

The Schubert Song Companion

Carol Kimball's comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years this newly revised edition includes biographies and discussions of the work of

Titles in the Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Each dictionary covers topics from instrument parts to technique, major works to key figures—a must-have for any musician's personal library!

A Dictionary for the Modern Singer is an indispensable guide for students of singing, voice pedagogues, and lovers of the art of singing. In addition to classical singing, genres, and styles, musical theatre and popular and global styles are addressed. With an emphasis on contemporary practice, this work includes terms and figures that influenced modern singing styles. Topics include voice pedagogy, voice science, vocal health, styles, genres, performers, diction, and other relevant topics. The dictionary will help students to more fully understand the concepts articulated by their teachers. Matthew Hoch's book fills a gap in the singer's library as the only one-volume general reference geared toward today's student of singing. An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth. Illustrations and charts further

illuminate particular concepts, while appendixes address stage fright, tips on practicing, repertoire selection, audio technology, and contemporary commercial music styles. *A Dictionary for the Modern Singer* will appeal to students of singing at all levels. For professionals, it will serve as a quick and handy reference guide, useful in the high school or college library and the home teaching studio alike; students and amateurs will find it accessible and full of fascinating information about the world of the singing.

Franz Schubert (1797-1828) is now rightly recognized as one of the greatest and most original composers of the nineteenth century. 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 is a completely revised and expanded second edition of *The Broadway Song Companion*, the first complete guide and access point to the vast literature of the Broadway musical for the solo performer. Designed

with the working actor in mind, the volume lists every song from over 300 Broadway shows, including at least 90 more than the first edition. Organized by show, each song is annotated with the name of the character(s) who sing(s) the song, the vocal range, and a style category, such as uptempo, narrative ballad, swing ballad, moderate character piece, etc. Several indexes are supplied, organizing the songs by voice type (soprano, baritone, etc.) and song style, vocal arrangement (duets, trios, chorus, etc.), and composer and lyricist, allowing increased access to the repertoire. For instance, a soprano looking for a ballad to sing will find every song in that category in the index. All solos, duets, and trios are indexed in this manner, with quartets and larger ensembles listed by voice type. Furthermore, the instant breakdowns (how many lead characters, who sings what song, and the range requirements of each character) will be a valuable resource to directors and producers. An accessible multi-disciplinary exploration of Franz Schubert's haunting late song cycle *Winterreise* (1827) that combines context and different analytical approaches.

This book explores Schubert's transformation of the Lied from folk song into art song through the mixture of dramatic and lyrical vocal genres.

This reference book provides an encyclopaedic guide to every song by Schubert for solo voice and piano, 600 in all, including different versions, unfinished songs and variants.

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.

This is a guide to both the music and the poetry of Schubert's much-loved song cycle, set to poems by the Prussian poet Wilhelm MÜller. Composed in 1823, this work is one of the greatest masterpieces of the song repertoire. The genesis of both the poetry and the music, composed soon after Schubert

discovered that he had contracted syphilis, is discussed in the first two chapters. A chapter on the poetry considers MÜller's uneasy relationship to the tenets of Romanticism; the influence of Goethe, folk poems, and medieval poetry on *Die schöne MÜllerin*; and a reading of each of the poems, which are reproduced in German and in English translation. The final chapter provides commentary on each of the twenty songs in the cycle.

An exploration of the world's most famous and challenging song cycle, Schubert's *Winter Journey* (*Winterreise*), by a leading interpreter of the work, who teases out the themes—literary, historical, psychological—that weave through the twenty-four songs that make up this legendary masterpiece.

Completed in the last months of the young Schubert's life, *Winterreise* has come to be considered the single greatest piece of music in the history of *Lieder*. Deceptively laconic—these twenty-four short poems set to music for voice and piano are performed uninterrupted in little more than an hour—it nonetheless has an emotional depth and power that no music of its kind has ever equaled. A young man, rejected by his beloved, leaves the house where he has been living and walks out into snow and darkness. As he wanders away from the village and into the empty countryside, he experiences a cascade of emotions—loss, grief, anger, and acute loneliness, shot through with only

