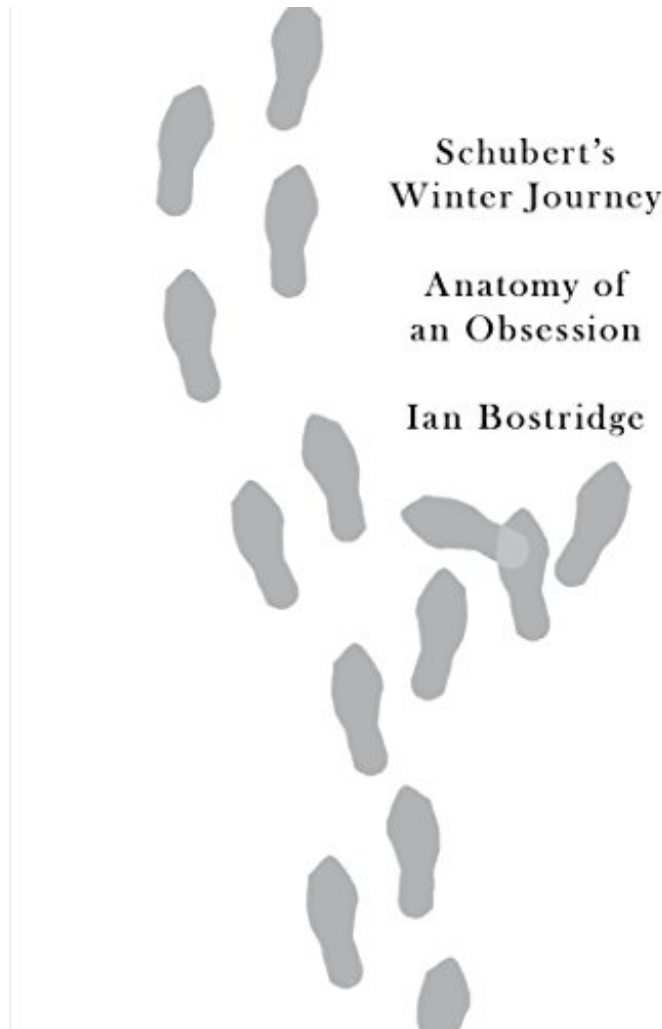


Schubert's Winter Journey: Anatomy of an Obsession

Von Ian Bostridge

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Von Ian Bostridge : Schubert's Winter Journey: Anatomy of an Obsession before purchasing it in order to gage whether or not it would be worth my time, and all praised Schubert's Winter Journey: Anatomy of an Obsession:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Eine sehr spannende Winterreise, erzählt von einem InsiderVon Leo LuferSchuberts Winter Journey-ANATOMY OF AN OBSESSION-London, 2015Der Untertitel ist so vieldeutig wie so manches andere in dem Buch. Wessen Besessenheit ist gemeint: die des Wandergesellen im Text von Wilhelm Mller? Die Besessenheit, die in den vertonten Versen sprbar wird? Die Besessenheit Mllers oder Schuberts? Die Besessenheit, mit der das Werk nun schon fast 200 Jahre lang vom Publikum aufgenommen wurde? Oder die Besessenheit des Autors Ian Bostridge, der schon im zarten Kindesalter von 12 Jahren mit Werken von Schubert und Mller bekannt gemacht wurde?Fr Ian Bostridge fing alles mit der Schnen Mllerin an. Warum aber widmet er dieses dritte Buch, das von diesem hervorragenden Opern- und Liedersnger

