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Schuberts Late Lieder Beyond The Song Cycles

Michael S. Richardson



Schuberts Late Lieder Beyond The Song Cycles:

Schubert's Late Lieder Susan Youens, 2006-11-02 Schuberts 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 Schuberts other death haunted works and marked by distinctive variation techniques Youens also introduces six of the poets whose texts Schubert set to 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 **Schubert's Late Music** Lorraine Byrne Bodley, Julian Horton, 2016-04-07 A thematic exploration of Schubert's style applied in readings of his instrumental and vocal literature by international scholars **Late Style and its**

Discontents Gordon McMullan, Sam Smiles, 2016-09-01 Late style is a critical term routinely deployed to characterise the work of selected authors composers and creative artists as they enter their last phase of production often but not only in old age Taken at face value this terminology merely points to a chronological division in the artist's oeuvre late being the antonym of early or the third term in the triad early middle late However almost from its inception the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life Late style is often characterised as the imaginative response made by exceptional talents to the imminence of their death In their confrontation with death creative artists critics claim produce work that is by turns a determination to continue while strength remains a summation of their life's work and a radical vision of the essence of their craft And because this creative phenomenon is understood as primarily an existential response to a common fate so late style is understood as something that transcends the particularities of place time and medium Critics seeking to understand late work regularly invoke the examples of Titian Goethe and Beethoven as exemplars of what constitutes late work proposing that something unites the late style of authors composers and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work The essays in this collection resist this position Ranging across literature the visual arts music and scientific work the material assembled here looks closely at the material biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers artists and composers **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 Lateness and Modernism Sarah Collins, 2019-08 Examines the role of musical

figures within late modernism presenting a new understanding of the politics and aesthetics of lateness **Music and Literature in German Romanticism** Siobhán Donovan, Robin Elliott, 2004 During the Romantic era many in Germany believed music to be the highest art form representing the quintessence of Romanticism and able to express what could not be expressed in words This book studies the work of composers during this period and examines the cross over between music and literature **The Lied at the Crossroads of Performance and Musicology** Benjamin Binder, Jennifer Ronyak, 2024-02-07 There seems to be an essential relationship between the performance and the scholarship of the German Lied Yet the process by which scholarly inquiry and performative practices mutually benefit one another can appear mysterious and undefined in part because any dialogue between the two invariably unfolds in relatively informal environments such as the rehearsal studio seminar room or conference workshop Contributions from leading musicologists and prominent Lied performers here build on and deepen these interactions to reconsider topics including Werktreue aesthetics and concert practices the authority of the composer versus the performer the value of lesser known incomplete or compositionally modified songs and the traditions habits and prejudices of song recitalists regarding issues like transposition programming and dramatic modes of presentation The book as a whole reveals the reciprocal relevance of Lied musicology and Lied performance thereby opening doors to fresh and exciting modes of interpretative artistry and intellectual discovery

Listening Awry David Schwarz, In his first book *Listening Subjects* David Schwarz succeeded in fusing post Lacanian psychoanalytic musical theoretical and musical historical perspectives In *Listening Awry* he expands his project to tell a story of historical modernism writ large how German music spanning two centuries refracts changes in society and culture as well as the impacts of concepts introduced by psychoanalysis Schwarz shows how post Lacanian psychoanalysis can be applied to ideological interpellation that connects psychoanalysis to culture and how music theory can ground these considerations in precise details of musical textuality He listens awry in several ways by understanding musical meaning in both objective and socially structured ways by embracing historical and also aesthetic approaches by addressing high art as well as popular music and by listening around conventional forms of musical meaning to reach toward that which evades signification

Structured around four themes trauma the other Other the look gaze binary and Judaism Listening Awry explores five key moments in post Enlightenment music the rise of the singular orchestral conductor and the emergence of a new form of alterity the Art Song and the sublime of the delicate a correlate of the Kantian mathematical and dynamical sublime the birth of psychoanalysis and the twentieth century turn toward atonality German war songs and the subversion of German music by the Nazis and two different versions of Wagner s Parsifal that were performed one hundred years apart and in radically different contexts This highly original work filled with imaginative readings and disquieting observations links trauma with the culture and history of modernity and German music deftly tying the experience of the body to the sounds it hears how it reaches us slowly penetrates the skin and resonates David Schwarz is assistant professor of music at the University of North Texas He is the author of Listening Subjects Music Psychoanalysis Culture **Goethe, Musical Poet, Musical Catalyst** Lorraine Byrne,2004 Proceedings of international conference at NUI Maynooth on Goethe s contribution to music Goethe was interested in and acutely aware of the place of music in human experience generally and of its particular role in modern culture Moreover his own literary work especially the poetry and Faust inspired some of the major composers of the European tradition to produce some of their finest works Martin Swales Subject Music Studies Goethe **Rethinking Schubert** Lorraine Byrne Bodley,Julian Horton,2016-08-05 In Rethinking Schubert today s leading Schubertians offer fresh perspectives on the composer s importance and our perennial fascination with him Subjecting recurring issues in historical biographical and analytical research to renewed scrutiny the twenty two chapters yield new insights into Schubert his music his influence and his legacy and broaden the interpretative context for the music of his final years With close attention to matters of style harmonic and formal analysis and text setting the essays gathered here explore a significant portion of the composer s extensive output across a range of genres The most readily explicable aspect of Schubert s appeal is undoubtedly our continuing engagement with the songs Schubert will always be the first port of call for scholars interested in the relationship between music and the poetic text and several essays in Rethinking Schubert offer welcome new inquiries into this subject Yet perhaps the most striking feature of modern scholarship is the new depth of thought that attaches to the instrumental works This music s highly protracted dissemination has combined with a habitual critical hostility to produce a reception history that is hardly congenial to musical analysis Empowered by the new momentum behind theories of nineteenth century harmony and form and recently published source materials the sophisticated approaches to the instrumental music in Rethinking Schubert show decisively that it is no longer acceptable to posit Schubert s instrumental forms as flawed lyric alternatives to Beethoven What this volume provides then is not only a fresh portrait of one of the most loved composers of the nineteenth century but also a conspectus of current Schubertian research Whether perusing unknown repertoire or refreshing canonical works Rethinking Schubert reveals the extraordinary methodological variety that is now available to research painting a contemporary portrait of Schubert that is vibrant plural trans national and complex

