

L I F E   A N D   W O R K S

Franz

# Schubert

Written and narrated by

**Jeremy Siepmann**

with **Tom George** as Schubert



8.558135-38

## Preface

If music is ‘about’ anything, it’s about life. No other medium can so quickly or more comprehensively lay bare the very soul of those who make or compose it. Biographies confined to the limitations of text are therefore at a serious disadvantage when it comes to the lives of composers. Only by combining verbal language with the music itself can one hope to achieve a fully rounded portrait. In the present series, the words of composers and their contemporaries are brought to life by distinguished actors in a narrative liberally spiced with musical illustrations.

Unlike the standard audio portrait, the music is not used here simply for purposes of illustration within a basically narrative context. Thus we often hear very substantial chunks, and in several cases whole movements, which may be felt by some to ‘interrupt’ the story; but as its title implies the series is not just about the lives of the great composers, it is also an exploration of their *works*. Dismemberment of these for ‘theatrical’ effect would thus be almost sacrilegious! Likewise, the booklet is more than a complementary appendage and may be read independently, with no loss of interest or connection.

**Jeremy Siepmann**



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Portrait of Franz Schubert, watercolour, by Wilhelm August Rieder

*Franz*  
*Schubert*  
(1797-1828)

**Contents**

	Page
Track Lists	6
Cast	11
1 Historical Background: The Nineteenth Century	16
2 Schubert in His Time	26
3 The Major Works and Their Significance	41
4 A Graded Listening Plan	68
5 Recommended Reading	76
6 Personalities	82
7 A Calendar of Schubert's Life	98
8 Glossary	132

The full spoken text can be found on the CD-ROM part of the discs and at:  
[www.naxos.com/lifeandworks/schubert/spokentext](http://www.naxos.com/lifeandworks/schubert/spokentext)

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|----|---|----------------------|
| 1  | <b>Piano Quintet in A major (“Trout”), D. 667</b><br><b>(mvt 4: Theme with variations: Andantino)</b> | 8.550658             |
|    | Jenő Jandó / Kodály Quartet / István Tóth   |                      |
|    | Home and away: Schubert’s boyhood   | 8:34                 |
| 2  | <b>String Quartet No. 1 in mixed keys, D. 18 (mvt 1: Andante–Presto vivace)</b>                       | 4:06                 |
|    | Kodály Quartet  | 8.555921             |
| 3  | Homesickness and the death of his mother  | 3:53                 |
| 4  | <b>Piano Trio (in one movement) in B flat, D. 28</b>  | 2:03                 |
|    | Stuttgart Piano Trio  | 8.550131             |
| 5  | Growing circle of friends and a change of direction   | 5:11                 |
| 6  | <b>Symphony No. 1 in D, D. 82 (finale)</b>  | 2:40                 |
|    | Failoni Orchestra / Michael Halász  | 8.553093             |
| 7  | In school and out; the first flowering of genius  | 1:36                 |
| 8  | <b>Gretchen am Spinnrade, D. 118</b>  | 3:12                 |
|    | Tamara Takács, mezzo-soprano / Jenő Jandó, piano  | 8.550476             |
| 9  | First love, and the unwelcome realities of adulthood  | 4:25                 |
| 10 | <b>Erlikönig, D. 328</b>  | 4:16                 |
|    | Christine Schäfer, soprano / John Mark Ainsley, tenor / Michael George, bass<br>Graham Johnson, piano | Courtesy of Hyperion |
| 11 | Speed demon and diarist   |                      |
|    | <b>Mozart: String Quintet in G minor, K. 516 (mvt 4: Adagio–Allegro)</b>                              |                      |
|    | Éder Quartet / János Fehérvári, 2nd viola   | 8.553104             |
|    | Destiny: the advent of Schober and Vogl   | 13:36                |
| 12 | <b>Mass No. 5 in A flat, D. 678 (Gloria)</b>  | 4:05                 |

