

A detailed oil painting of Johann Wolfgang von Goethe, showing him from the chest up. He has grey, wavy hair and is looking slightly to his right with a thoughtful expression. He is wearing a dark grey or black coat over a white high-collared shirt. A decorative, patterned scarf or cravat is visible at his neck, adorned with a small red jewel. The background is dark and indistinct.

Goethe

Musical Poet

Musical Catalyst

EDITED BY
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Preface by Susan Youens



Goethe Musical Poet Musical Catalyst

Erinn Elizabeth Knyt



Goethe Musical Poet Musical Catalyst:

Goethe: Musical Poet, Musical Catalyst BYRNE,2022-02-28 Proceedings of international conference at NUI Maynooth on Goethe's contribution to music Goethe was interested in and acutely aware of the place of music in human experience generally and of its particular role in modern culture Moreover his own literary work especially the poetry and Faust inspired some of the major composers of the European tradition to produce some of their finest works Martin Swales Subject Music Studies Goethe Goethe, Musical Poet, Musical Catalyst Lorraine Byrne,2004 Proceedings of international conference at NUI Maynooth on Goethe's contribution to music Goethe was interested in and acutely aware of the place of music in human experience generally and of its particular role in modern culture Moreover his own literary work especially the poetry and Faust inspired some of the major composers of the European tradition to produce some of their finest works Martin Swales Subject Music Studies Goethe 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 **The Cambridge Companion to the Singer-Songwriter** Katherine Williams,Justin A. Williams,2016-02-25 Most often associated with modern artists such as Bob Dylan Elton John Don McLean Neil Diamond and Carole King the singer songwriter tradition in fact has a long and complex history dating back to the medieval troubadour and earlier This Companion explains the historical contexts musical analyses and theoretical frameworks of the singer songwriter tradition Divided into five parts the book explores the tradition in the context of issues including authenticity gender queer studies musical analysis and performance The contributors reveal how the tradition has been expressed around the world and throughout its history to the present day Essential reading for enthusiasts practitioners students and scholars this book features case studies of a wide range of both well and lesser known singer songwriters from Thomas d'Urfey through to Carole King and Kanye West **The Unknown Schubert** Lorraine Byrne Bodley,2017-07-05 Franz Schubert 1797-1828 is now rightly recognized as one of the greatest and most original composers of the nineteenth century His keen understanding of poetry and his uncanny ability to translate his profound understanding of human nature into remarkably balanced compositions marks him out from other contemporaries in the field of song Schubert was one of the first major composers to devote so much time to song and his awareness that this genre was not rated highly in the musical hierarchy

did not deter him throughout a short but resolute and hard working career from producing songs that invariably arrest attention and frequently strike a deeply poetic note Schubert did not emerge as a composer until after his death but during his short lifetime his genius flowered prolifically and diversely His reputation was first established among the aristocracy who took the art music of Vienna into their homes which became places of refuge from the musical mediocrity of popular performance More than any other composer Schubert steadily graced Viennese musical life with his songs piano music and chamber compositions Throughout his career he experimented constantly with technique and in his final years began experiments with form The resultant fascinating works were never performed in his lifetime and only in recent years have the nature of his experiments found scholarly favor In *The Unknown Schubert* contributors explore Schubert's radical modernity from a number of perspectives by examining both popular and neglected works Chapters by renowned scholars describe the historical context of his work its relation to the dominant artistic discourses of the early nineteenth century and Schubert's role in the paradigmatic shift to a new perception of song This valuable book seeks to bring Franz Schubert to life exploring his early years as a composer of opera his later years of ill health when he composed in the shadow of death and his efforts to reflect i

Goethe and Zelter: Musical Dialogues Lorraine Byrne Bodley, 2017-07-05 Goethe and Zelter spent a