geschrieben wurde, in dem es ja offenbar um die Winterreise geht, trotzdem der schneen Millerin? Nun, das hängt wohl nicht nur mit der frühen Bekanntschaft mit der schneen Millerin zusammen, sondern auch und wahrscheinlich sogar vor allem damit, dass er mit Lucasta Miller verheiratet ist. Diese Art von Bedeutungs- und Beziehungsreichtum ist kennzeichnend für Bostridges Umgang mit seinem Thema. brigen verschwinden die letzten Buchstaben von Schuberts Namen und der zweite Teil des Titels Winter Journey in dem Schnee, der auf der Photographie des Umschlags Bume und Erde bedeckt. Dies ist schon ein früher Hinweis darauf, dass wir bei der Lektüre des Buches nicht nur auf den Text angewiesen sind, sondern mit bildlichen Elementen konfrontiert sein werden. Vielleicht sind die Dinge, die ich bisher erwähnt habe, ja nur Kleinigkeiten. Aber sie werfen ein bezeichnendes Licht auf die Art und Weise, wie wir mit einem doch sehr komplexen Gegenstand der Literatur- und Musikgeschichte vertraut gemacht werden: Mit souveräner, spielerischer Leichtigkeit. Es ist unmöglich, dem Buch in einer kurzen Besprechung inhaltlich gerecht zu werden. Nur soviel sei gesagt: Jedem der 24 Lieder der Winterreise ist ein Kapitel gewidmet. Und jedes Kapitel wählt einen anderen Zugang. Mal liegt der Schwerpunkt auf einer Interpretation des Textes, mal werden musikalische Besonderheiten analysiert; mal wird auf den politischen, den sozialen oder auch den epochentypischen Hintergrund eingegangen (Romantik, Restauration nach dem Wiener Kongress), mal greift der Autor einen Begriff heraus und fügt einen längeren Diskurs dazu ein (Einsamkeit, optische Täuschungen/Nebensonnen, Reisen mit der Post, etc.). Vieles wird durch zeitgenössische Bilder illustriert, anderes durch Skizzen und Grafiken veranschaulicht. Immer aber bleibt es spannend und atemberaubend. Der Leser lässt sich gern den Atem nehmen, wenn er auf solche unerwarteten Reisen in die Kulturgeschichte Europas mitgenommen wird. Ian Bostridge kennt sich in vielen Sachgebieten aus oder hat sich nicht nur kundig gemacht, sondern setzt das erworbene Wissen in ein Licht, das es jeder versteht. Das Buch spricht musiktheoretische Kenner und Kenner der Literaturgeschichte an, aber auch all die, die sich einfach nur dafür interessieren, oder auch für Malerei, physikalische Besonderheiten und Anekdotisches aus dem Schatzkästlein der europäischen Geschichte. Dietrich Müller-Dieskau war ein Bariton, Ian Bostridge ist ein Tenor. Die Lieder des Ersteren beeindruckten durch die gewaltige Stimme. An Bostridges Interpretation der Winterreise, die ich immer wieder während der Lektüre gehört habe, liederweise und im Ganzen, gefällt mir vor allem die immense Sensibilität, mit der kleinste Bedeutungspotentiale des Textes (und der Melodie) so ausgeleuchtet werden, dass man als Zuhörer den Eindruck erhält, sich selber mitten im Zentrum dieser Winterreise zu befinden. M.a.W.: Man taucht ab und ist ganz weg. Und wenn man dann wieder auftaucht, wenn der Ton der Stimme am Schluss im Boden zu versickern scheint und man des heimlichen Wunsches, der Hoffnung inne wird, selber auch so schnell einmal singen zu können, dann: Fall ich selber mit zu Boden, Wein auf meiner Hoffnung Grab. (16. Lied: Letzte Hoffnung) 2 von 10 Kunden fanden die folgende Rezension hilfreich. sehr schön Von Customer Das Kapitel über den Lindenbaum ist sehr spannend und sehr gut. Die Gedichte, die man sonst neben der Melodie kaum kennt, sind sehr gut in ihrem Zusammenhang erklärt

