



Schumann's *Dichterliebe* and Early Romantic Poetics

Fragmentation of Desire

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Schumanns Dichterliebe And Early Romantic Poetics

Fragmentation Of Desire

Benedict Taylor



Schumanns Dichterliebe And Early Romantic Poetics Fragmentation Of Desire:

Schumann's Dichterliebe and Early Romantic Poetics Beate Julia Perrey, 2002 This book offers a theory of Romantic song by re evaluating Schumann s Dichterliebe of 1840 one of the most enigmatic works of the repertoire It investigates the poetics of Early Romanticism in order to understand the mysterious magnetism and singular imaginative energy that imbues Schumann s musical language The Romantics rejected the ideal of a coherent and organic whole and cherished the suggestive openness of the Romantic fragment the disconcerting tone of Romantic irony and the endlessness of Romantic reflection thereby realizing an aesthetic of fragmentation Close readings of many songs from Dichterliebe show the singer s intense involvement with the piano s voice suggesting a split Self and the presence of the Other Seeing Schumann as the second poet of the poem here of Heine s famous Lyrisches Intermezzo this book considers essential issues of music poetics intertextuality introducing into musicology a hermeneutic that seeks to synthesize philosophical literary critical music analytical and psycho analytical modes of thought

Fragmentation of Desire Beate Perrey, 1996 *Fragmentation of Desire* Beate Perrey, 1996

Harmony in Mendelssohn and Schumann David Damschroder, 2018 A creative and accessible harmonic analysis of major works by key composers demonstrating innovative methods in harmonic theory with sound examples

Robert Schumann's Leipzig Chamber Works Julie Hedges Brown, 2024 This book explores the multi movement Leipzig chamber works composed by Robert Schumann 1810-56 It adopts a two pronged approach On the one hand it shows how this repertory illuminates Schumann s response to certain past and contemporary composers to his own youthful experimental past and to various literary and cultural influences At the same time the book explores how different people have heard this music listeners in Schumann s own day and beyond in both Germanic and non Germanic regions and comprising the voices of critics performers audiences even figures in disciplines outside of music

Robert Schumann Martin Geck, 2022-12-22 Robert Schumann 1810-56 is one of the most important and representative composers of the Romantic era Born in Zwickau Germany Schumann began piano instruction at age seven and immediately developed a passion for music When a permanent injury to his hand prevented him from pursuing a career as a touring concert pianist he turned his energies and talents to composing writing hundreds of works for piano and voice as well as four symphonies and an opera Here acclaimed biographer Martin Geck tells the fascinating story of this multifaceted genius set in the context of the political and social revolutions of his time The image of Schumann the man and the artist that emerges in Geck s book is complex Geck shows Schumann to be not only a major composer and music critic he cofounded and wrote articles for the controversial *Neue Zeitschrift für Musik* but also a political activist the father of eight children and an addict of mind altering drugs Through hard work and determination bordering on the obsessive Schumann was able to control his demons and channel the tensions that seethed within him into music that mixes the popular and esoteric resulting in compositions that require the creative engagement of reader and listener The more we know about a composer the more we hear his

personality in his music even if it is above all on the strength of his work that we love and admire him Martin Geck's book on Schumann is not just another rehashing of Schumann's life and works but an intelligent personal interpretation of the composer as a musical literary and cultural personality **Rethinking Schumann** Roe-Min Kok, Laura Tunbridge, 2011-01-19

A provocative re-examination of a major romantic composer Rethinking Schumann provides fresh approaches to Schumann's oeuvre and its reception from the perspectives of literature visual arts cultural history performance studies dance and film Traditionally research has focused on biographical links between the composer and his music encouraging the assumption that Schumann was solitary divorced from reality and frequently associated with untimeliness These eighteen new essays argue from a multitude of perspectives that Schumann was in fact very much a man of his time informed not only by music but also the culture and society around him The book further reveals that the composer's reputation has been shaped significantly by for example changes in attitudes towards German romanticism and its history and recent developments in musical scholarship and performance Rethinking Schumann takes into account cultural and social institutional frameworks engages with ongoing and new issues of reception and historiography and offers fresh music analytical insights As a whole the essays assemble a portrait of the artist that reflects the different ways in which Schumann has been understood and misunderstood over the past two hundred years The volume is in short a timely reassessment of this ultimately non untimely figure's legacy While the essays consider some of Schumann's most famous music Dichterliebe Kinderszenen and the Piano Quintet they also provide crucial adjustment to judgments against the composer's later works by explaining their musical features not as the result of diminishing creative capacity but as reflections of the political and social situations of mid nineteenth century German culture and technological developments Schumann is revealed to have been a musician engaged by and responsive to his surroundings whose reputation was formed to a great extent by popular culture both in his own lifetime as he responded to particular poets and painters and later as his life and works were responded to by subsequent generations

Poetry and the Romantic Musical Aesthetic James H. Donelan, 2008-03-24 James H Donelan describes how two poets a philosopher and a composer Holderlin Wordsworth Hegel and Beethoven developed an idea of self consciousness based on music at the turn of the nineteenth century This idea became an enduring cultural belief the understanding of music as an ideal representation of the autonomous creative mind Against a background of political and cultural upheaval these four major figures all born in 1770 developed this idea in both metaphorical and actual musical structures thereby establishing both the theory and the practice of asserting self identity in music Beethoven still carries the image of the heroic composer today this book describes how it originated in both his music and in how others responded to him Bringing together the fields of philosophy musicology and literary criticism Donelan shows how this development emerged from the complex changes in European cultural life taking place between 1795 and 1831

