

The Schubert Song Companion

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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

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 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

in franz schubert s music in performance david montgomery challenges many operative myths about the music of this great but often misunderstood viennese master chief among them is the lingering notion that schubert was poorly trained but still managed to turn out brilliant if often flawed scores modern adherents of this view believe that schubert could not notate his own musical wishes accurately and that he was principally a creature of intuition accordingly musicians might allow themselves wide intuitive leeway in the interpretation of his music another myth challenged by montgomery is that schubert was a conservative or perhaps even a chronological throwback opposing recent attempts to legitimize performer generated embellishment of schubert s music in the style of the eighteenth century he clarifies schubert s contributions to the radical intellectualism of nineteenth century romanticism the book offers six informative chapters ranging from aesthetics and acoustics to the specifics of tempo and expression plus an appendix of pertinent viennese pedagogical sources in addition to many years of musicological research montgomery brings long experience as a concertizing pianist and conductor to this engaging and controversial work

ringer sheds new perspectives on schubert s songs focusing on their incomparable dramatic power which often exceeds that of many a full fledged opera but schubert s stage was not to be the public theaters of the repressive metternich regime in vienna but the far less censorable theater of the mind schubert s theater of song would spring to life in intimate social gatherings of like minded friends wherever a singer and a fortepiano were available they rightfully belong to every music lover this is the first introductory guide for the general reader to appear in many years

this reference book comprises individual studies of all of schubert s solo dramatic and multi voice settings of goethe s poems lorraine byrne examines the myths that have evolved around these artists and explores schubert s reading and interpretation of goethe s texts

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 of song and specific aspects such as choice of key 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

orte für die klingende existenz von kunstliedern wurden innerhalb des von einschneidenden wandlungsprozessen bestimmten musiklebens des 19 jahrhunderts immer wieder neu geschaffen verbunden mit der fortwährenden diskussion einer als angemessen erachteten aufführungspraxis und der entsprechenden rezeptionshaltung auch auf schuberts liedkompositionen aus denen die musikgeschichtsschreibung später das gattungsaesthetische paradigm schubert lied herausdestillierte wirkten sich vielschichtige z t ideologisch gefarbte kulturelle formungsprozesse aus die martin gunther aus der perspektive kulturgeschichtlich ausgerichteter interpretationsforschung nachzeichnet und analysiert die beginnende

professionalisierung des liedvortrags um 1800 die liedpraxis der schubert zeit im kontext musikkultureller und gesellschaftlicher umbrüche die historiographische konstruktion des schubert liedes sowie die öffentliche inszenierung liedhafter innerlichkeit im späteren 19 jahrhundert werden zu einem panorama zusammengefügt das zeigt wie verklungene musikalische aufführungen zu einer musikgeschichtlichen kategorie werden können

v 1 the catalogue of music all s well that ends well love s labour s lost v 2 the catalogue of music macbeth the taming of the shrew v 3 the catalogue of music the tempest the two nobel kinsmen the sonnets v 4 indices v 5 bibliography

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Introduction

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