

**SCHUMANN'S  
EICHENDORFF  
LIEDERKREIS and  
GENRE of the  
ROMANTIC CYCLE**

DAVID F. KELLER

# Schumanns Eichendorff Liederkreis And The Genre Of The Romantic Cycle

**Benedict Taylor**



## **Schumanns Eichendorff Liederkreis And The Genre Of The Romantic Cycle:**

**Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle** David Ferris, 2000 This new study draws on analysis literary criticism and source studies to propose a new conception of the nineteenth century romantic cycle Rather than a unified whole the cycle is seen as a fragmentary and open ended form which enables Schumann to express the romantic themes of transcendence and ineffability in musical terms Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle David Ferris, 2000-11-30 This new study draws on analysis literary criticism and source studies to propose a new conception of the nineteenth century romantic cycle Rather than a unified whole the cycle is seen as a fragmentary and open ended form which enables Schumann to express the romantic themes of transcendence and ineffability in musical terms *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 musico poetic intertextuality introducing into musicology a hermeneutic that seeks to synthesize philosophical literary critical music analytical and psycho analytical modes of thought **The Cambridge Companion to Music and Romanticism** Benedict Taylor, 2021-08-26 A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century **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 **Conceptualizing Music** Lawrence M. Zbikowski, 2002-11-14 This book shows how recent work in cognitive science especially that developed by cognitive linguists and cognitive psychologists can be used to explain how we understand music The book focuses on three cognitive processes categorization cross domain mapping and the use of

conceptual models and explores the part these play in theories of musical organization The first part of the book provides a detailed overview of the relevant work in cognitive science framed around specific musical examples The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied including the emergence of musical syntax and its relationship to musical semiosis the problem of musical ontology the relationship between words and music in songs and conceptions of musical form and musical hierarchy The book will be of interest to music theorists musicologists and ethnomusicologists as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles

### **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

### **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

### **The Songs of Clara**

**Schumann** Stephen Rodgers, 2023-04-06 Explores the distinctive musical and poetic features of Clara Schumann's songwriting and her central contribution to the art song genre

### **What the Ballad Knows**

Adrian Daub, 2022 In *What the Ballad Knows* author Adrian Daub elucidates the complex relationship between ballads and nationalism in 19th century German culture

### **Mendelssohn, Time and Memory**

Benedict Taylor, 2011-10-27 Felix Mendelssohn has long been viewed as one of the most historically minded composers in western music This book explores the conceptions of time memory and history found in his instrumental compositions presenting an intriguing new perspective on his ever popular music Focusing on Mendelssohn's innovative development of cyclic form Taylor investigates how the composer was influenced by the aesthetic and philosophical movements of the period This is of key importance not only for reconsideration of Mendelssohn's work and its position in nineteenth century culture but also more generally concerning the relationship between music time

and subjectivity One of very few detailed accounts of Mendelssohn's music the study presents a new and provocative reading of the meaning of the composer's work by connecting it to wider cultural and philosophical ideas 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

**A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler** Mark Ellis, 2017-07-05 For centuries the augmented sixth sonority has fascinated composers and intrigued music analysts Here Dr Mark Ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found Surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the Phrygian Cadence In the Baroque period the terrible dissonance was nearly always associated with negative textual imagery Charpentier described the augmented sixth as poignantly expressive J S Bach considered an occurrence of the chord in one of his forebear's motets remarkably bold During Bach's composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music Theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurg and Rousseau reveal During the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps Vivaldi who first liberated the chord from its negative textual associations By the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form The chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in Mozart's Don Giovanni Romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth Chopin's Nocturnes often seem beguilingly simple but the surface tranquillity masks the composer's strikingly original harmonic experiments Wagner's much analyzed Tristan Chord resolves according to some theorists on an augmented sixth In Tristan und Isolde the chord's mercurial

**Robert Schumann** Jon W. Finson, 2007 Arguably no other 19th century German composer was as literate or as finely attuned to setting verse as Robert Schumann Finson challenges assumptions about Schumann's Lieder engaging traditionally held interpretations Arranged in part thematically rather than

by strict compositional chronology this book speaks to the heart of Schumann's music

**Romantic Moods** Thomas Pfau, 2005-10-20 Pfau focuses on three specific paradigms of emotive experience: paranoia, trauma, and melancholy. Along the trajectory of Romantic thought, paranoia characterizes the disintegration of traditional models of causation and representation during the French Revolution; trauma, the radical political, cultural, and economic restructuring of Central Europe in the Napoleonic era; and melancholy, the dominant post-traumatic condition of stalled post-Napoleonic history, both in England and on the continent.