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|------|---|-----------------------|
|      | Czechoslovak Radio Choir / Czechoslovak Radio Symphony Orchestra / Válek Vladimír           | Courtesy of Supraphon |
| [13] | The child in the man: the testimony of friends  | 2:10                  |
| [14] | <b>Auf der Bruck, D. 853</b>  | 3:28                  |
|      | Hanno Müller-Brachmann, bass-baritone / Ulrich Eisenlohr, piano                             | 8.555780              |
| [15] | Curtain   | 0:07                  |
| [16] | Escape to Hungary   | 6:26                  |
| [17] | <b>Marche militaire No. 1 in D, D. 733</b>  | 2:17                  |
|      | Jenő Jandó, piano / Zsuzsa Kollár, piano  | 8.553441              |
| [18] | Mayrhofer, misanthropy and melancholy; his first instrumental masterpiece                   | 5:19                  |
| [19] | <b>String Quartet in C minor ('Quartettsatz'), D. 703</b>                                   | 7:10                  |
|      | Kodály Quartet  | 8.550590              |
| [20] | A belated adolescence, and the black-winged demon   | 8:16                  |
| [21] | <b>Der Strom, D. 565</b>  | 1:27                  |
|      | Markus Eiche, baritone / Jens Fuhr, piano   | 8.554799              |
| [22] | No happy music?   | 0:39                  |
| [23] | <b>Piano Quintet in A major ('Trout'), D. 667 (mvt 3: Scherzo: Presto)</b>                  | 1:33                  |
|      | Jenő Jandó / Kodály Quartet / István Tóth   | 8.550658              |
| [24] | Joys, sorrows and perspective   | 2:56                  |
| [25] | <b>Symphony No. 8 in B minor ('Unfinished'), D. 759</b><br><b>(mvt 1: Allegro moderato)</b> | 11:17                 |
|      | Slovak Philharmonic Orchestra / Michael Halász  | 8.550145              |
| [26] | Death, suffering, redemption and arrogance  | 9:05                  |
| [27] | <b>Piano Sonata in A major, D. 959 (mvt 2: Andantino)</b>                                   | 3:35                  |
|      | Jenő Jandó, piano   | 8.554470              |

28	Drama on and off the stage	4:15
29	<b>Fantasy in C ('Wanderer' Fantasy), D. 760</b> Jenő Jandó, piano	3:27 8.550846
30	Curtain	0:09
31	Romantic visions and inner turmoil	6:20
32	<b>Die Verschworenen, D. 787 (Duet: 'Sie ist's! Er ist's!')</b> Anke Hoffmann, soprano / Mechthild Georg, mezzo-soprano Das Neue Orchester / Christoph Spering	5:46 Opus III, courtesy of Naïve Classique
33	A dream and a terrible discovery	5:08
34	<b>String Quartet in D minor ('Death and the Maiden'), D. 810 (mvt 1: Allegro)</b> Kodály Quartet	4:53 8.550590
35	Syphilis, Schober, dissipation and sublimation	14:26
36	<b>Die schöne Müllerin, D. 795 (Halt!, No. 3)</b> Christian Elsner, tenor / Ulrich Eisenlohr, piano	1:39 8.554664
37	The Schubert circle	10:05
38	<b>Incidental music to 'Rosamunde', D. 797 (Ballet music No. 2)</b> Slovak Philharmonic Orchestra / Michael Halász	2:51 8.550145
39	'The most unhappy and miserable creature on earth'	2:08
40	<b>Octet in F, D. 803 (mvt 4: Andante with variations – variation 2)</b> Schubert Ensemble, Budapest	1:10 8.550389
41	The 'life' in the 'music'	0:58
42	<b>String Quartet in A minor, D. 804 (mvt 1: Allegro ma non troppo)</b> Kodály Quartet	4:34 8.550591

