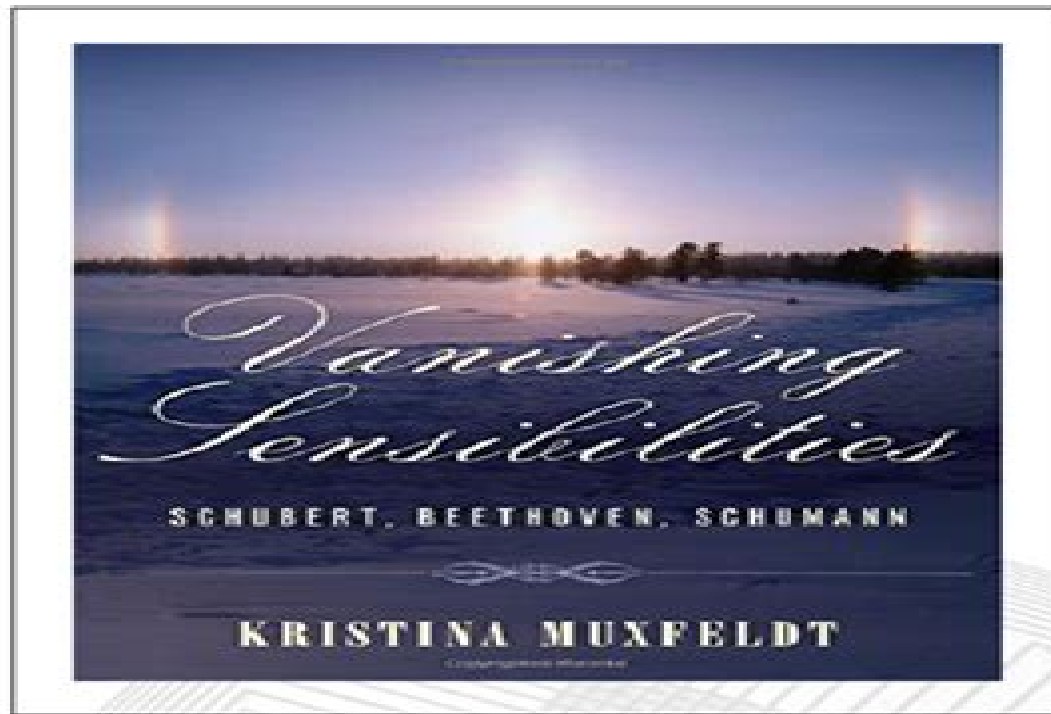


Vanishing Sensibilities Schubert Beethoven Schumann 1st Edition Kristina Muxfeldt



Vanishing Sensibilities Schubert Beethoven Schumann

Eric Frederick Jensen



Vanishing Sensibilities Schubert Beethoven Schumann:

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

Rethinking Schubert Lorraine Byrne Bodley, Julian Horton, 2016-08-05 *Rethinking Schubert* offers a conspectus of issues in Schubert scholarship a reappraisal of key debates and an exploration of new avenues of research It brings together twenty two essays by some of today's most important Schubert scholars which provide new insights into this composer his music his influence and his legacy

Robert Schumann's Leipzig Chamber Works Julie Hedges Brown, 2024 This book explores the multi movement Leipzig chamber works composed by Robert Schumann 1810-56 It adopts a two pronged approach On the one hand it shows how this repertory illuminates Schumann's response to certain past and contemporary composers to his own youthful experimental past and to various literary and cultural influences At the same time the book explores how different people have heard this music listeners in Schumann's own day and beyond in both Germanic and non Germanic regions and comprising the voices of critics performers audiences even figures in disciplines outside of music

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.

Late Style and its Discontents

Gordon McMullan, Sam Smiles, 2016-10-06. 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.

