



THE SCHUBERT SONG COMPANION

John Reed



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Schubert Song Companion

John REED



Schubert Song Companion:

The Schubert Song Companion John Reed, 1997-08-15 Provides background information on the text and translation for all of Schubert's songs A bible for the serious Schubertian Back cover **The Schubert Song Companion** John Reed, 1985

Schubert song companion John REED, 1997 The Beethoven Song Companion Paul Reid, 2007 This is the first full length published study of Beethoven's songs All the composer's songs with piano are included with full German texts and translations together with comprehensive notes on the poetry and the music The inclusion of unfinished songs gives a fascinating insight into Beethoven's compositional methods An introductory essay considers reasons for the relative neglect of the songs the significance of Beethoven's choice of texts his crucial role in the development of German art of song and specific aspects such as choice of key It is anticipated that this book like its predecessor **The Schubert Song Companion** will encourage the performance and study of an important but comparatively neglected aspect of the work of the world's most celebrated composer **The Cambridge Companion to the Lied** James Parsons, 2004-07-01 Beginning several

generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder* this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography The Spanish Song Companion Jacqueline Cockburn, 2006-05-08 This book the first of its kind

to be published in English introduces the reader to the rich heritage of Spanish song Here in one volume are the texts of over 300 songs with parallel translations in accurate and readable English The majority are love poems which form a fascinating anthology of Spanish poetry from the thirteenth to the twentieth century The introduction by Graham Johnson who in recent years has done more than anyone to kindle interest in the international song repertoire traces the history of Spanish song from its beginnings via the period of the Catholic kings in the fifteenth century the Golden Age of the sixteenth through to the remarkable rebirth in the twentieth century All the songs and cycles frequently heard in recital are gathered here Albeniz Falla Granados Rodrigo and Obradors are generously represented as well as Catalan composers such as Montsalvatge and Mompou The volume is arranged chronologically by composer and includes notes on all the major poets and composers a discography and names and addresses of the music publishers The Spanish Song Companion is a much needed volume and will be welcomed by singers students of Spanish literature concert goers and record collectors throughout the English speaking world *Schubert's Song Sets* Michael Hall, 2017-11-22 This title was first published in 2003 From 1821 until his

death Schubert compiled or specially composed for publication 42 song sets yet during his own lifetime and until now their integrity and importance as sets have been virtually ignored In this book Michael Hall asserts that these songs sets are not arbitrary collections as so often assumed but highly integrated works in their own right Approaching these songs as sets the book throws light on Schubert's largely undiscussed intellectual preoccupations They reveal that he was au fait with most of the philosophical concerns of his time especially those which touched on Romanticism But although the sets reflect Romanticism in their topics Hall maintains that they are the epitome of classical balance In encouraging students and performers to approach these songs as sets this study aims to alter perceptions of this important repertory **The**

Cambridge Companion to Schubert's 'Winterreise' Marjorie W. Hirsch, Lisa Feurzeig, 2021-02-04 Organized in five parts this Companion enhances understanding of Schubert's Winterreise by approaching it from multiple angles Part I examines the political cultural and musical environments in which Winterreise was created Part II focuses on the poet Wilhelm Müller his 24 poem cycle Die Winterreise and changes Schubert made to it in fashioning his musical setting Part III illuminates Winterreise by exploring its relation to contemporaneous understandings of psychology and science and early nineteenth century social and political conditions Part IV focuses more directly on the song cycle exploring the listener's identification with the cycle's protagonist text music relations in individual songs Schubert's compositional fingerprints aspects of continuity and discontinuity among the songs and the cycle's relation to German Romanticism Part V concentrates on Winterreise in the nearly two centuries since its completion in 1827 including lyrical and dramatic performance traditions the cycle's influence on later composers and its numerous artistic reworkings Schubert's Theater of Song Mark