43	In and out of pain; a lovelorn and melancholy Hungarian summer	3:24
44	<b>Fantasy in F minor for piano duet, D. 940</b> Duo Crommelynck (Patrick Crommelynck / Taeko Crommelynck)	4:07 Courtesy of Claves Records
45	Musical Vienna in decline	3:40
46	<b>Impromptu in F minor, D. 935 No. 4</b> Jenő Jandó, piano	2:07 8.550260
47	Curtain	0:07
48	New serenity – and a misanthropic tirade	6:46
49	<b>Winterreise, D. 911 (Rückblick, No. 8)</b> Roman Trekel, baritone / Ulrich Eisenlohr, piano	0:44 8.554471
50	Schubert and Beethoven	8:13
51	<b>Piano Sonata in C minor, D. 958 (mvt 1: Molto moderato)</b> Jenő Jandó, piano	3:30 8.550475
52	‘Grand symphony’ achieved	2:17
53	<b>Symphony No. 9 in C (‘Great’), D. 944 (mvt 4: Finale: Allegro vivace)</b> Failoni Orchestra / Michael Halász	4:06 8.553096
54	The first tragic composer	2:55
55	<b>Winterreise, D. 911 (Erstarrung, No. 4)</b> Roman Trekel, baritone / Ulrich Eisenlohr, piano	2:44 8.554471
56	Schubert’s only concert	2:38
57	<b>Piano Trio in E flat, D. 929 (mvt 1: Allegro)</b> Stuttgart Piano Trio	3:34 8.550132



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|----|--|------------------|
| 58 | Schubert and Paganini  | 4:02             |
| 59 | <b>String Quintet in C, D. 956 (mvt 4: Allegretto)</b><br>Ensemble Villa Musica                | 9:39<br>8.550388 |
| 60 | Decline and death  | 8:25             |
| 61 | <b>Octet in F, D. 803 (mvt 3: Scherzo: Allegro vivace–Trio)</b><br>Schubert Ensemble, Budapest | 6:11<br>8.550389 |

**TT 65:53**

## Cast

**Tom George** Schubert, Karl Beethoven

**Peter Yapp** Franz Theodor Schubert, Spaun, Grillparzer

**Stephen Critchlow** Eckel, Announcer 1, Vogl, Ferstl, Huber, Ferdinand Schubert,  
Schönstein, Hiller, Critic 2

**Sean Barrett** Schober, Sonnleithner, Mayrhofer, Andlau, Critic 1, Announcer 2,  
Josef Hüttenbrenner

**Jonathan Keeble** Holzer, Holzapfel, Kenner, Chézy, Schwind, Schindler,  
Announcer 3, Anton von Spaun, Rosenbaum

**Charlie Simpson** Ignaz Schubert, Ruzicka, Anselm Hüttenbrenner,  
Bauernfeld, Ottenwalt, Traweger

**Jeremy Siepmann** Narrator

**Tom George** trained at ALRA, winning the PMA Bursary and the Laurence Olivier Bursary in his second year. He was also a winner of the Carleton Hobbs competition which awarded him a contract with the BBC Radio Department with whom he continues to work frequently. Notable credits include *Absolute Power* with Stephen Fry and John Bird, *Titanic Enquiry*, *The Mill on the Floss* and *Remains of the Day* with Ian McDiarmid. Screen credits include *Band of Brothers* directed by Tom Hanks and *Buffalo Soldier* directed by Gregory Jordan.



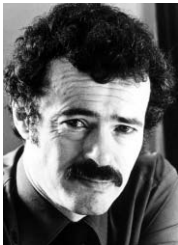
**Peter Yapp** has appeared in plays and theatres across Britain and in the West End including *Rosencrantz and Guildenstern are Dead* at the Piccadilly and *The Black Prince* at the Aldwych, and spent a year with the BBC Radio Drama Company. His television credits include *House of Elliot*, *Martin Chuzzlewit* and *Poirot*.



