,2021-02-04 An accessible multi disciplinary exploration of Franz Schubert's haunting late song cycle Winterreise 1827 that combines context and different analytical approaches

The Unknown Schubert Lorraine Byrne Bodley,2017-07-05 Franz Schubert 1797 1828 is now rightly recognized as one of the greatest and most original composers of the nineteenth century His keen understanding of poetry and his uncanny ability to translate his profound understanding of human nature into remarkably balanced compositions marks him out from other contemporaries in the field of song Schubert was one of the first major composers to devote so much time to song and his awareness that this genre was not rated highly in the musical hierarchy did not deter him throughout a short but resolute and hard working career from producing songs that invariably arrest attention and frequently strike a deeply poetic note Schubert did not emerge as a composer until after his death but during his short lifetime his genius flowered prolifically and diversely His reputation was first established among the aristocracy who took the art music of Vienna into their homes which became places of refuge from the musical mediocrity of popular performance More than any other composer Schubert steadily graced Viennese musical life with his songs piano music and chamber compositions Throughout his career he experimented constantly with technique and in his final years began experiments with form The resultant fascinating works were never performed in his

lifetime and only in recent years have the nature of his experiments found scholarly favor In *The Unknown Schubert* contributors explore Schubert's radical modernity from a number of perspectives by examining both popular and neglected works Chapters by renowned scholars describe the historical context of his work its relation to the dominant artistic discourses of the early nineteenth century and Schubert's role in the paradigmatic shift to a new perception of song This valuable book seeks to bring Franz Schubert to life exploring his early years as a composer of opera his later years of ill health when he composed in the shadow of death and his efforts to reflect i

Perspectives on Contemporary Music Theory
 Bryan Parkhurst, Jeffrey Swinkin, 2023-07-31 Kevin Korsyn is a renowned music theorist musicologist and pedagogue who has taught at the University of Michigan since 1992 He has published widely and influentially in areas as diverse as Beethoven and Brahms studies chromatic tonality disciplinarity and metatheory history of theory musical meaning and hermeneutics poststructuralism deconstruction intertextuality etc and Schenkerian theory and analysis Because of the scope and caliber of his published work and also his legacy as a pedagogue Korsyn has had a profound impact on the field of music theory along with the related fields of historical musicology and aesthetics This book a festschrift for Korsyn comprises essays that constellate around his numerous scholarly foci Represented in the volume are not only familiar music theoretical topics such as chromaticism form Schenker and text music relations but also various interdisciplinary topics such as deconstruction disability studies German Idealism posthumanism and psychoanalysis The book thus reflects the increasingly multifaceted intellectual landscape of contemporary music theory

Schubert's Fingerprints: Studies in the Instrumental Works
 Susan Wollenberg, 2016-04-01 As Robert Schumann put it Only few works are as clearly stamped with their author's imprint as his This book explores Schubert's stylistic traits in a series of chapters each discussing an individual fingerprint with case studies drawn principally from the piano and chamber music The notion of Schubert's compositional fingerprints has not previously formed the subject of a book length study The features of his personal style considered here include musical manifestations of Schubert's violent nature the characteristics of his thematic material and the signs of his classicizing manner In the process of the discussion attention is given to matters of form texture harmony and gesture in a range of works with regard to the various fingerprints identified in each chapter The repertoire discussed includes the late string quartets the String Quintet the E flat Piano Trio and the last three piano sonatas Developing ideas which she first proposed in a series of journal articles and contributions to symposia on Schubert Professor Wollenberg takes into account recent literature by other scholars and draws together her own researches to present her view of Schubert's compositional personality Schubert emerges as someone exerting intellectual control over his musical material and imbuing it with poetic resonance

The Sonata Thomas Schmidt-Beste, 2011-03-10 What is a sonata Literally translated it simply means instrumental piece It is the epitome of instrumental music and is certainly the oldest and most enduring form of pure and independent instrumental composition beginning around 1600 and lasting to the present day Schmidt Beste analyses key

aspects of the genre including form scoring and its social context who composed played and listened to sonatas In giving a comprehensive overview of all forms of music which were called sonatas at some point in musical history this book is more about change than about consistency an ensemble sonata by Gabrieli appears to share little with a Beethoven sonata or a trio sonata by Corelli with one of Boulez's piano sonatas apart from the generic designation However common features do emerge and the look across the centuries never before addressed in a single volume survey opens up new and significant perspectives