Beethoven Laura Tunbridge, 2020-07-16. WINNER of Presto Books Best Composer Biography. NINE WORKS OF BEETHOVEN: NINE WINDOWS INTO THE LIFE AND LEGACY OF A MUSICAL GENIUS. We are doubly blessed that Beethoven should have led such an extraordinary life. Laura has combined the two: the genius of his music and the richness of his experiences to shine a revealing light on our greatest composer. John Humphrys _____ Ludwig van Beethoven to some simply the greatest ever composer of Western classical music. Yet his life remains shrouded in myths. In *Beethoven*, Oxford professor Laura Tunbridge cuts through the noise. With each chapter focusing on a period of his life, a piece of music and a revealing theme, from family to friends, from heroism to liberty, she provides a rich insight into the man and the music. Revealing a wealth of never before seen material, this tour de force is a compelling, accessible portrayal of one of the world's most creative minds and it will transform how you listen for ever.

Tunbridge has come up with the seemingly impossible a new way of approaching Beethoven's life and music profoundly original and hugely readable John Suchet author *Beethoven The Man Revealed* This well researched and accessible book is a must read for all who seek to know more about the flesh and blood tangible Beethoven John Clubbe author of *Beethoven The Relentless Revolutionary* This book is really wonderful However many books on Beethoven you own find the space for one more This one Stephen Hough pianist composer writer In a year when everyone's looking for a new take on Beethoven Laura Tunbridge has found nine Fresh and engaging Norman Lebrecht author of *Genius and Anxiety* Remarkable she captures the essence of his genius and character I'll always want to keep it in easy reach Julia Boyd author of *Travellers in the third Reich* *The Gramophone* ,1925 **The Etude** ,1900 **Schumann on Music** Robert Schumann,2012-11-13 Includes 61 important critical pieces Schumann wrote for the *Neue Zeitschrift für Musik* 1834-1844 Perceptive evaluations of Beethoven Chopin Schubert other giants also Spohr Moscheles Field other minor masters Annotated *Musical America* ,1935 **Crossing Paths** John Daverio,2002-10-03 In *Crossing Paths* John Daverio explores the connections between art and life in the works of three giants of musical romanticism Drawing on contemporary critical theory and a wide variety of nineteenth century sources he considers topics including Schubert and Schumann's uncanny ability to evoke memory in music the supposed cryptographic practices of Schumann and Brahms and the allure of the Hungarian Gypsy style for Brahms and others in the Schumann circle The book offers a fresh perspective on the music of these composers including a comprehensive discussion of the 19th century practice of cryptography a debunking of the myth that Schumann and Brahms planted codes for Clara Schumann throughout their works and attention to the late works of Schumann not as evidence of the composer's descent into madness but as inspiration for his successors Daverio portrays the book's three key players as musical storytellers each in his own way simulating the structure of lived experience in works of art As an intimate study of three composers that combines cultural history and literary criticism with deep musicological understanding *Crossing Paths* is a rich exploration of memory the re-creation of artistic tradition and the value of artistic influence *From the Ruins of Enlightenment* Richard Kramer,2022-10-20 Richard Kramer follows the work of Beethoven and Schubert from 1815 through to the final months of their lives when each were increasingly absorbed in iconic projects that would soon enough inspire notions of late style Here is Vienna hosting a congress in 1815 that would redraw national boundaries and reconfigure the European community for a full century A snapshot captures two of its citizens each seemingly oblivious to this momentous political environment Franz Schubert not yet twenty years old and in the midst of his most prolific year some 140 songs four operas and much else and Ludwig van Beethoven struggling through a midlife crisis that would yield the song cycle *An die ferne Geliebte* two strikingly original cello sonatas and the two formidable sonatas for the Hammerklavier opp 101 and 106 In Richard Kramer's compelling reading each seemed to be composing against Beethoven against the Enlightenment Schubert against the looming presence of the older composer even as his own musical imagination