**Stephen Critchlow** trained at Newark Art College and Mountview Theatre School. Theatre work includes *A Christmas Carol*, *When We Are Married* and *The Relapse*, all at Birmingham Rep. He then toured for four years as Aguecheek in *Twelfth Night*, Macduff in *Macbeth*, Jacques in *As You Like It*, and Fortinbras in *Hamlet*, which was directed by Sir Peter Hall and transferred to the Gielgud Theatre. Television work includes *Cider with Rosie*, *Little Lord Fauntleroy*, *The Prince and the Pauper*, three series of *Trial and Retribution*, *The Vice*, *Monarch of the Glen*, *Heartbeat* and *Dalziel and Pasco*. He has been in over 100 radio drama productions and has appeared in the films *Fog Bound*, *The Calcium Kid*, *Churchill* and *The Hollywood Years*.



**Sean Barrett** started acting as a boy on BBC children's television, in the days before colour when it went out live, and grew up through *Z Cars*, *Armchair Theatre*, *Minder* and *Father Ted*. His theatre credits include *Peter Pan* at the old Scala Theatre, appearing in the first Ludlow Festival, Regent's Park Open Air Theatre, and in the West End with Noël Coward in his *Suite in 3 Keys*. Films include *War & Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company and performs frequently on radio and as a reader of audiobooks.



After training at the Central School of Speech and Drama, **Jonathan Keeble** appeared at many leading repertory theatres including Coventry, Liverpool and a season at Manchester's Royal Exchange. Now an established voice actor, he has narrated several books and performed over 150 radio plays for the BBC. Favourites include: *Bomber*, *Dr Who*, *Wuthering Heights*, *Mutiny on the Bounty*, *The Barchester Chronicles* and *The Casebook of Sherlock Holmes*. He also performs The Devil in Stravinsky's *The Soldier's Tales* on Naxos.



**Charles Simpson** won the Carleton Hobbs Radio Award in 1989 and the Best New Actor in Radio award at the Radio Times Comedy and Drama Awards in 1992. His television credits include *The Bill*, *Kavanagh QC* and *Soldier Soldier*. His theatre work includes *Romeo and Juliet* and *The Tempest* for the English Shakespeare Company and *The Blue Angel* at the Gielgud Theatre. He also reads the part of Freddie Eynsford Hill in *Pygmalion* for Naxos AudioBooks.



Though long resident in England, **Jeremy Siepmann** was born and formally educated in the USA. Having completed his studies at the Mannes College of Music in New York, he moved to London at the suggestion of Sir Malcolm Sargent in 1964. After several years as a freelance lecturer he was invited to join the staff of London University. For most of the last twenty years he has confined his teaching activity to the piano, his pupils including pianists of worldwide repute.



As a writer he has contributed articles, reviews and interviews to numerous journals and reference works (including *New Statesman*, *The Musical Times*, *Gramophone*, *BBC Music Magazine* and *The New Grove Dictionary of Music and Musicians*), some of them being reprinted in book form (Oxford University Press, Robson Books). His books include a widely acclaimed biography of Chopin (*The Reluctant Romantic*, Gollancz/Northeastern University Press, 1995), two volumes on the history and literature of the piano, and a biography of Brahms (Everyman/EMI, 1997). In December 1997 he was appointed editor of *Piano* magazine.

His career as a broadcaster began in New York in 1963 with an East Coast radio series on the life and work of Mozart, described by Alistair Cooke as ‘the best music program on American radio’. On the strength of this, improbably, he was hired by the BBC as a humorist, in which capacity he furnished weekly satirical items on various aspects of American life.

After a long break he returned to broadcasting in 1977 and has by now devised, written and presented more than 1,000 programmes, including the international award-winning series *The Elements of Music*. In 1988 he was appointed Head of Music at the BBC World Service, broadcasting to an estimated audience of 135 million. He left the Corporation in the spring of 1992 to form his own independent production company.