In the Process of Becoming Janet Schmalfeldt, 2017-02-03 With their insistence that form is a dialectical process in the music of Beethoven Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form Janet Schmalfeldt's ground breaking account of the development of this Beethoven Hegelian tradition restores to the term form some of its philosophical associations in the early nineteenth century when profound cultural changes were yielding new relationships between composers and their listeners and when music itself in particular instrumental music became a topic for renewed philosophical investigation Precedents for Adorno's and Dahlhaus's concept of form as process arise in the Athenäum Fragments of Friedrich Schlegel and in the Encyclopædia Logic of Hegel The metaphor common to all these sources is the notion of becoming it is the idea of form coming into being that this study explores in respect to music by Beethoven Schubert Mendelssohn Chopin and Schumann A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's Tempest Sonata serves as the author's starting point for the translation of philosophical ideas into music analytical terms ones that encourage listening both forward and backward as Adorno has recommended Thanks to the ever growing familiarity of late eighteenth century audiences with formal conventions composers could increasingly trust that performers and listeners would be responsive to striking formal transformations The author's analytic method strives to capture the dynamic quasi narrative nature of such transformations rather than only their end results This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which for example a brooding introduction like opening must inevitably become the essential main theme in Schubert's Sonata Op 42 or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations Above all In the Process of Becoming proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel intensely self reflective modes of communication

Schubert Julian Horton, 2017-07-05 The collection of essays in this volume offer an overview of Schubertian reception interpretation and analysis Part I surveys the issue of Schubert's alterity concentrating on his history and biography Following on from the overarching dualities of Schubert explored in the first section Part II focuses on interpretative strategies and hermeneutic positions Part III assesses the diversity of theoretical approaches concerning Schubert's handling of harmony and tonality whereas the last two parts address the reception of his instrumental music and

song This volume highlights the complexity and diversity of Schubertian scholarship as well as the overarching concerns raised by discrete fields of research in this area

The Melody of Time Benedict Taylor, 2016 Music has been seen since the Romantic era as the quintessentially temporal art possessing a unique capacity to invoke the human experience of time The Melody of Time explores the multiple ways in which music may provide insight into the problematics of time spanning the dynamic century between Beethoven and Elgar

The Oxford Handbook of Music and Queerness Fred Everett Maus, Sheila Whiteley, Tavia Nyong'o, Tavia Amolo Ochieng' Nyongó, Zoe C. Sherinian, 2022 Explores ways that music and queerness interact to create unique meanings Includes perspectives on music making from many times and places Innovative queer research and interpretation take exciting new directions Book jacket [Schubert's String Quartets](#) Anne Hyland, 2023-04-20 A fresh analytical and musicological exploration of Schubert's incorporation of lyric elements into sonata form by way of his string quartets

Schubert Lorraine Bodley, 2023-07-11 An insightful biography of the great composer revealing Schubert's complex and fascinating private life alongside his musical genius Brilliant short lived incredibly prolific Schubert is one of the most intriguing figures in music history While his music attracts a wide audience much of his private life remains shrouded in mystery and significant portions of his work have been overlooked In this major new biography Lorraine Byrne Bodley takes a detailed look into Schubert's life from his early years at the Stadtkonvikt to the harrowing battle with syphilis that led to his death at the age of thirty one Drawing on extensive archival research in Vienna and the Czech Republic and reconsidering the meaning of some of his best known works Bodley provides a fuller account than ever before of Schubert's extraordinary achievement and incredible courage This is a compelling new portrait of one of the most beloved composers of the nineteenth century

Cadence William E. Caplin, 2024-09-20 Cadence is a comprehensive examination of how formal units in European art music of the tonal era achieve closure The book brings together the author's decades long investigations into cadence a compositional device that is readily experienced both by musicians and non musicians but one that has proven intractable to clear and precise theoretical formulation Rooted in Caplin's broader theory of formal functions the book first develops concepts of cadence for music of the high classical style and then extends these ideas to gauge cadential practice in earlier and later style periods Throughout the study various manifestations of cadence are defined in terms of their morphology their harmonic and melodic profiles as well as their function the specific formal contexts in which they are deployed Cadence introduces a host of theoretical concepts illustrated by copious musical examples all of which contain extensive analytical annotations of harmony melody and form Though the book is addressed primarily to music theorists the many issues of compositional practice raised in this study will resonate with the interests of composers historians and performers alike

Listen to This Alex Ross, 2010-09-28 One of The Telegraph's Best Music Books 2011 Alex Ross's award winning international bestseller The Rest Is Noise Listening to the Twentieth Century has become a contemporary classic establishing Ross as one of our most popular and acclaimed cultural historians Listen to This

which takes its title from a beloved 2004 essay in which Ross describes his late blooming discovery of pop music showcases the best of his writing from more than a decade at The New Yorker These pieces dedicated to classical and popular artists alike are at once erudite and lively In a previously unpublished essay Ross brilliantly retells hundreds of years of music history from Renaissance dances to Led Zeppelin through a few iconic bass lines of celebration and lament He vibrantly sketches canonical composers such as Schubert Verdi and Brahms gives us in depth interviews with modern pop masters such as Bjrk and Radiohead and introduces us to music students at a Newark high school and indie rock hipsters in Beijing Whether his subject is Mozart or Bob Dylan Ross shows how music expresses the full complexity of the human condition Witty passionate and brimming with insight Listen to This teaches us how to listen more closely

