

ABSTRACT

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EVALUATING THE APPLICATION OF “ROMANTIC FRAGMENTS” AS DESCRIBED BY CHARLES ROSEN IN THE FIRST MOVEMENT OF SCHUMANN’S FANTASY, OP. 17.

(xi + 49 pages; 39 images; 1 table)

Charles Rosen, a prominent American musicologist, expressed the term “romantic fragments” in his book *The Romantic Generation* to describe a “finished musical form with an incomplete content, balanced yet unstable.” (Rosen, p. 48). The term was used particularly in discussing Beethoven’s song cycle “*An die ferne Geliebte*,” describing seven specific elements: open and closed; words and music; the emancipation of musical language; experimental endings and cyclical forms; ruins and disorders; quotations and memories; and absence, the suppressed melody. Beethoven’s impact and legacy toward nineteenth-century musical idealism was so great that composers must have modeled their music after Beethoven, including Robert Schumann, who initially composed the *Fantasy in C major*, op. 17 in dedication to the monument of Beethoven and his music, resulting in some quotations and memories from Beethoven’s song cycle. Therefore, this research aims to evaluate how the concept of “romantic fragments” and its seven elements, as in Beethoven, is similarly applied to Schumann’s *Fantasy*, op. 17.

Keywords: Charles Rosen, Romantic Fragment, Schumann, Fantasy op. 17
References: 11 (1970-2012)