Rethinking Mendelssohn Benedict Taylor, 2020 Building on the renaissance in Mendelssohn scholarship of the last two decades

Rethinking Mendelssohn critically engages with the composer's music and aesthetics as well as the interpretation of his works in relation to contemporaneous culture

German Lieder in the Nineteenth Century Rufus Hallmark, 2009-09-10
 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples

Schumann's Late Style Laura Tunbridge, 2007-10-18 A study of Schumann's little known music from the 1850s and its relationship to his biography

The Cambridge Companion to Schumann Beate Perrey, 2007-06-28 This Companion is an accessible introduction to Schumann his time his temperament his style and his oeuvre An international team of scholars explores the cultural context musical and poetic fabric sources of inspiration and interpretative reach of key works from the Schumann repertoire ranging from his famous lieder and piano pieces to chamber orchestral and dramatic works Additional chapters address Schumann's presence in nineteenth and twentieth century composition and the fascinating reception history of his late works Tables illustrations a detailed chronology and advice on further reading make it an ideally informative handbook for both the Schumann connoisseur and the music lover An excellent textbook for the university student of courses on key composers of nineteenth century Western Classical music it is an invaluable guide for all who are interested in the thought aesthetics and affective power of one of the most intriguing figures of a culturally rich and formative period

Heinrich Heine and the Lied Susan Youens, 2007-12-06 A study into the poet Heinrich Heine's impact on nineteenth century song

Music, Subjectivity, and Schumann Benedict Taylor, 2022-04-07 The concept of subjectivity is one of the most popular in recent scholarly accounts of music it is also one of the obscurest and most ill defined Multifaceted and hard to pin down subjectivity nevertheless serves an important if not indispensable purpose underpinning various assertions made about music and its effect on us We may not be exactly sure what subjectivity is but much of the reception of Western music over the last two centuries is premised upon it Music Subjectivity and Schumann offers a critical examination of the notion of musical subjectivity and the first extended account of its applicability to one of the composers with whom it is most closely associated Adopting a fluid and multivalent approach to a topic situated at the intersection of musicology philosophy literature and cultural history it seeks to provide a critical refinement of this idea and to elucidate both its importance and limits

Frauenliebe und Leben Rufus Hallmark, 2014-12-04 Rufus Hallmark interprets Schumann's famously controversial song cycle in the social literary and musical contexts of contemporary German society

Being Musically Attuned Erik Wallrup, 2016-04-15 Listening according to mood is likely to be what most people do when they listen to music We want to

take part in or even be part of the emerging world of the musical work Using the sources of musical history and philosophy Erik Wallrup explores this extremely vague and elusive phenomenon which is held to be fundamental to musical hearing Wallrup unfolds the untold musical history of the German word for mood *Stimmung* which in the 19th century was abundant in the musical aesthetics of the German Austrian sphere Martin Heidegger's much discussed philosophy of *Stimmung* is introduced into the field of music allowing Wallrup to realise fully the potential of the concept Mood in music or to be more precise musical attunement should not be seen as a peculiar kind of emotionality but that which constitutes fundamentally the relationship between listener and music Exploring mood or attunement is indispensable for a thorough understanding of the act of listening to music

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 Czernowin 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

Silence and Absence in Literature and Music, 2016-04-08 This volume focusses on the rarely discussed reverse side of traditional given objects of studies namely absence rather than presence of text and silence rather than sound It does so from the bifocal and interdisciplinary perspective which is a hallmark of the book series *Word and Music Studies* The twelve contributors to the main subject of this volume approach it from various systematic and historical angles and cover among others questions such as to what extent absence can become significant in the first place or iconic silent functions of musical scores as well as discussions of fields ranging from baroque opera to John Cage's 4 33 The volume is complemented by two contributions dedicated to further surveying the vast field of word and music studies The essays collected here were originally presented at the Ninth International Conference on Word and Music Studies held at London University in August 2013 and organised by the International Association for Word and Music Studies They are of relevance to scholars and students of literature music and

intermediality studies as well as to readers generally interested in phenomena of absence and silence **The Cambridge Companion to Music and Romanticism** Benedict Taylor, 2021-08-26 This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century and encourages readers to explore what Romanticism in music might mean today Challenging the view that musical romanticism is confined to a particular style or period it reveals instead the multiple intersections between the phenomenon of Romanticism and music Drawing on a variety of disciplinary approaches and reflecting current scholarly debates across the humanities it places music at the heart of a nexus of Romantic themes and concerns Written by a dynamic team of leading younger scholars and established authorities it gives a state of the art yet accessible overview of current thinking on this popular topic **The Song Cycle** Laura Tunbridge, 2010 Investigates how other types of music have influenced the scope of the song cycle from operas and symphonies to popular song

Schumanns Dichterliebe And Early Romantic Poetics Fragmentation Of Desire Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Schumanns Dichterliebe And Early Romantic Poetics Fragmentation Of Desire**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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