

Franz Schubert Sexuality

Subjectivity Song

Music, Subjectivity, and Schumann - Benedict Taylor
2022-04-07

What is musical subjectivity? Drawing on philosophy and critical theory, Benedict Taylor investigates this concept in relation to Schumann.

Schubert - Lorraine Bodley
2023-07-11

An insightful biography of the great composer, revealing Schubert's complex and fascinating private life alongside his musical genius. Brilliant, short-lived, incredibly prolific—Schubert is one of the most intriguing figures in music history. While his music attracts a wide audience, much of his private life remains shrouded in mystery, and significant portions of his work have been overlooked. In this major new biography, Lorraine Byrne Bodley takes a detailed

look into Schubert's life, from his early years at the Stadtkonvikt to the harrowing battle with syphilis that led to his death at the age of thirty-one. Drawing on extensive archival research in Vienna and the Czech Republic and reconsidering the meaning of some of his best-known works, Bodley provides a fuller account than ever before of Schubert's extraordinary achievement and incredible courage. This is a compelling new portrait of one of the most beloved composers of the nineteenth century.

The Beethoven Syndrome - Mark Evan Bonds 2019

The "Beethoven Syndrome" is the inclination of listeners to hear music as the projection of a composer's inner self. This was a radically new way of listening that emerged only

after Beethoven's death. Beethoven's music was a catalyst for this change, but only in retrospect, for it was not until after his death that listeners began to hear composers in general--and not just Beethoven--in their works, particularly in their instrumental music. The *Beethoven Syndrome: Hearing Music as Autobiography* traces the rise, fall, and persistence of this mode of listening from the middle of the eighteenth century to the present. Prior to 1830, composers and audiences alike operated within a framework of rhetoric in which the burden of intelligibility lay squarely on the composer, whose task it was to move listeners in a calculated way. But through a confluence of musical, philosophical, social, and economic changes, the paradigm of expressive objectivity gave way to one of subjectivity in the years around 1830. The framework of rhetoric thus yielded to a framework of hermeneutics: concert-goers no longer

perceived composers as orators but as oracles to be deciphered. In the wake of World War I, however, the aesthetics of "New Objectivity" marked a return not only to certain stylistic features of eighteenth-century music but to the earlier concept of expression itself. Objectivity would go on to become the cornerstone of the high modernist aesthetic that dominated the century's middle decades. Masterfully citing a broad array of source material from composers, critics, theorists, and philosophers, Mark Evan Bonds's engaging study reveals how perceptions of subjective expression have endured, leading to the present era of mixed and often conflicting paradigms of listening.

Franz Schubert - Lawrence Kramer 2003-09-18

The first book to examine Schubert's songs as active shaping forces in the culture of their era rather than a mere reflection of it. His songs project a kaleidoscopic array of unexpected human types, all of

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whom are eligible for a sympathetic response. Kramer shows how Schubert sought to validate these types in his songs.

Schubert's Late Music -
Lorraine Byrne Bodley
2016-04-07

A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

Analyzing Schubert -
Suzannah Clark 2011-09-15

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.

Late Style and Its Discontents -
Gordon McMullan 2016
"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-

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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 characterized 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.

Music and Literature in German Romanticism -

Siobhán Donovan 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.

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Franz Schubert - Leo Black
2005

"The old stereotypes of Schubert as Bohemian artist and unselfconscious creator have been replaced over the past half-century with a picture of a difficult man in difficult times. In this acclaimed book, Leo Black aims to redress the balance".

Song Acts - Lawrence Kramer
2017-06-06

This volume collects twenty of Lawrence Kramer's seminal writings--some significantly revised for republication--on art song (especially Lieder), opera, and word-music relationships. Topics include text-setting, subjectivity, the sublime, mourning, sexuality, decadence, orientalism, the body, Romanticism, modernity, and cultural change.

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.

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 --

Rethinking Schubert - Lorraine Byrne Bodley 2016

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. - Lorraine Byrne Bodley is Senior Lecturer and Director of Research at the Department of Music, Maynooth University. Julian Horton is Professor of Music and Head of Department at Durham University.

Schubert in the European Imagination - Scott Messing 2006

The concept of Schubert as a feminine type began in 1838. This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture. The figures discussed include Musset, Sand, Nerval, Maupassant, George Eliot, and others.

Our Schubert - David Schroeder 2009-08-04

Audiences as well as other artists have responded to Franz Schubert's music with passion, both during his time and in the past two centuries. Musicians, painters, writers, and filmmakers have all found a connection with him, integrating his music into their

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own works in ways that have given their works greater depth. Our Schubert: His Enduring Legacy examines Schubert and the ways audiences and artists both his contemporaries and their descendents relate to him, analyzing some of the uses of Schubert's music and providing an intimate portrait of the man. Divided into two parts, part one focuses on Schubert's own time, discussing many aspects of Schubert's life and the effects they had on his compositions, such as the special importance and personal function Schubert's songs held for the composer and their effect on his other works; his association with his contemporaries; and the subtleties of his political activism. Part two considers Schubert's legacy, investigating the composer's ability to arouse passion in other artists through the intervening years to the present. This fascinating study includes several photos as well as a select bibliography and discography that include the

works discussed.

Aesthetics and Experience in Music Performance -

Denis Collins 2008-12-11

Drawing upon a wide range of scholarly enquiry into early music, queer musicology, ethnomusicology, performance practice, music education and technology, Aesthetics and Experience in Music Performance provides a lively forum for the articulation of varied perspectives on the role of music, its interpretation and function in contexts supported by those who practice or experience it. The formal and shorter discussion papers included in this scholarly collection were presented at the National Workshop of the Musicological Society of Australia, held at the University of Queensland, Brisbane in October 2003. The themes of aesthetics and experience are central to this publication and each paper engages in a scholarly dialogue on the technical, expressive and embodied aspects of performance. The papers included in this publication

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bring together the research of a wide community of scholars (e.g., musicologists, anthropologists, ethnomusicologists and linguists) working in the field of performance studies and collectively reflect the musicological issues being debated in Australia today.

Franz Schubert and His World - Christopher H. Gibbs
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.

Schubert's String Quartets - Anne Hyland
2023-04-20

A fresh analytical and musicological exploration of Schubert's incorporation of lyric elements into sonata form by way of his string quartets. *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.

**Harmony in Schubert:
Harmonic progression; 2.**

Line progression; 3. Common prolongations and successions; 4. Chords built on bII, on III, and from the parallel key; Part II. Masterpieces: 5. 'Ganymed' (D. 544 6. Quintet in A Major ('Trout', D. 667), movement 1; 7. Symphony in B Minor ('unfinished', D. 759), movement 1; 8. Piano Sonata in A Minor (D. 784), movement 2; 9. 'Die junge Nonne' (D. 828); 10. Four Impromptus (D. 899); 11. 'Auf dem Flusse' from Winterreise (D. 911, No. 7); 12. Piano Sonata in B flat Major (D. 960), movement 1; Epilogue; Bibliography -

David Damschroder 2010-09-02
This book develops fresh ideas on harmony through analyzing the music of one of Western music's true innovators, Franz Schubert.

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