Schubert's Late Music

Lorraine Byrne Bodley, Julian Horton, 2016-04-07 Schubert's late music has proved pivotal for the development of diverse fields of musical scholarship from biography and music history to the theory of harmony This collection addresses current issues in Schubert studies including compositional technique the topical issue of late style tonal strategy and form in the composer's instrumental music and musical readings of the postmodern Schubert Offering fresh approaches to Schubert's instrumental and vocal works and their reception this book argues that the music that the composer produced from 1822-8 is central to a paradigm shift in the history of music during the nineteenth century The contributors provide a timely reassessment of Schubert's legacy assembling a portrait of the composer that is very different from the sentimental Schubert permeating nineteenth century culture and the postmodern Schubert of more recent literature

Franz Schubert and His World

Christopher H. Gibbs, Morten Solvik, 2014-08-17 The life times and music of Franz Schubert During his short lifetime Franz Schubert 1797-1828 contributed to a wide variety of musical genres from intimate songs and dances to ambitious chamber pieces symphonies and operas The essays and translated documents in Franz Schubert and His World examine his compositions and ties to the Viennese cultural context revealing surprising and overlooked aspects of his music Contributors explore Schubert's youthful participation in the Nonsense Society his circle of friends and changing views about the composer during his life and in the century after his death New insights are offered about the connections between Schubert's music and the popular theater of the day his strategies for circumventing censorship the musical and narrative relationships linking his song settings of poems by Gotthard Ludwig Kosegarten and musical tributes he composed to commemorate the death of Beethoven just twenty months before his own The book also includes translations of excerpts from a literary journal produced by Schubert's classmates and of Franz Liszt's essay on the opera Alfonso und Estrella In addition to the editors the contributors are Leon Botstein Lisa Feurzeig John Gingerich Kristina Muxfeldt and Rita Steblin

Generational Shifts in Contemporary German Culture Laurel Cohen-Pfister, Susanne Vees-Gulani, 2010 The concept of the generation in today's German culture and literature and its role in German identity In the debates since 1945 on German history and culture the concept of generations has become ever more prominent Recent and ongoing shifts in how

the various generations are seen and see themselves in relation to history and to each other have taken on key importance in contemporary German cultural studies The seismic events of twentieth century German history are no longer solely first generational lived experiences but are also historical moments seen through the eyes of successor generations The generation seen as a category of memory thus holds a key to major shifts in German identity The changing generational perspectives of German writers and filmmakers not only reflect but also influence these trends exposing both the expected differences between generational views and unexpected continuities Moreover as younger artists reframe recent history older generations like the 1968ers are also contributing to these shifts by reassessing their own experiences and cultural contributions This volume of new essays applies current discourse on generations in German culture to contemporary works dealing with major sociohistorical events since the Nazi period Contributors Svea Brunert Laurel Cohen Pfister Friederike Eigler Thomas C Fox Katharina Gerstenberger Erin McGlothlin Brad Prager Ilka Rasch Susanne Rinner Caroline Schaumann Maria Stehle Reinhild Steingruber Susanne Veis Gulani Laurel Cohen Pfister is Associate Professor of German at Gettysburg College and Susanne Veis Gulani is Assistant Professor of German and Comparative Literature at Case Western Reserve University

Schubert in the European Imagination Scott Messing, 2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others

Schubert's Reputation from His Time to Ours Geoffrey Block, 2024-12-30 The composer Franz Schubert 1797 1828 was not bereft of early advocates from Schumann Liszt and Mahler to Sir George Grove Brahms famously heralded Schubert as the true successor to Beethoven Nevertheless it was not until the end of the twentieth century that Schubert's major instrumental works finally and fully emerged from Beethoven's shadow Critics and scholars began to reinterpret Schubert's departures from Beethoven's formal and stylistic characteristics and to see these departures not as flaws but as strengths and hallmarks of a new paradigm Schubert's alternate constructions of masculine subjectivities first described by Schumann in 1838 parallel a developing appreciation for lyricism melody and song traits historically regarded as feminine Consequently Schubert's approach is increasingly viewed as innovative and divergent rather than defective and deviant Schubert's Reputation from His Time to Ours tells the story of how and why this has happened

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