Ringer, 2009-03 CD enth lt 20 Lieder von Schubert **Schubert's Goethe Settings** Lorraine Byrne Bodley, 2017-07-05 The traditional approach to the study of Goethe and Schubert is to place them in opposition to one another both in terms of their life experiences and in relation to the nineteenth century Lied In her introduction to this book Lorraine Byrne examines the myths that have evolved around these artists and challenges the view that Goethe was unmusical and conservative in his musical tastes She also considers Schubert's life in relation to his obvious affinity with the poet and links the composer's Goethe settings with the poet's perception of the Lied Goethe judged the success of a setting by whether the meaning of the text had been realised in musical form In his Goethe settings Schubert translates the poet's meaning into musical terms and his rendition attains the classical unity of words and music that Goethe sought The core of this volume is the series of individual analyses of all of Schubert's solo dramatic and multi voice settings of Goethe texts These explore in detail both the literary and the musical dimensions of each work and Schubert's reading and interpretation of Goethe's writings This is the first study in English to treat both artists with equal attention and insight This together with its encyclopaedic coverage of this important corpus of works makes this volume an essential reference tool for all those who study Schubert and Goethe

Schubert's Late Lieder Susan Youens, 2006-11-02 Schubert's Late Lieder is a study of selected songs for voice and piano

composed by Schubert between 1822 and his death on 19 November 1828. Circa late 1822, Schubert was diagnosed with syphilis and many of the songs discussed in this book were written under the seal of impending death. It is possible to locate in these songs a late song style full of elegiac references to Schubert's other death-haunted works and marked by distinctive variation techniques. Youens also introduces six of the poets whose texts Schubert set to music.

Schubert's Dramatic Lieder Marjorie Wing Hirsch, 1993-08-12. This book explores the way in which Schubert revolutionised the Lied, transforming folk song into art song through the mixture of dramatic and lyrical vocal genres. By introducing dramatic poetry and musical traits within solo song settings, he turned the Lied into a highly expressive musical medium capable of conveying the complexities and nuances of the new Romantic poetry. In so doing, he created an art form which attracted nearly every subsequent composer of the period. Schubert's numerous dramatic songs have baffled critics from his day to our own. Their unusual stylistic characteristics, through composed form, progressive tonal structures, declamatory vocal lines, illustrative accompaniments, fly in the face of traditional conceptions of the Lied. Dr Hirsch's discussion and analysis of selected dramatic Lieder illuminate Schubert's compositional innovation.

Schubert's Poets and the Making of Lieder Susan Youens, 1999-10-28. Lieder began with words; with the composer's discovery of a poet and a poetic work. But the scholarly study of Lieder has tended to bypass those origins. Schubert's choice of poets has traditionally come under fire for the preponderance of mediocre talent, and yet many of these writers were highly esteemed in their day. In her highly acclaimed study, Susan Youens has chosen four such poets: Gabriele von Baumbach, Theodor Körner, Johann Mayrhofer, and Ernst Schulze. In order to re-examine their lives, works, and Schubert's music to their verse, all four poets were vivid inhabitants of a vivid era, and their tribulations afford us added insight into the upheavals, the manners and mores of their day.

Prometheus in Music Paul Bertagnolli, 2017-07-05. The ancient Greek myth of Prometheus, the primordial Titan who defied the Olympian gods by stealing fire from the heavens as a gift for humanity, enjoyed unprecedented popularity during the Romantic era. An international coterie of writers, such as Goethe, Monti, Byron, the Shelleys, Sainte-Henri, Coleridge, Browning, and Bridges, engaged with the legend, while composers such as Beethoven, Reichardt, Schubert, Wolf, Liszt, Halévy, Saint-Saëns, Holm, Fauré, Parry, Goldmark, and Bargiel based works of diverse genres on the fable. Romantic authors and composers developed a unique perspective on the myth, emphasizing its themes of rebellion, punishment for transgression, and creative autonomy, in great contrast to artists of the preceding era who more characteristically ignored the tribulations of Prometheus and depicted him as the animator of a naïve Arcadian mankind who, when awakened from their spiritual dormancy, expressed astonishment at the wonders of nature and paid homage to the Titan as a new god. Paul Bertagnolli charts the progress of the myth during the nineteenth century, as it articulates an extraordinary variety of issues pertaining to culture, society, aesthetics, and philosophy. Drawing on archival research, dance history, sketch studies, literary theory, linear analysis, topos theory, and reception history, individual chapters demonstrate that the legend served as a vehicle to express opinions on subjects as diverse as aristocratic