fleeting moments of hope—until the landscape he inhabits becomes one of alienation and despair. Originally intended to be sung to an intimate gathering, performances of *Winterreise* now pack the greatest concert halls around the world. Drawing equally on his vast experience performing this work (he has sung it more than one hundred times), on his musical knowledge, and on his training as a scholar, Bostridge teases out the enigmas and subtle meanings of each of the twenty-four lyrics to explore for us the world Schubert inhabited, his biography and psychological makeup, the historical and political pressures within which he became one of the world's greatest composers, and the continuing resonances and affinities that our ears still detect today, making Schubert's wanderer our mirror. This is an exploratopn of rhythm and meter in the 19th-century German Lied, including songs for voice and piano by Fanny Hensel née Mendelssohn, Franz Schubert, Robert Schumann, Johannes Brahms, and Hugo Wolf. The Lied, as a genre, is characterised especially by the fusion of poetry and music. 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.

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.

This unique volume contains, in parallel translation, a thousand of the most frequently performed Lieder, both piano-accompanied and orchestral. Composers are arranged alphabetically, with their songs appearing under poet in chronological order of composition - thus allowing the reader to engage in depth with a particular poet and at the same time to follow the composer's development. Richard Stokes, whose work in this field is already widely acclaimed, provides illuminating short essays on each of the fifty composers' approach to Lieder composition, as well as notes on all the poets who inspired the songs. The volume is notable for the accuracy and elegance of its translations, and for its fidelity to the German verse: every care has been taken to print the words of the sung text, while adhering to the versification and punctuation of the original poem. Beethoven, Schubert and Schumann, Goethe, Heine and Schiller are among the highlights of a book which illuminates one of the great musical traditions and will be an indispensable handbook for every music lover.

Critically examines the career, music and reception of one of the most misunderstood composers.

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 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.

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The Schubert Song Companion Manchester University Press

The development of the piano, together with changes in culture and society, led to the transformation of song into a major musical genre. This study of the great lieder of 19th-century composers Schubert, Schumann, Brahms, and Hugo

Wolf also includes lesser-known composers, such as Louis Spohr and Robert Franz, plus significant contributions from women composers and performers.

Annotation Schwanengesang, collected as a song "cycle" and published shortly after Schubert's death, is one of the composer's most beloved works. In this book Martin Chusid and other distinguished Schubert scholars and performers -- Edward T. Cone, Walther Durr, Walburga Litschauer, and Steven Lubin -- provide a rich appreciation of the musical and literary qualities of these miniature masterpieces. The Companion contains commentaries on each of the fourteen songs as well as essays on performing the song cycle, the three poets who wrote the lyrics (Rellstab, Heine, and Seidl), and issues surrounding the formal structure of the cycle and reordering of the Heine songs. Also included in the volume is the complete original German poetry with a new English translation, a critical examination of the existing literature about each song, a list by Richard LeSueur of all the complete recordings of the cycle on LP and CD, and an extensive bibliography.

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. The career of Gabriel Fauré as a composer of songs for voice and piano traverses six decades (1862-1921); almost the whole history of French *mélodie* is contained within these parameters. In this book, the distinguished accompanist and song scholar Graham Johnson places the vocal music within twin contexts: Fauré's own life story, and the parallel lives of his many poets. Each of Fauré's 109 songs receives a separate commentary. Additional chapters for the student singer and serious music-lover discuss interpretation and performance in both aesthetical and practical terms and Richard Stokes provides parallel English translations of the original French texts.

Of all the great composers, none - not even Mozart - has been so dogged by myth and misunderstanding

as Franz Schubert. The notion of Schubert as a pudgy, lovelorn Bohemian schwammerl (mushroom) scribbling tunes on the back of menus in idle moments has never quite been eradicated. In this major new biography, Brian Newbould balances discussion of Schubert's compositions with an exploration of biographical influences that shaped his musical aesthetics. *Schubert: The Music and the Man* offers an eminently readable description of a musician who was compulsively dedicated to his art - a composer so prolific that he produced over a thousand works in eighteen years. Gifted with an intuitive know-how, coupled with a Mozartian facility for composition, Schubert combined the relish and wonder of an amateur with the discipline and technical rigor of a professional. He moved quickly and comfortably among genres, and sometimes composed directly into score but many pieces required painstaking revision before they satisfied his growing self-criticism. Examining afresh the enigmas surrounding Schubert's religious outlook, his loves, his sexuality, his illness and death, Newbould offers above all a celebration of a unique genius, an idiosyncratic composer of an astonishing body of powerful, enduring music.

