

DISTINGUISHED LECTURE IN MUSIC THEORY

“The *Lied* as Fragment: Text, Temporality, and Tonal Fragmentation”

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Thursday, February 28, 2019, 6:00 p.m.
Cook Recital Hall

Free and open to the public.



BIO

Deborah Stein teaches at the New England Conservatory and the Vancouver International Song Institute. She has published on text-music relations in the German *Lied*: *Hugo Wolf's Lieder and Extensions of Tonality and Poetry into Song: Performance and Analysis of Lieder*, co authored with pianist Robert Spillman. She also edited a book of essays targeted to students taking analytical courses: *Engaging Music: Essays in Music Analysis*. She has taught at the Mannes Institute for Chromaticism in 2006 and served as Vice President for SMT, 2009-11. Stein has lectured on aspects of *Lieder* in the US, Europe, and Sao Paulo, Brazil. Stein was the recipient of NEC's Louis and Adrienne Krasner Teaching Excellence Award in 2007 and teaches electives to undergraduate and graduate students on Schenkerian analysis, Performance and analysis of the German *Lied*, Extended tonality, and Ambiguity in tonal music.

ABSTRACT:

The concept of the German romantic fragment has been explored for many years. Following the innovation of the literary fragment, which emphasized irresolution and incompleteness, the musical fragment featured new concepts of form and tonality in order to express poetic yearning and frustrated desire. This study offers a theory of "tonal fragmentation" that explicates two tonal innovations: tonal pairing (a special type of double tonality) and implicit tonality (the suggestion of a key that is not fully realized). The *Lieder* of Schubert and Schumann illustrate a variety of tonal designs that depict poetry through tonal ambiguity, dualism, incompleteness and irresolution.