patronage movements of the body on the public stage rebellion against political and religious authority outright atheism humanitarianism of the German Enlightenment interest in the music of Greek antiquity industrialization nationalism inflamed by war populism and the aesthetics of musical form Composers often resorted to varied and unorthodox musical techniques in order to reflect such remarkable subjects Beethoven outraged critics by implying a key other than the tonic at the outset of the overture to Schubert's Beethoven Project John M. Gingerich, 2014-05-22 Why couldn't Schubert get his great C Major Symphony performed Why was he the first composer to consistently write four movements for his piano sonatas Since neither Schubert's nor Beethoven's piano sonatas were ever performed in public who did hear them Addressing these questions and many others John M. Gingerich provides a new understanding of Schubert's career and his relationship to Beethoven Placing the genres of string quartet symphony and piano sonata within the cultural context of the 1820s the book examines how Schubert was building on Beethoven's legacy Gingerich brings new understandings of how Schubert tried to shape his career to bear on new hermeneutic readings of the works from 1824 to 1828 that share musical and extra musical preoccupations centering on the Death and the Maiden Quartet and the Cello Quintet as well as on analyses of the A minor Quartet the Octet and of the great C Major Symphony **Salons, Singers and Songs** David Tunley, 2017-07-12 Music It is the great pleasure of this city the great occupation of the drawing rooms which have banished politics and which have renounced literature from ennui Jules Janin An American in Paris 1843 Afternoon and evening entertainments in the drawing rooms of the aristocracy and upper middle classes were a staple of cultural life in nineteenth century Paris Music was often a feature of these occasions and private salons provided important opportunities for musicians especially singers to develop their careers Such recitals included excerpts from favourite operas but also the more traditional forms of French song the romance and its successor the m'die Drawing on extensive research into the musical press of the period David Tunley paints a vivid portrait of the nineteenth century Parisien salons and the performers who sang in them Against this colourful backdrop he discusses the development of French romantic song with its hallmarks of simplicity and clarity of diction Combined with Italian influences and the impression made by Schubert's songs the French romance developed into a form with greater complexity the m'die **Salons Singers and Songs** describes this transformation and the seeds it sowed for music by later composers such as Faur Duparc and Debussy Retracing a Winter's Journey Susan Youens, 2013-01-15 I like these songs better than all the rest and someday you will too Franz Schubert told the friends who were the first to hear his song cycle Winterreise These lieder have always found admiring audiences but the poetry he chose to set them to has been widely regarded as weak and trivial Susan Youens looks not only at Schubert's music but at the poetry drawn from the works of Wilhelm Mller who once wrote in his diary perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me Youens maintains that Mller in depicting the wanderings of the alienated lover produced poetry that was simple but not simple minded poetry that embraced simplicity as part of its meaning In her view Mller used the ruder folk forms to give his

verse greater immediacy to convey more powerfully the wanderer's complex inner state. Youens addresses many different aspects of Winterreise: the cultural milieu to which it belonged; the genesis of both the poetry and the music; Schubert's transformation of poetic cycle into music; the philosophical dimension of the work and its musical structure. [Queer Ear](#) Gavin S. K. Lee, 2023. Through provisional idiosyncratic and non-normative listening practices, *Queer Ear: Remaking Music Theory* counters music theory's continuing tendencies towards rationality, unity, unilinearity, teleology, and logical certainty. In this volume, editor Gavin S. K. Lee brings together a diverse group of music theorists who issue queer challenges to both music theory and musicology and show that queerness is integral to music theoretical practice. These investigations of the queer ear and queer soundings, while drawing upon a broad range of approaches, are united by the repurposing of hard music theoretical apparatuses as well as soft apparatuses like narratology and cultural theory for queer ends. Such repurposings contribute to the search for general principles or a theory of queering that counters mainstream music theory's proclivities, instead encouraging everyone to experiment with queer ways of listening. Through the lenses of queer temporality, queer narratology, and queer music analysis, the essays examine a wide variety of artists and composers, including Sun Ra, Cowell, Czerwonka, Henze, Schubert, and Schumann, theories ranging from Schenker to queer shame, disability studies, and posthumanism, and authors such as Edward Cone and Edward Prime Stevenson. Together, they rethink the field's major tenets, examine hidden histories, and view listening practices from the perspective of non-normative subjectivities. Ultimately, *Queer Ear* works to queer the field of music theory while paying heed to the ways in which music theory intersects with diverse embodied LGBTQ lives. **The Oxford Handbook of Faust in Music** Lorna Fitzsimmons, Charles McKnight, 2019-07-08. Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact. [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

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