staggering 33 years corresponding or in the case of each artist over two thirds of their lives Zelter's position as director of the Sing Akademie zu Berlin and Goethe's location in Weimar resulted in a wide ranging correspondence Goethe's letters offer a chronicle of his musical development from the time of his journey to Italy to the final months of his life Zelter's letters retrace his path as stonemason to Professor of Music in Berlin The 891 letters that passed between these artists provide an important musical record of the music performed in public concerts in Berlin and in the private and semi public soir of the Weimar court Their letters are those of men actively engaged in the musical developments of their time The legacy contains a wide spectrum of letters casual and thoughtfully composed spontaneous and written for publication rich with the details of Goethe's and Zelter's musical lives Through Zelter Goethe gained access to the professional music world he craved and became acquainted with the prodigious talent of Felix Mendelssohn A single letter from Zelter might bear a letter from Felix Mendelssohn to another recipient of the same family reflecting a certain community in the Mendelssohn household where letters were not considered private but shared with others in a circle of friends or family Goethe recognized the value of such correspondence he complains when his friend is slow to send letters in return for those written to him by the poet a complaint common in this written culture where letters provided news introductions literary and musical works This famous correspondence contains a medley of many issues in literature art and science but the main focus of this translation is the music dialogues of these artists

Liszt Recomposed Nicolás Puyané, 2024 Explores Liszt's compositional processes and methods of revision as the product of the composer's interactions with a large variety of social cultural personal and political forces Franz Liszt 1811-86 is mostly known for his virtuosic piano works but his compositional achievements in the genre of

song have so far been neglected Many of Liszt's Lieder exist in multiple versions sometimes radically altered and many with equal claims to authenticity This has sometimes been viewed as a barrier to performance and a hindrance to scholarly scrutiny Nicol's Puyan now redresses this imbalance and draws attention to this rich and varied corpus of works Liszt's songs contain a myriad of intertextual links not just with the songs of other composers but also with Liszt's own works in other genres and his own revisions By focusing on the multi-version songs the book uncovers how these intertextual relationships have evolved over time Introducing the concept of textual fluidity the book explores Liszt's compositional processes and methods of revision interpreting the work as being the product of the composer's interactions with a large variety of social cultural personal and political forces for instance the contemporaneous reception of Liszt's early Lieder or the change in Liszt's performing and compositional environments from his virtuoso to his Weimar years The book then offers close readings of selected songs including the Goethe and Schiller Lieder by applying the concept of textual fluidity Its findings will impact the way in which we see Urtext editions arguing instead for an online fluid text edition as an ideal resource with which to study Liszt's multi-version compositions

Seóirse Bodley Gareth Cox, 2010 Gareth Cox provides a compelling overview of the career and creative achievement of one of Ireland's foremost living composers Seoirse Bodley He documents the context from which Bodley's work has emerged over the course of the last sixty years and he discusses its most significant technical features This first full-length study of Bodley's life and work will appeal to a wide range of readers and musicians both specialist and amateur and most importantly it will encourage more performers to study play and record Bodley's music

Thinking in and about Music Zachary Bernstein, 2021 Thinking In and About Music offers a new look at Milton Babbitt's music one which brings to bear theories of gesture and embodiment rhetoric text setting and temporality in order to provide a multi-faceted look at one of the twentieth century's most fascinating musical minds

Composing for Voice Paul Barker, Maria Huesca, 2018-03-19 Composing for Voice Exploring Voice Language and Music Second Edition elucidates how language and music function together from the perspectives of composers singers and actors providing an understanding of the complex functions of the voice pedagogically musicologically and dramatically Composing for Voice examines the voice across a wide range of musical genres including pop jazz folk classical opera and the musical and explores the fusion of language and music that is unique to song This second edition is enlarged to attract a wider readership amongst all music and theatre professionals and educators whilst also engaging an international audience with the introduction of new co-author Maria Huesca New to the second edition A review of the history of singing An overview of the development of melisma A chapter to help performers understand each other as singers and actors often receive disparate educations Case studies and qualitative research around song lyric and meaning A discussion of the synthetic voice An introduction to the concept of embodied composition Interviews with composers and singers Summaries of various vocal styles A website with links to performances discussed as well as related workshops www.composingforvoice.com Composing for Voice Exploring Voice

Language and Music Second Edition articulates possibilities for the practical exploration of language music and voice by composers singers and actors

Franz Schubert Graham Johnson, 2014-12-16 This three volume boxed set is the definitive work on Franz Schubert's vocal music with piano A richly illustrated encyclopedia these substantial volumes contain more than seven hundred song commentaries with parallel text and translations by Richard Wigmore detailed annotations on the songs poetic sources and biographies of one hundred and twenty poets as well as general articles on accompaniment tonality transcriptions singers and more Written by Graham Johnson celebrated accompanist author and the first pianist ever to record all of Schubert's songs and part songs this sumptuous work is a must for performers scholars and all lovers of Schubert lieder

