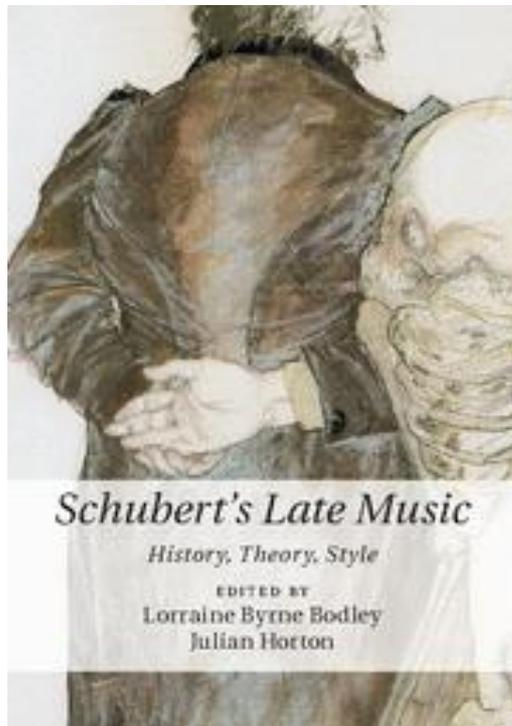


*Schubert's Late Music: History, Theory Style* (Cambridge: Cambridge University Press, April 2016) ed. Lorraine Byrne Bodley (Maynooth University) and Julian Horton (University of Durham), 472pp

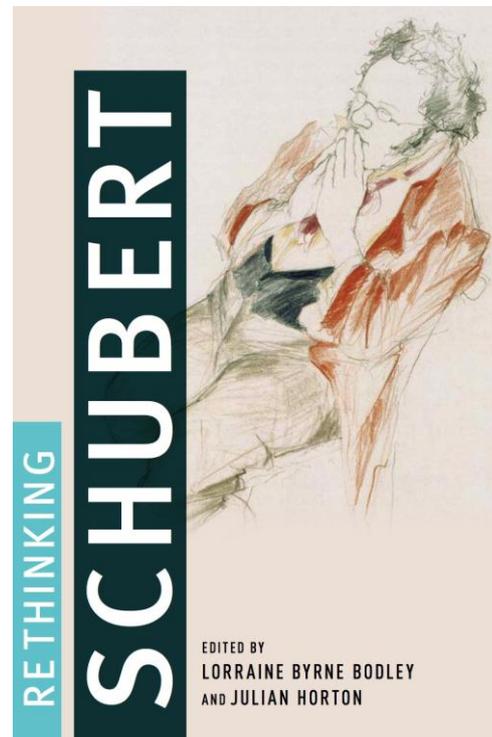


Schubert's late music has proved pivotal for the development of diverse fields of musical scholarship, from biography and music history to the theory of harmony. This collection addresses current issues in Schubert studies including compositional technique, the topical issue of 'late' style, tonal strategy 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.

Contributors include: Lorraine Byrne Bodley, John M. Gingerich, Scott Burnham, Anne M. Hyland, Harry White, Robert S. Hatten, Richard Kramer, Eric Wen, Marjorie Hirsch, Julian Horton, Glenn Stanley, Lauri Suurpää, Ryan McClelland, Xavier Hascher, Su-Yin Mak, Susan Youens, Blake Howe, Jürgen Thym, Benjamin M. Korstvedt, Laura Tunbridge

*Rethinking Schubert* (Oxford: Oxford University Press, July 2016) ed. Lorraine Byrne Bodley (Maynooth University) and Julian Horton (University of Durham), 528pp

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 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. 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.