Kurzbeschreibung An exploration of the world's most famous and challenging song cycle, Schubert's Winter Journey (Winterreise), by a leading interpreter of the work, who teases out the themes literary, historical, psychological that weave through the twenty-four songs that make up this legendary masterpiece. Completed in the last months of the young Schubert's life, Winterreise has come to be considered the single greatest piece of music in the history of Lieder. Deceptively laconic these twenty-four short poems set to music for voice and piano are performed uninterrupted in little more than an hour it nonetheless has an emotional depth and power that no music of its kind has ever equaled. A young man, rejected by his beloved, leaves the house where he has been living and walks out into snow and darkness. As he wanders away from the village and into the empty countryside, he experiences a cascade of emotions loss, grief, anger, and acute loneliness, shot through with only fleeting moments of hope until the landscape he inhabits becomes one of alienation and despair. Originally intended to be sung to an intimate gathering, performances of Winterreise now pack the greatest concert halls around the world. Drawing equally on his vast experience performing this work (he has sung it more than one hundred times), on his musical knowledge, and on his training as a scholar, Bostridge teases out the enigmas and subtle meanings of each of the twenty-four lyrics to explore for us the world Schubert inhabited, his biography and psychological makeup, the historical and political pressures within which he became one of the world's greatest composers, and the continuing resonances and affinities that our ears still detect today, making Schubert's wanderer our mirror. **Pressestimmen** International Praise for Schubert's Winter Journey Enthralling. . . . With Schubert's Winter Journey: Anatomy of an Obsession, Ian Bostridge proves to be one of the most impressive writers among musical performers, as erudite and vivid as he is entertaining. . . . Ian Bostridge's book is brilliant and unique. After reading it, we may listen differently to this supreme work of art, one that, despite being tainted by death, makes life worth living. Alfred Brendel, The New York Times Exquisite. . . . The tenor and, it transpires, fine writer Ian Bostridge is a great guide to the mysterious winter-scape and supreme symbiosis of word and music, the marrying and tussling of piano and vocal lines, which Schubert took to hitherto unimaginable musical and emotional planes. Bostridge's engaging mélange of memoir, cultural history, close musical reading, glimpses of biography and wide-reaching examples of the ripple effect of Winterreise's influence on writers, composers, historians, and thinkers ever

