

# The Schubert Song Companion

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The Cambridge Companion to Schubert  
The Beethoven Song Companion  
The Cambridge Companion to Schubert's 'Winterreise'  
Schubert's Song Sets  
The Cambridge Companion to the Lied  
Schubert's Goethe Settings  
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"Enhancement of Poetic Contexts" in Schubert's Songs  
A Dictionary for the Modern Singer  
Schubert's Theater of Song  
The School Song Book  
Schubert's Goethe Settings  
Alphabetical Catalogue of Vocal Compositions  
The Themes of the German Lied from Mozart to Strauss  
The Art Song  
Youth's Companion  
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Marjorie W. Hirsch  
Michael Hall  
James Parsons  
Lorraine Byrne Bodley  
Marjorie Wing Hirsch  
Kazuko Hirabayashi  
Mockett  
Matthew Hoch  
Mark Ringer  
Osbourne McConathy  
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provides background information on the text and translation for all of Schubert's songs a bible for the serious Schubertian back

cover

this reference book provides an encyclopaedic guide to every song by schubert for solo voice and piano 600 in all including different versions unfinished songs and variants

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 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

organized in five parts this companion enhances understanding of schubert s winterreise by approaching it from multiple angles part i examines the political cultural and musical environments in which winterreise was created part ii focuses on the poet wilhelm müller his 24 poem cycle die winterreise and changes schubert made to it in fashioning his musical setting part iii illuminates winterreise by exploring its relation to contemporaneous understandings of psychology and science and early nineteenth century social and political conditions part iv focuses more directly on the song cycle exploring the listener s identification with the cycle s protagonist text music relations in individual songs schubert s compositional fingerprints aspects of continuity and discontinuity among the songs and the cycle s relation to german romanticism part v concentrates on winterreise in the nearly two centuries since its completion in 1827 including lyrical and dramatic performance traditions the cycle s influence

on later composers and its numerous artistic reworkings

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's 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.

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.

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.

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goethe s texts

systematically maps and classifies the major german lieder according to the themes of their text the author traces the extent to  
which each theme has evolved from german folk song or derives from elsewhere

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