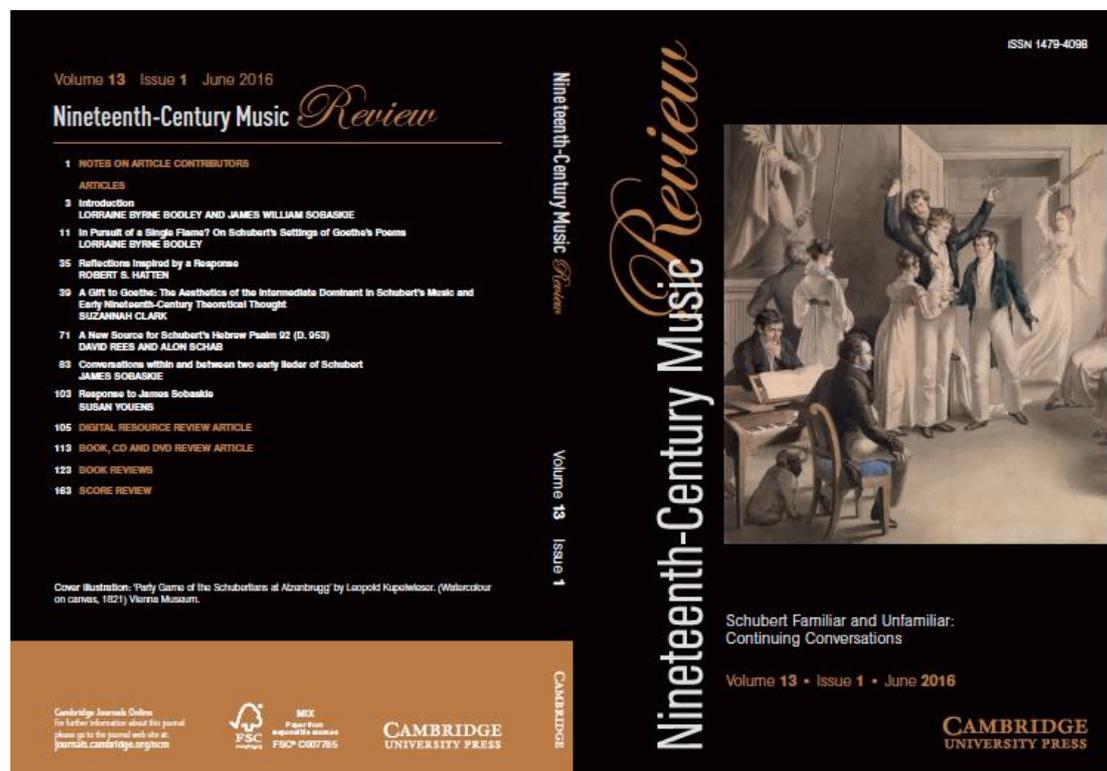
What this volume provides is not only a fresh portrait of one of the most loved composers of the nineteenth century but also a conspectus of current Schubertian research. Whether perusing unknown repertoire or refreshing canonical works, *Rethinking Schubert* reveals the extraordinary methodological variety that is now available to research, painting a contemporary portrait of Schubert that is vibrant, plural, trans-national, and complex.

“Deeply thoughtful and hugely challenging, insightful and inciteful, these essays throw brilliant prismatic light on Schubert’s indispensable oeuvre. They untangle the thorny paradox of an individual style that furnished the pivot for a crucial juncture in music history.” – Scott Messing, author of *Schubert in the European Imagination* and *Marching to the Canon: The Life of Schubert’s Marche militaire*

“This stirringly diverse collection of essays brings the recent surge of Schubert scholarship to its first full flood. With an international and intergenerational abundance of perspective, *Rethinking Schubert* encourages the sense that we are just now beginning to discern the impact and range of this miraculously multidimensional composer.” - Scott Burnham, Princeton University

“Inspired by the music of Schubert and the man himself, the contexts and riddling controversies promised in the title of this rich collection are engaged here in a range of brilliant rethinkings, from a brace of fresh theoretical constructs to the seasoned insights of time-honored Schubertians. A signal contribution among the busy competition.” Richard Kramer, Author of *Unfinished Music* and *Distant Cycles: Schubert and the Conceiving of Song*.

*Schubert: Familiar and Unfamiliar*, NCMR 13 (Cambridge: Cambridge University Press, May 2016) ed. Lorraine Byrne Bodley (Maynooth University) and James William Sobaskie (Mississippi State University)



The first *Nineteenth-Century Music Review* Schubert-themed issue, *Schubert Familiar and Unfamiliar: New Perspectives* Volume 5/2 (2008) contained principal articles by four leading Schubertian scholars and analysts – Robert Hatten, Susan Youens, Xavier Hascher and James Sobaskie – as well as a comprehensive review of the then-recently-released 40-CD set, Hyperion Records' Franz Schubert: The Complete Songs, combining critiques by James Parsons, Susan Wollenberg, Suzannah Clark, David Gramit, Susan Youens, Lorraine Byrne Bodley and Richard Kramer to profile Graham Johnson's prodigious contribution to Schubert song studies.

The current issue, a sequel to the first, carries a similar emphasis on song studies, theory and practice. *Schubert Familiar and Unfamiliar: Continuing Conversations* brings together six contributors from its predecessor, plus a multiplicity of new voices. The essays gathered under this title have in common a preoccupation with listening and responding: listening to the aesthetic, artistic and intellectual values of those who have written before us and responding to the music in new ways, our understanding enhanced by their discourse and experience. Collectively the chapters yield new insight into familiar and unfamiliar settings, Schubert's practice of text setting in his lieder and sacred music, the cultural and intellectual contexts in which he lived.

Contributors include: Lorraine Byrne Bodley, Robert S. Hatten, Suzanne Clark; David Rees and Alon Schab; James Sobaskie; Susan Youens. Review Articles by Heather Platt; Blake Howe; Julian Caskel; Anne M. Hyland; Clive McIlleland; Scott Messing; James William Sobaskie; Juergen Thym; Susan Wollenberg; Sally Pinkas.