Music and the Irish Literary Imagination Harry White, 2008-11-13 Harry White examines the influence of music in the development of the Irish literary imagination from 1800 to the present day He identifies music as a preoccupation which originated in the poetry of Thomas Moore early in the nineteenth century He argues that this preoccupation decisively influenced Moore's attempt to translate the meaning of Irish music into verse and that it also informed Moore's considerable impact on the development of European musical romanticism as in the music of Berlioz and Schumann White then examines how this preoccupation was later recovered by W B Yeats whose poetry is imbued with music as a rival presence to language In its readings of Yeats Synge Shaw and Joyce the book argues that this striking musical awareness had a profound influence on the Irish literary imagination to the extent that poetry fiction and drama could function as correlatives of musical genres Although Yeats insisted on the synonymous condition of speech and song in his poetry Synge Shaw and Joyce explicitly identified opera in particular as a generic prototype for their own work Synge's formal musical training and early inclinations as a composer Shaw's perception of himself as the natural successor to Wagner and Joyce's no less striking absorption of a host of musical techniques in his fiction are advanced in this study as formative rather than incidental elements in the development of modern Irish writing *Music and the Irish Literary Imagination* also considers Beckett's emancipation from the oppressive condition of words in general and Joyce in particular through the agency of music and argues that the strong presence of Mendelssohn Chopin and Jan cek in the works of Brian Friel is correspondingly essential to Friel's dramatisation of Irish experience in the aftermath of Beckett The book closes with a reading of Seamus Heaney in which the poet's own preoccupation with the currency of established literary forms is enlisted to illuminate Heaney's abiding sense of poetry as music

Explorations in Music and Esotericism Marjorie Roth, Leonard George, 2023 Scholars explore from many fresh angles the interweavings of two of the richest strands of human culture music and esotericism with examples from the medieval period to the modern age Music and esotericism are two responses to the intuition that the world holds hidden order beauty and power Those who compose perform and listen to music have often noted that music can be a bridge between sensory and transcendent realms Such renowned writers as Boethius expanded the definition of music to encompass not only sounded music but also the harmonic fabric of human and

cosmic life Those who engage in pursuits called esoteric from ancient astrology magic and alchemy to recent and more novel forms of spirituality have also remarked on the relevance of music to their quests Esotericists have composed music in order to convey esoteric meaning performed music to create esoteric influences and listened to music to raise their esoteric awareness The academic study of esotericism is a young field and few researchers have probed the rich interface between the musical and esoteric domains In *Explorations in Music and Esotericism* scholars from numerous fields introduce the history of esotericism and current debates about its definition and extent The book's sixteen chapters present rich instances of connections between music and esotericism organized with reference to four aspects of esotericism as a form of thought as the keeping and revealing of secrets as an identity and as a signifier Edited by Marjorie Roth and Leonard George Contributors Elizabeth Abbate Malachai Komanoff Bandy Adam Bregman Charles E Brewer Benjamin Dobbs Anna Gawboy Pasquale Giaquinto Adam Knight Gilbert Joscelyn Godwin Virginia Christy Lamothe Andrew Owen Christopher Scheer Codee Ann Spinner Woodrow Steinken and Daphne Tan

Mendelssohn Perspectives Nicole Grimes, Angela Mace, 2016-04-22 If the invective of Nietzsche and Shaw is to be taken as an endorsement of the lasting quality of an artist then Felix Mendelssohn Bartholdy takes pride of place beside Tennyson and Brahms in the canon of great nineteenth century artists *Mendelssohn Perspectives* presents valuable new insights into Mendelssohn's music biography and reception Critically engaging a wide range of source materials the volume combines traditional musical analytical studies with those that draw on other humanistic disciplines to shed new light on the composer's life and on his contemporary and posthumous reputations Together these essays bring new historical and interpretive dimensions to Mendelssohn studies The volume offers essays on Mendelssohn's Jewishness his vast correspondence his music for the stage and his relationship with music of the past and future as well as the compositional process and handling of form in the music of both Mendelssohn and his sister the composer Fanny Hensel German literature and aesthetics gender and race philosophy and science and issues of historicism all come to bear on these new perspectives on Mendelssohn