German Song Onstage Natasha Loges, Laura Tunbridge, 2020-05-05 A singer in an evening dress a grand piano A modest sized audience mostly well dressed and silver haired equipped with translation booklets A program consisting entirely of songs by one or two composers This is the way of the Lieder recital these days While it might seem that this style of performance is a long standing tradition German Song Onstage demonstrates that it is not For much of the 19th century the songs of Beethoven Schubert Schumann and Brahms were heard in the home salon and no less significantly on the concert platform alongside orchestral and choral works A dedicated program was rare a dedicated audience even more so The Lied was a genre with both more private and more public associations than is commonly recalled The contributors to this volume explore a broad range of venues singers and audiences in distinct places and time periods including the United States the United Kingdom Russia and Germany from the mid 19th century through the early 20th century These historical case studies are set alongside reflections from a selection of today's leading musicians offering insights on current Lied practices that will inform future generations of performers scholars and connoisseurs Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance and opening up discussions about the relationship between history and performance today

Medievalism and Nationalism in German Opera Michael S. Richardson, 2020-11-29 Medievalism or the reception or interpretation of the Middle Ages was a prominent aesthetic for German opera composers in the first half of the nineteenth century A healthy competition to establish a Germanic operatic repertory arose at this time and fascination with medieval times served a critical role in shaping the desire for a unified national and cultural identity Using operas by Weber Schubert Marshner Wagner and Schumann as case studies Richardson investigates what historical information was available to German composers in their recreations of medieval music and whether or not such information had any demonstrable effect on their compositions The significant role that nationalism played in the choice of medieval subject matter for opera is also examined along with how audiences and critics responded to the medieval milieu of these works In this book readers will gain a clear understanding of the rise of German opera in the early nineteenth century and the cultural and historical context in which this occurred This book will also provide insight on the reception of medieval history and medieval music in nineteenth century Germany and will demonstrate how medievalism and nationalism were mutually reinforcing phenomena at this time and place in history

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 Vanishing Sensibilities Kristina Muxfeldt, 2012-04-01

Vanishing Sensibilities examines once passionate cultural concerns that shaped music of Schubert Beethoven Schumann and works of their contemporaries in drama or poetry Music especially music with text was a powerful force in lively ongoing conversations about the nature of liberty which included such topics as the role of consent in marriage same sex relationships freedom of the press and the freedom to worship or not Among the most common vehicles for stimulating debate about pressing social concerns were the genres of historical drama and legend or myth whose stories became inflected in fascinating ways during the Age of Metternich Interior and imagined worlds memories and fantasies were called up in purely instrumental music and music was privately celebrated for its ability to circumvent the restrictions that were choking the verbal arts Author Kristina Muxfeldt invites us to listen in on these cultural conversations dating from a time when the climate of censorship made the tone of what was said every bit as important as its literal content At this critical moment in European history such things as a performer's delivery spontaneous improvisation or the demeanor of the music could carry forbidden messages of hope and political resistance flying under the censor's radar like a carrier pigeon Rather than trying to decode or fix meanings Muxfeldt concerns herself with the very mechanisms of their communication and she confronts distortions to meaning that form over time as the cultural or political pressures shaping the original expression fade and are eventually forgotten In these pages are accounts of works successful in their own time alongside others that failed to achieve more than a liminal presence among them Schubert's Alfonso und Estrella and his last opera project Der Graf von Gleichen whose libretto was banned even before Schubert set to work composing it Enlivening the narrative are generous music examples reproductions of artwork and facsimiles of autograph material **Oxford History of Western**

Music Richard Taruskin, 2009-07-27 The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time This text illuminates through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age Taking a critical perspective this text sets the details of music the chronological sweep of figures works and musical ideas within the larger context of world affairs and cultural history Written by an authoritative opinionated and controversial figure in musicology The Oxford History of Western Music provides a critical aesthetic position with respect to individual works a context in which each composition may be evaluated and remembered Taruskin combines an emphasis on structure and form with a

discussion of relevant theoretical concepts in each age to illustrate how the music itself works and how contemporaries heard and understood it It also describes how the c **Singing in Style** Martha Elliott,2006-01-01 Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden **Schubert's Theater of Song** Mark Ringer,2009-03 CD enth It 20 Lieder von Schubert **Structurally Sound** Eric Wen,2017-05-17 Analysis of seven masterworks includes passages from Bach s Orchestral Suite No 3 Mendelssohn s Piano Trio No 1 Schubert s Nacht und Tr ume Brahms Violin Sonata No 3 Haydn s Surprise Symphony Mozart s G minor Symphony and Beethoven s Eroica Symphony

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

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