took full flight From the Ruins of Enlightenment begins in 1815 with the discovery of two unique projects Schubert's settings of the poems of Ludwig H lty in a fragmentary cycle and Beethoven's engagement with a half dozen poems by Johann Gottfried Herder From there Kramer unearths previously undetected resonances and associations illuminating the two composers in their lonely and singular journeys through the rich solitude of their music **Schubert's Beethoven Project** John M. Gingerich,2014-05-22 Why couldn't Schubert get his great C Major Symphony performed Why was he the first composer to consistently write four movements for his piano sonatas Since neither Schubert's nor Beethoven's piano sonatas were ever performed in public who did hear them Addressing these questions and many others John M Gingerich provides a new understanding of Schubert's career and his relationship to Beethoven Placing the genres of string quartet symphony and piano sonata within the cultural context of the 1820s the book examines how Schubert was building on Beethoven's legacy Gingerich brings new understandings of how Schubert tried to shape his career to bear on new hermeneutic readings of the works from 1824 to 1828 that share musical and extra musical pre occupations centering on the Death and the Maiden Quartet and the Cello Quintet as well as on analyses of the A minor Quartet the Octet and of the great C Major Symphony

Schumann Eric Frederick Jensen,2001-06-14 Robert Schumann one of the most beloved composers of the Romantic movement embodied the passion and imaginative spirit of his age Known for his musical and literary genius and his legendary romance with his wife Clara Schumann was also plagued with debilitating bouts of depression that led him to live his last days in a German mental asylum This important new biography recreates the dynamics of this man and his music with unprecedented range offering new insight into his final years and his lasting musical achievements Drawing on Schumann's recently published journals letters and new research author Eric Jensen renders a balanced portrait of the composer with both scholarly authority and engaging clarity Biographical chapters alternate with commentary on Schumann's piano choral symphonic and operatic works demonstrating how the circumstances of his life helped shape the music he wrote at various periods Chronicling the forbidden romance of Robert and Clara Jensen offers a nuanced look at the evolution of their relationship He also follows Schumann's creative musical criticism which championed the burgeoning careers of Chopin Liszt and Brahms and challenged the musical tastes of nineteenth century Europe Most importantly he presents new evidence that Schumann locked away in the asylum at Endenich had returned sufficiently to health to justify his removal from confinement a year before his death Like the innovations of his final compositions from 1845 1854 his sanity was overlooked and misunderstood by his contemporaries Jensen corrects the historical record illuminating the tragedy of Schumann's final days and refuting the common dismissal of his final works as the result of an unstable mind A significant addition to music literature Schumann is the first authoritative biography of the composer written for general readers as well as music students and historians **On Music and Musicians** Robert Schumann,2013-04-03 Edited by Konraad Wolff Translated by Paul Rosenfeld With twenty black and white illustrations Schumann's literary gifts and interests almost equaled his musical

ones From boyhood on he was drawn to literary expression and his writings on music belong to the best among the romantic literature of the 19th century The same fire poetry directness of expression the same inventiveness we love in his compositions also animated his prose This edition for the first time groups his articles and observations according to subject matter and individual composers It is complete as far as Schumann's writings on the great composers are concerned All his reviews of the works by the masters from Beethoven to Brahms are included some of them translated for the first time into English

Music and Desire Among the Austro-German Romantics Chris Walton, 2025 Investigates the composition and reception of works by key Romantics such as Beethoven Schubert Brahms Wagner and the Schumanns with attention to the role of sexual desire in the composers' lives and music Scholars have for several decades been devoting increasing attention to aspects of sexuality and desire in the music of the Austro-German Romantics Undertaking a close analysis of the sources the four chapters of this book show how our assumptions about what those composers desired are often in fact contingent on what we their commentators have wanted them to desire over the course of reception history Beethoven's *Fidelio* and Schubert's *Winterreise* tend to be regarded as a hymn to freedom on the one hand and an interior monologue of an alienated lover on the other though in neither case does such a view correspond to what the composer intended In contrast Richard Wagner dismissed his own opera *The Ban on Love* as a youthful indiscretion extolling the free love of the Young German movement but he was reinterpreting an early work to align it with his later aesthetic The final chapter examines the chronology of the friendship of Robert and Clara Schumann and Johannes Brahms in order to discern the likely truths about their triangular relationship before and after Robert Schumann's incarceration in a mental asylum By adhering to the sources and placing them in the social linguistic and geographical contexts of their time author Chris Walton grants all these protagonists a greater agency of desire than has hitherto been the case