Rethinking Schubert Lorraine Byrne Bodley, Julian Horton, 2016-08-05 In *Rethinking Schubert* today's leading Schubertians offer fresh perspectives on the composer's importance and our perennial fascination with him Subjecting recurring issues in historical biographical and analytical research to renewed scrutiny the twenty two chapters yield new insights into Schubert his music his influence and his legacy and broaden the interpretative context for the music of his final years With close attention to matters of style harmonic and formal analysis and text setting the essays gathered here explore a significant portion of the composer's extensive output across a range of genres The most readily explicable aspect of Schubert's appeal is undoubtedly our continuing engagement with the songs Schubert will always be the first port of call for scholars interested in the relationship between music and the poetic text and several essays in *Rethinking Schubert* offer welcome new inquiries into this subject Yet perhaps the most striking feature of modern scholarship is the new depth of thought that attaches to the instrumental

works This music's highly protracted dissemination has combined with a habitual critical hostility to produce a reception history that is hardly congenial to musical analysis Empowered by the new momentum behind theories of nineteenth century harmony and form and recently published source materials the sophisticated approaches to the instrumental music in Rethinking Schubert show decisively that it is no longer acceptable to posit Schubert's instrumental forms as flawed lyric alternatives to Beethoven What this volume provides then is not only a fresh portrait of one of the most loved composers of the nineteenth century but also a conspectus of current Schubertian research Whether perusing unknown repertoire or refreshing canonical works Rethinking Schubert reveals the extraordinary methodological variety that is now available to research painting a contemporary portrait of Schubert that is vibrant plural trans national and complex **Music Preferred** Lorraine Byrne Bodley, 2018-05-28 The contributions to this Festschrift honouring the distinguished Irish musicologist Harry White on his sixtieth birthday have wide repercussions and span a broad timeframe But for all its variety this volume is built around two axes on the one hand attention is focussed on the history of music and literature in Ireland and the British Isles and on the other topics of the German and Austrian musical past In both cases it reflects the particular interest of a scholar whose playful sometimes unconventional way of approaching his subject is so refreshing and time and again leads to innovative surprising insights It also reflects a scholar who for all the broadening of his perspectives that has taken place over the years has always adhered to the strands of his scholarly preoccupations that have become dear to him the music of the Austro Italian Baroque and Irish musical culture first and foremost An international cast of authors announces the sustaining influence of Harry White's wide ranging research Professor Dr Thomas Hochradner Chair of the Department of Musicology University of Music and Dramatic Arts Mozarteum Salzburg *The Lied at the Crossroads of Performance and Musicology* Benjamin Binder, Jennifer Ronyak, 2024-02-15 Making productive connections between musicology and Lied performance this ground breaking volume offers new routes of interpretative artistry and intellectual discovery

Ferruccio Busoni and the Ontology of the Musical Work Erinn Elizabeth Knyt, 2010 Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni's work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to *Werktreue* when originality of idea was prized above all else *A Hazardous Melody of Being*

Seoirse Bodley, 2008 Seoirse Bodley is one of the best known senior figures of contemporary music in Ireland. This book seeks to examine his engagement with the poetry of Michael O Siadhail and the making of these song cycles. It assesses the joint contribution to Irish art song and seeks to understand its roots in and departure from European tradition. This apograph is the first publication of Bodley's O Siadhail song cycles and is the first book to explore the composer's lyrical modernity from a number of perspectives. Lorriane Byrne Bodley's insightful introduction describes in detail the development and essence of Bodley's musical thinking, the European influences he absorbed which linger in these cycles and the importance of his work as a composer of Irish art song. Through a blend of close analysis of Bodley's songs and wide-ranging engagement with both poetry and music, this book sheds new light on Bodley's integral part in fashioning Irish art song. It analyses the way Bodley's song has been harnessed both to legitimate and to challenge national art song. And it identifies elements of Bodley's musical style which are shaped by European tradition. BOOK JACKET

Brahms's Elegies Nicole Grimes, 2019-01-24 A unique insight into the relationship between Brahms's music and his philosophical and literary context from a modernist perspective.

Goethe Musical Poet Musical Catalyst Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Goethe Musical Poet Musical Catalyst**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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