**BOOK JACKET**

**The Music of Joni Mitchell** Lloyd Whitesell, 2008-08-04 Joni Mitchell is one of the foremost singer-songwriters of the late twentieth century. Yet despite her reputation, influence, and cultural importance, a detailed appraisal of her musical achievement is still lacking. Whitesell presents a thorough exploration of Mitchell's musical style, sound, and structure in order to evaluate her songs from a musicological perspective. His analyses are conceived within a holistic framework that takes account of poetic nuance, cultural reference, and stylistic evolution over a long, adventurous career. Mitchell's songs represent a complex, meticulously crafted body of work. *The Music of Joni Mitchell* offers a comprehensive survey of her output with many discussions of individual songs, organized by topic rather than chronology. Individual chapters each explore a different aspect of her craft, such as poetic voice, harmony, melody, and large-scale form. A separate chapter is devoted to the central theme of personal freedom as expressed through diverse symbolic registers of the journey, quest, bohemianism, creative license, and spiritual liberation. Previous accounts of Mitchell's songwriting have tended to favor her poetic vision, expansive verse structures, and riveting vocal delivery. Whitesell fills out this account with special attention to musical technique, showing how such traits as complex or conflicting sonorities, dualities of harmonic mode, dialectical tensions of texture and register, intricately layered instrumental figuration, and a variable vocal persona are all essential to her distinctive identity as a songwriter. *The Music of Joni Mitchell* develops a set of conceptual tools geared specifically to Mitchell's songs in order to demonstrate the extent of her technical innovation in the pop song genre, to give an account of the formal sophistication and rhetorical power characterizing her work as a whole, and to provide grounds for the recognition of her intellectual stature as a composer within her chosen field.

**Beethoven's String Quartet in C-sharp Minor, Op. 131** Nancy November, 2021-05-14 Beethoven's String Quartet in C-sharp minor, Op. 131, 1826, is not only firmly a part of the scholarly canon, the performing canon, and the pedagogical canon, but also makes its presence felt in popular culture. Yet in recent times, the terms in which the C-sharp minor quartet is discussed and presented tend to undermine the multivalent nature of the work. Although it is held up as a masterpiece, Op. 131 has often been understood in monochrome terms as a work portraying tragedy, struggle, and loss. In *Beethoven's String Quartet in C-sharp Minor, Op. 131*, author Nancy November takes the modern-day listener well beyond these categories of adversity or deficit. The book goes back to early reception documents, including Beethoven's own writings about the work, to help the listener reinterpret and rehear it. This book reveals the diverse musical ideas present in Op. 131 and places the work in the context of

an emerging ideology of silent or serious listening in Beethoven's Europe. It considers how this particular late quartet could speak with special eloquence to a highly select but passionately enthusiastic audience and examines how and why the reception of Op. 131 has changed so profoundly from Beethoven's time to our own. **Singing in Style** Martha

Elliott, 2006-01-01 *Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden*

Legacies of Power in American Music Judith A. Mabary, 2022-10-24 This volume honors and extends the contributions of educator and scholar Dr. Michael J. Budds to the field of musicology, particularly the study of American music. As the longtime editor of two book series for the College Music Society, Budds nurtured a wide range of scholarship in American music and had a lasting impact on the field. This book brings together scholars who worked with Budds as a colleague, editor, or mentor to carry on his legacy of passionate engagement with America's rich and varied musical heritage. Ranging through jazz, gospel, Americana, and film music to American classical, and addressing music's social contexts and analytical structure, the research gathered here attests to the diversity of the mosaic that is American music and the numerous scholarly approaches that have been taken to the subject. A Topical Guide to Schenkerian Literature David Carson Berry, 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers: music theorists, musicologists, music librarians, and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries: 2200 principal, 1400 secondary, representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected.

## Decoding **Schumanns Eichendorff Liederkreis And The Genre Of The Romantic Cycle**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Schumanns Eichendorff Liederkreis And The Genre Of The Romantic Cycle**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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