Schumann Eric Frederick Jensen, 2004-12 Robert Schumann one of the most beloved composers of the Romantic movement embodied the passion and imaginative spirit of his age Known for his musical and literary genius and his legendary romance with his wife Clara Schumann was also plagued with debilitating bouts of depression that led him to live his last days in a German mental asylum This important new biography recreates the dynamics of this man and his music with unprecedented range offering new insight into his final years and his lasting musical achievements Drawing on Schumann's recently published journals letters and new research author Eric Jensen renders a balanced portrait of the composer with both scholarly authority and engaging clarity Biographical chapters alternate with commentary on Schumann

s piano choral symphonic and operatic works demonstrating how the circumstances of his life helped shape the music he wrote at various periods. Chronicling the forbidden romance of Robert and Clara Jensen offers a nuanced look at the evolution of their relationship. He also follows Schumann's creative musical criticism which championed the burgeoning careers of Chopin, Liszt and Brahms and challenged the musical tastes of nineteenth century Europe. Most importantly he presents new evidence that Schumann locked away in the asylum at Endenich had returned sufficiently to health to justify his removal from confinement a year before his death. Like the innovations of his final compositions from 1845-1854 his sanity was overlooked and misunderstood by his contemporaries. Jensen corrects the historical record illuminating the tragedy of Schumann's final days and refuting the common dismissal of his final works as the result of an unstable mind. A significant addition to music literature. Schumann is the first authoritative biography of the composer written for general readers as well as music students and historians.

The Life and Works of Robert Schumann August Reissmann, 1900 *Robert Schumann* John Daverio, 1997-04-10

Forced by a hand injury to abandon a career as a pianist Robert Schumann went on to become one of the world's great composers. Among many works his Spring Symphony 1841 Piano Concerto in A Minor 1841-1845 and the Third or Rhenish Symphony 1850 exemplify his infusion of classical forms with intense personal emotion. His musical influence continues today and has inspired many other famous composers in the century since his death. Indeed Brahms in a letter of January 1873 wrote "The remembrance of Schumann is sacred to me. I will always take this noble pure artist as my model." Now in *Robert Schumann: Herald of a New Poetic Age* John Daverio presents the first comprehensive study of the composer's life and works to appear in nearly a century. Long regarded as a quintessentially romantic figure Schumann also has been portrayed as a profoundly tragic one: a composer who began his career as a genius and ended it as a mere talent. Daverio takes issue with this Schumann myth arguing instead that the composer's entire creative life was guided by the desire to imbue music with the intellectual substance of literature. A close analysis of the interdependence among Schumann's activities as reader, diarist, critic and musician reveals the depth of his literary sensibility. Drawing on documents only recently brought to light the author also provides a fresh outlook on the relationship between Schumann's mental illness which brought on an extended sanitarium stay and eventual death in 1856 and his musical creativity. Schumann's character as man and artist thus emerges in all its complexity. The book concludes with an analysis of the late works and a postlude on Schumann's influence on successors from Brahms to Berg. This well researched study of Schumann interprets the composer's creative legacy in the context of his life and times combining nineteenth century cultural and intellectual history with a fascinating analysis of the works themselves.

Beethoven - Schubert - Mendelssohn Sir George Grove, 2013-07-09

Biographies of three of the greatest musical geniuses that have ever lived

Unveiling the Power of Verbal Art: An Psychological Sojourn through **Vanishing Sensibilities Schubert Beethoven Schumann**

In a world inundated with screens and the cacophony of quick interaction, the profound power and psychological resonance of verbal beauty frequently diminish in to obscurity, eclipsed by the constant barrage of sound and distractions. However, situated within the musical pages of **Vanishing Sensibilities Schubert Beethoven Schumann**, a charming work of fictional beauty that pulses with organic feelings, lies an memorable trip waiting to be embarked upon. Penned by way of a virtuoso wordsmith, this magical opus guides readers on a mental odyssey, softly revealing the latent possible and profound impact stuck within the intricate internet of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is key subjects, dissect their captivating writing design, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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