



# Franz Schubert

Sexuality · Subjectivity · Song

LAWRENCE KRANIER



CAMBRIDGE STUDIES IN MUSIC THEORY AND ANALYSIS

# Franz Schubert Sexuality Subjectivity Song

**Jonathan Kregor**



## **Franz Schubert Sexuality Subjectivity Song:**

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

**Franz Schubert** Lawrence Kramer, 2003      **Schubert's Theater of Song** Mark Ringer, 2009-03 CD enth lt 20 Lieder von Schubert      *Schubert's Goethe Settings* Lorraine Byrne Bodley, 2017-07-05 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      *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

*From Handel to Hendrix* Michael Chanan, 1999-12-17 This study examines the composer as a public figure It examines the fate of the composer through successive incarnations and investigates a range of themes such as subjectivity and identity

**Music, Sensation, and Sensuality** Linda Phyllis Austern, 2013-10-11 Divided into three sections Linda Phyllis Austern collects eighteen cross disciplinary essays written by some of the most important names in the field to look at this stimulating topic The first section focuses on the cultural and scientific ways in which music and the sense of hearing work directly on the mind and body Part Two investigates how music works on the socially constructed representational or sexualized body as a means of healing beautifying and maintaining a balance between the mental and physical Finally the book explores the action of music as it is heard and sensed by wider social units such as the body politic mass communication from print to sound recording and broadcast technologies      *Masculinity and Western Musical Practice* Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some

of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men s studies is a well established field Musicology has only recently begun to address critically music s engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc

**Aesthetics and Experience in Music Performance** Denis Collins, Klisala Harrison, Samantha Owens, 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 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 **Liszt as**

**Transcriber** Jonathan Kregor, 2010-11-18 Providing illuminating insights into Liszt s working methods this book investigates the composer s transcriptions in their musical cultural and historical contexts *The Cambridge Companion to the Lied*

James Parsons, 2004-07 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

**The Muse as Eros** Stephen Downes, 2017-09-29 The Muse has long been figured as a divine or erotically alluring consort to the virile male artist who may inspire him or lead him to the edge of madness This book explores the changing cultural expressions of the relationship between the male artist with a beloved imagined or desired Muse to offer new and penetrating perspectives on musical representations and transformations of creative masculine subjectivity and important aspects of the shift from the styles and aesthetics of Romantic Idealism to Modernist Anxiety in music of the nineteenth and twentieth centuries Each of the chapters begins with explorations into male artists relationships with their Muse and moves to analysis and interpretation which uncovers cultural constructions of masculine artistic inspiration and production and their association with creatively inspiring and erotically charged relationships with a Muse New insights are offered into the musical meaning and cultural significance of selected works by Rossini Beethoven Chopin Liszt Schumann Wagner Sibelius Mahler Bartók Scriabin Szymanowski Debussy Berg Poulenc and Weill

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

*Vanishing Sensibilities* Kristina Muxfeldt, 2012-01-19 *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

[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

*Schubert's Reputation from His Time to Ours* Geoffrey Block, 2024-12-30 The composer Franz Schubert 1797-1828 was not bereft of early advocates from Schumann Liszt and Mahler to Sir George Grove Brahms famously heralded Schubert as the true successor to Beethoven Nevertheless it was not until the end of the twentieth century that Schubert's major instrumental works finally and fully emerged from Beethoven's shadow Critics and scholars began to reinterpret Schubert's departures from Beethoven's formal and stylistic characteristics and to see these departures not as flaws but as strengths and hallmarks of a new paradigm Schubert's alternate constructions of masculine subjectivities first described by Schumann in 1838 parallel a developing appreciation for lyricism melody and song traits historically regarded as feminine Consequently Schubert's approach is increasingly viewed as innovative and divergent rather than defective and deviant Schubert's *Reputation from His Time to Ours* tells the story of how and why this has happened

**A Dictionary for the Modern Singer** Matthew Hoch, 2014-04-28 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

**Song Acts** Lawrence Kramer, 2017-06-06 This volume collects twenty of Lawrence Kramer's seminal writings on art song especially Lieder opera and word music relationships All examine the formative role of culture in musical meaning and performance and all seek to demonstrate the complexity and nuance that arise when words and music interact The diverse topics include words and music music and poetry subjectivity the sublime mourning sexuality decadence orientalism the body war Romanticism modernity and cultural change Several of the earlier essays have been revised for this volume which also contains a preface by the author and a foreword by Richard Leppert The volume should be essential reading for scholars students performing musicians and other music lovers interested in musicology word music relationships cultural studies aesthetics and intermediality

**Music in Other Words** Ruth A. Solie, 2004-02-19 Publisher Description *Edinburgh Companion to Literature and Music* Delia da Sousa Correa, 2020-06-18 Provides a pioneering interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and

extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media

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