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-song and specific aspects such as choice of key. Throughout the book, poetic and musical texts are discussed in their historical context, and in the overall context of Beethoven's life and music. 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.

When Schubert's contemporary reviewers first heard his modulations, they famously claimed that they were excessive, odd and unplanned. This book argues that these claims have haunted the analysis of Schubert's harmony ever since, outlining why Schubert's music occupies a curiously marginal position in the history of music theory. Analyzing Schubert traces how critics, analysts and historians from the early nineteenth century to the present day have preserved cherished narratives of wandering, alienation, memory and trance by emphasizing the mystical rather than the logical quality of the composer's harmony. This study proposes a new method for analyzing the harmony of Schubert's

works. Rather than pursuing an approach that casts Schubert's famous harmonic moves as digressions from the norms of canonical theoretical paradigms, Suzannah Clark explores how the harmonic fingerprints in Schubert's songs and instrumental sonata forms challenge pedigreed habits of thought about what constitutes a theory of tonal and formal order.

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 Shubert, 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.

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.

Bringing together an international group of experts, this companion explores a distinctly Scottish Romanticism. Discussing the most influential texts and authors in depth, the original essays shed new critical light on texts from Macpherson's Ossian poetry to Hogg's Confessions of a Justified Sinner, and from Scott's Waverley Novels to the work of John Galt. As well as dealing with the major Romantic figures, the contributors look afresh at ballads, songs, the idea of the bard, religion, periodicals, the national tale, the picturesque, the city, language and the role of Gaelic in Scottish Romanticism. Key Features* The first and only student guide to Scottish Romanticism capturing the best of critical debate while providing new

approaches* Contributors include: Ian Duncan (UC Berkeley), Angela Esterhammer (Zurich University), Peter Garside (Edinburgh University), Andrew Monnickendam (Barcelona University), Fiona Stafford (Oxford University), Fernando Toda (Salamanca University) and Crawford Gribben (Trinity College, Dublin) - who have themselves helped to define approaches to the period Describes the life and works of the Austrian composer.

W H A T I H A V E attempted in this book is a survey of song; the kind of song which one finds variously described as 'concert', 'art', or sometimes even 'classical song'. 'Concert song' seems the most useful, certainly the least inexact or misleading, of some descriptions, especially since 'art song' sounds primly off putting, and 'classical song' really ought to be used only to refer to songs written during the classical period, i. e. the 18th century. Concert song clearly means the kind of songs one hears sung at concerts or recitals. Addressing myself to the general music-lover who, though he possesses no special knowledge of the song literature, is nevertheless interested enough in songs and their singers to attend recitals of Lieder or of songs in various languages, I have naturally confined myself to that period of time in which the vast majority of these songs was composed, though not necessarily only to those composers whose songs have survived to be

remembered in recital programmes today. I suppose this to be roughly the three centuries covered by the years 1650-1950, though most of the songs we, as audiences, know and love were composed in the middle of this period, in other words in the 19th century.

The Spanish Song Companion is an introduction to the rich heritage of Spanish song, providing the texts of over 300 songs with parallel translations in accurate and readable English.

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. In Retracing a Winter's Journey, Susan Youens looks not only at Schubert's music but at the poetry, drawn from the works of Wilhelm Müller, 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 Müller, 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, Müller 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.

Provides background information on the text and translation for all of Schubert's songs. "A bible for the serious Schubertian."--Back cover.

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.

This Companion to Schubert examines the career, music, and reception of one of the most popular yet

misunderstood and elusive composers. Sixteen chapters by leading Schubert scholars make up three parts. The first seeks to situate the social, cultural, and musical climate in which Schubert lived and worked, the second surveys the scope of his musical achievement, and the third charts the course of his reception from the perceptions of his contemporaries to the assessments of posterity. Myths and legends about Schubert the man are explored critically and the full range of his musical accomplishment is examined.

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.

CD enthält 20 Lieder von Schubert.

Publisher Description

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.

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