



Essays on
SCHUBERT
MAURICE J. E. BROWN

Essays On Schubert

Scott Burnham



Essays On Schubert:

Essays On Schubert Maurice John Edwin Brown, 1978-01-21 *Essays on Schubert*, by Maurice J.E. Brown Maurice John Edwin Brown, 1966 *Essays on Schubert* Maurice John Edwin Brown, 1978 *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 **Edward J Dent: Selected Essays** Edward J. Dent, 1979 In editing this collection Hugh Taylor has brought together Dent's learned but always readable criticism **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 *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

Selected Essays on Intermediality by Werner Wolf (1992-2014) Werner Wolf, 2017-11-13 This volume collects twenty two major essays by Werner Wolf published between 1992 and 2014 all of them revised but retaining the original argument They form the core of those seminal writings which have contributed to establishing intermediality as an internationally recognized research field besides providing a by now widely accepted typology of the field and opening intermedial perspectives on areas as varied as narratology metareferentiality and iconicity The essays are presented chronologically under the headings of Theory and Typology Literature Music Relations Transmedial Narratology and Miscellaneous Transmedial Phenomena and cover a wide spectrum of topics of both historical and contemporary relevance ranging from J S Bach Mozart Schubert and Gulda through Sterne Hardy Woolf and Beckett to Jan Steen Hogarth Magritte and comics The volume should be essential reading for scholars of literature music and art history with an interdisciplinary orientation as well as general readers interested in the fascinating interaction of the arts

Essays on the Song Cycle and on Defining the Field, 2022-07-18 This volume assembles twelve interdisciplinary essays that were originally presented at the Second International Conference on Word and Music Studies at Ann Arbor MI in 1999 a conference organized by the International Association for Word and Music Studies WMA The contributions to this volume focus on two centres of interest The first deals with general issues of literature and music relations from culturalist historical reception aesthetic and cognitive points of view It covers issues such as conceptual problems in devising transdisciplinary histories of both arts cultural functions of opera as a means of reflecting postcolonial national identity the problem of verbalizing musical experience in nineteenth century aesthetics and of understanding reception processes triggered by musicalized fiction The second centre of interest deals with a specific genre of vocal music as an obvious area of word and music interaction namely the song cycle As a musico literary genre the song cycle not only permits explorations of relations between text and music in individual songs but also raises the question if and to what extent words and or music contribute to creating a larger unity beyond the limits of single songs Elucidating both of these issues with stimulating diversity the essays in this section highlight classic nineteenth and twentieth century song cycles by Franz Schubert Robert Schumann Hugo Wolf Richard Strauss and Benjamin Britten and also include the discussion of a modern successor of the song cycle the concept album as part of today's popular culture

Sounding Values Scott Burnham, 2017-05-15 For several decades Scott Burnham has sought to bring a ready ear and plenty of humanistic warmth to

musicological inquiry *Sounding Values* features eighteen of his essays on mainstream Western music music theory aesthetics and criticism In these writings Burnham listens for the values aesthetic ethical intellectual of those who have created influential discourse about music while also listening for the values of the music for which that discourse has been generated The first half of the volume confronts pressing issues of historical theory and aesthetics including intellectual models of tonal theory leading concepts of sonata form translations of music into poetic meaning and recent rifts and rapprochements between criticism and analysis The essays in the second half can be read as a series of critical appreciations engaging some of the most consequential reception tropes of the past two centuries Haydn and humor Mozart and beauty Beethoven and the sublime Schubert and memory

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

Schubert's Instrumental Music and Poetics of Interpretation René Rusch, 2023-09-12 Music scholarship's views of Franz Schubert's instrumental works continue to evolve How might aesthetic values historiographies revisions to the composer's biography and disciplinary commitments affect how we interpret his music Schubert's *Instrumental Music and Poetics of Interpretation* explores the aesthetic positions and operations that underlie critical assessments of Schubert's instrumental works In six chapters each devoted to one or two of Schubert's pieces Ren Rusch examines the conditions that have prompted scholarship to reevaluate the composer's music and legacy

considers how different conclusions about his music may be reflective of certain aesthetic values investigates the role of narrative in both music analysis and constructions of history and explores alternative forms of coherence through updated analyses of the composer's instrumental works Rusch's observations and comparative analyses address four significant areas of scholarly focus in Schubert studies including his approach to chromaticism his unique musical forms the relationship between his music and biography and the influence of Beethoven Drawing from a range of philosophical hermeneutic historical biographical theoretical and analytical sources Schubert's Instrumental Music and Poetics of Interpretation offers readers a unique and innovative foray into the poetics of contemporary analyses of Schubert's instrumental music and develops new ways to engage with his repertoire

19th Century Music, 1997 **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

Witness and Existence Philip E. Devenish, George L. Goodwin, 1989-06-05 For over thirty years Schubert Ogden has championed and exemplified a particular understanding of the task and content of Christian theology The task of theology is to examine the meaning and truth of Christian faith in terms of human experience All theological claims therefore are assessable by two criteria their appropriateness to the normative Christian witness and their credibility in terms of human existence The content of Christian theology may be accurately and succinctly stated in two words radical monotheism The point of all theological doctrines from christology to ethics is to reflect on the gift and demand of God's love It may be said then that Ogden's entire theological project consists in the attempt to show that radical monotheism which is the essential point of the Christian witness is also the inclusive end of human existence Witness and Existence pays tribute to Ogden by bringing together essays by eminent scholars in New Testament studies and philosophical theology two fields which directly reflect his methodological concerns and his substantive contributions The book honors Ogden precisely by engaging the fundamental issues which Ogden himself has taken so seriously The first group of essays presents careful analyses of issues basic to the early Christian witness the second group examines the credibility of the Christian claim about God in terms of human experience The editors' introductory essay provides the first comprehensive analysis yet to appear of Ogden's theology A complete bibliography of his published writings is included as an appendix

Unfoldings : Essays in Schenkerian Theory and Analysis Department of Music Queens College and Graduate School Carl Schachter Distinguished University Professor Emeritus, City University of New York, 1998-12-04 Carl Schachter is by common consent one of the three or four most important music theorists currently at work in North America He is the preeminent practitioner in the world of the Schenkerian approach to the music of the eighteenth and nineteenth centuries which focuses on the linear organization of music and now dominates discussions of the standard repertoire in university courses and in professional journals His articles have appeared in a variety of journals including some that are obscure or hard to obtain This volume gathers some of his finest essays including those on rhythm in tonal music Schenkerian theory

and text setting as well as a pair of analytical monographs on Bach's Fugue in B flat major from Volume 1 of the Well Tempered Clavier and Chopin's Fantasy Op 49

The Authority to Imagine Maria Piantanida, 2006 Textbook

Essays on Music and the Spoken Word and on Surveying the Field Suzanne M. Lodato, David Francis Urrows, 2005 The nine interdisciplinary essays in this volume were presented in 2003 in Berlin at the Fourth International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The nine articles in this volume cover two areas Surveying the Field and Music and the Spoken Word Topics include postmodernism philosophy German literary modernism opera film the Lied radio plays and verbal counterpoint They cover the works of such philosophers critics literary figures and composers as Argento Beckett Deleuze Guattari Feldman Glenn Gould Nietzsche Schubert Strauss Wagner and Wolfram Three films are discussed Casablanca The Fisher King and Thirty Two Short Films About Glenn Gould

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

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important

to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

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