since including Beckett, Benjamin Britten, Djuna Barnes, Paul Auster, Thomas Mann, and Slavoj iek makes a strong case for Winterreise being as deserving of a place in our common experience as the poetry of Shakespeare and Dante, the paintings of Van Gogh and Pablo Picasso, the novels of the Bront sisters or Marcel Proust. Rebecca K. Morrison, *The Independent (UK)*Tantalizing. . . . Bostridges language is often youthful and hip. . . . In this hyper-intensive book, the great surprise comes near the end, with his concise explanation of the inscrutable poem *Die Nebensonnen*. Its not to be spoiled here, but its Bostridges final triumph. . . Its easy to imagine stunned young acolytes carrying [Schuberts *Winter Journey*] around the way they used to carry around Goethes *Sorrows of Young Werther*. William R. Braun, *Opera News*"Ian Bostridge, one of Britains foremost tenors, has performed *Winterreise* more than 100 times. He knows every last nuance of the work and has given it a great deal of thought. His beautifully produced book offers many new insights that will inform the enjoyment of both old admirers and newcomers to the music. . . . Mr Bostridge is a good storyteller and keeps the reader in constant suspense. . . . Mr Bostridge has an acute understanding of the historical context of the time and how it may have influenced Schuberts reading of the poems." *The Economist*Illuminating. *The New Yorker*"Wouldn't it be great if we nonexpert folks could get experts to give us guided tours of great music in humane, rather than technical, terms? That is what we have in *Schubert's Winter Journey* by Ian Bostridge. He is a well-known tenor/writer, and Franz Schubert's *Winterreise*, or *Winter Journey* (composed 1827-1828) is among his favorite works. After you read this book, it might become one of yours, too." John Timpane, *The Philadelphia Inquirer*"Much of Bostridges exploration comes from a performers perspective: cogent explanations of the niceties of musical notation and interpretation, close readings of the text. . . . But the book also approaches from myriad scholarly and historical angles, vectors Bostridge who trained as a historian chooses with judicious flair. . . . Bostridges curiosity enriches the book and the music." Matthew Guerrieri, *The Boston Globe*"Schuberts *Winter Journey* is an unusual and compelling book: Omnivorous and digressive, it captures the enduring mystery of this seminal work in the lieder tradition. Readers who love *Winterreise* will find the book a rare treat, and those who do not yet know the piece have here a fine companion as they listen. . . . Mr. Bostridges mastery of the music and the text is evident throughout." Michael O'Donnell, *The Wall Street Journal*Elegant . . . both deepens and contextualizes this emotionally somber masterpiece, the ideal music for darkest February. Michael Dirda, *Washington Post* A magnificent study of one of the most influential and simultaneously mysterious musical works of the Romantic period. And theres no one better to crack it open than Bostridge, who knows its wormholes better than anyone. *The Daily Beast*Bostridge brings the knowledge of an expert but none of their jargon to this unexpected book that treats each song in this inscrutable cycle as an object in a cabinet of curiosities to be handled and enjoyed as well as theorised. Though it roams far, Schuberts *Winter Journey* never loses sight of the music that is its source. To finish the book is to come full circle; just as Schuberts narrator finds himself beginning his songs all over again, to the sinister accompaniment of the hurdy-gurdy man, so the reader finds himself drawn back to CD and concert hall to attempt this elusive and allusive winter journey one more time. Alexandra Coghlan, *The Spectator (UK)*Schuberts *Winter Journey* provides a fascinating insight not just into the song cycle and the mindset of its composer but also that of a leading interpreter. Hannah Nepil, *Financial Times (UK)*Winterreise, Bostridge argues, is a message in a bottle set afloat in the cultural ocean of 1828 and, with the confidence of a master oarsman, Bostridge sails these waters with awesome virtuosity. Neil Fisher, *The Times (UK)*Bostridge encourages us to experience the work as though we were eavesdropping on a performer's own dilemmas. . . . Like the cycle itself, the study is a heady, circling journey of cross-reference, association and allusion. Hilary Finch, *BBC Music Magazine (Music Books Choice)*In the book, he inhabits not only the work, but the man. And his most important achievement in writing it sends you scurrying back to the music. Dan Cairns, *Sunday Times (UK)*Bostridges highly enjoyable book provides a rewarding, intelligently written companion to the piece for those who know it well, as well as for those who are approaching it for the first time. . . . This wide-ranging book is a fine tribute to his devotion to Schuberts masterpiece. Nick Rennison, *Sunday Times (UK)*The songs are discussed in a series of insightful and gracefully written chapters, each drawing on a vast range of learning in cultural and social history, musicology and psychoanalysis. Ivan Hewett, *Daily Telegraph (UK)* An impressive success: a long-gestated, intensely enjoyable study. Rupert Christiansen, *Literary (UK)*A wonderful new book. Andrew Marr, *Radio 4*Where Bostridge excels is in taking the limpid, surface-simple texts and unpacking he vast amount of reference, allusion, context and ambiguity in them. . . . Bostridge leaves the reader (and listener) enchanted, and no amount of interpretation can outweigh hearing this work again with refreshed ears. Having long admired Bostridge as a singer, I now look forward to following his parallel career as an eloquent and enlightening writer on music. Stuart Kelly, *Scotsman*As one of our greatest exponents of German song, lieder, [Bostridge] brings to this book an insight which must elude most other scholars. . . . What makes his approach so especially appealing is his love of *Winterreise* and his openness to its possibilities. Alan Taylor, *The Herald (Glasgow)*Illuminating and comprehensive. . . rich, highly readable. KirkusBostridges illuminating reflections will guide readers as they listen again, or for the first time, to the nuances of Schuberts great work. Publishers Weekly Usually great singers cannot explain what they do. Ian Bostridge can. Whether or not you know Schuberts *Winter Journey*, the book is gripping because it explains, in probing, simple words, how doomed love is transformed into art. Richard Sennett *Kurzbeschreibung* An exploration of the worlds most famous and challenging song cycle, Schubert's *Winter Journey (Winterreise)*, by a leading interpreter

of the work, who teases out the themes literary, historical, psychological that weave through the twenty-four songs that make up this legendary masterpiece. Completed in the last months of the young Schubert's life, *Winterreise* has come to be considered the single greatest piece of music in the history of Lieder. Deceptively laconic these twenty-four short poems set to music for voice and piano are performed uninterrupted in little more than an hour it nonetheless has an emotional depth and power that no music of its kind has ever equaled. A young man, rejected by his beloved, leaves the house where he has been living and walks out into snow and darkness. As he wanders away from the village and into the empty countryside, he experiences a cascade of emotions loss, grief, anger, and acute loneliness, shot through with only fleeting moments of hope until the landscape he inhabits becomes one of alienation and despair. Originally intended to be sung to an intimate gathering, performances of *Winterreise* now pack the greatest concert halls around the world. Drawing equally on his vast experience performing this work (he has sung it more than one hundred times), on his musical knowledge, and on his training as a scholar, Bostridge teases out the enigmas and subtle meanings of each of the twenty-four lyrics to explore for us the world Schubert inhabited, his biography and psychological makeup, the historical and political pressures within which he became one of the world's greatest composers, and the continuing resonances and affinities that our ears still detect today, making Schubert's wanderer our mirror.