# 1 Historical Background: The Nineteenth Century

## **Overview of the Nineteenth Century**

The nineteenth century, especially in Europe and North America, was an era of unprecedented change, peppered, inevitably, with wars and revolutions of almost every kind and at every level of society. The continuing advance of the Industrial Revolution, while far from abolishing poverty, brought new wealth to an ever-expanding middle class. Factories proliferated throughout Europe, soon exceeding the supply of indigenous raw materials and thereby intensifying the impulse towards colonisation. The British Empire increased its dominions dramatically, Africa was carved up by Britain and other European colonists, and, despite increasing unease, the slave trade continued, though its days were numbered. It was outlawed throughout the British Empire in 1807, but it was not until 1870 that the last slave was shipped to the Americas. Alarmed by European expansionism, China and Japan attempted to shut out the West altogether. But empire-building went on apace within Europe itself, never more dramatically than during the Napoleonic Wars (1799–1815), which had the incidental effect of igniting in countries from Italy to Russia a fervent nationalism that was to flourish throughout the century. In 1848, revolutions broke out all over Europe,

and Marx and Engels published their epoch-making *Communist Manifesto*. Revolutions in Latin America resulted in a spate of new countries whose territorial disputes led to wars with each other. Of more lasting significance, in world terms, were the Crimean War (1853–6), in which Russia, Turkey, France, Austria, Piedmont and Sardinia scrambled for territory as the Ottoman empire began to collapse; the American Civil War (1861–5), which brought slavery to an end in the USA; the Austro-Prussian War (1866), which followed Bismarck's dissolution of the German Confederation and led to the creation of the modern German state and the Austro-Hungarian Empire; the series of conflicts that led to the establishment of modern Italy in 1871; the Franco-Prussian War over European leadership (1870–71); and the Russo-Turkish War for control of the Balkans in 1877. In 1837 Queen Victoria began her sixty-three-year reign in Britain, presiding over the most widely spread empire ever known, encompassing more than a quarter of the world's lands and people, while seeing the monarchy itself steadily reduced to a mere symbol as increasing numbers became educated and acquired the right to vote.

By the time of Victoria's death in 1901, the world had changed more dramatically than in any previous century: absolute monarchies had become the rare exception rather than the rule; workers in many countries had achieved conditions and rights beyond the dreams of their grandparents; literacy rates had quadrupled; trades unions were established and recognised in Germany, Britain and France; the Civil Rights Act had made citizens of all American blacks; socialist parties had been formed and recognised in many countries; child labour had been largely eradicated; women's rights had become a front-line issue; and more than twenty-eight million people had cut their links with Europe and emigrated to America, contributing to the emergence of the



USA as one of the world's greatest industrial and political powers.

**Science and Technology.** As in the previous century, human knowledge had expanded to an unprecedented degree. When Joseph Lalande published his catalogue of 47,390 stars in 1801, he heralded a century of astronomical discovery both literal and figurative, not least on the medical front. The single greatest advance in medicine was undoubtedly the discovery by Pasteur and Koch that bacteria and viruses lead to infection, resulting in mass immunisations against more than twenty diseases, including such rapacious killers as smallpox, tuberculosis and cholera (the last having claimed more than 16,000 people in London alone in 1849). Other landmarks include the discovery of quinine as a cure for malaria; the introduction in 1847 of ether as an anaesthetic, which with increased use of antiseptics resulted in unprecedented advances in surgery; and the invention of the X-ray in 1895, which revolutionised the diagnosis of illnesses and injuries, thereby saving and prolonging millions of lives.

Also belonging to the nineteenth century are the invention of steel; the birth and development of railways, both above and below ground, with incalculable effects on almost every branch of civilisation (and warfare); the discovery and widespread dissemination of electricity as a major power source; the advent of the telephone, the bicycle, the washing machine and the typewriter; the gramophone and the transmission of radio waves; and the oil drill. Indeed, towards the end of the century, electricity and oil were challenging the supremacy of coal and steam as the principal power sources of machines, leading to the internal combustion engine (hence also the motor car and the manufacture of plastics and artificial rubber).

**Arms** played a key part in most economies. By the middle of the century, the Krupp

works at Essen, in Germany, had become the world's leading arms manufacturers, producing the first all-steel gun as early as 1850. In 1853 Samuel Colt, inventor of the single-barrelled pistol, revolutionised the small-arms business in the USA, working also on submarine mines and telegraphy; Richard Gatling, a trained physician, contributed to death and destruction in the American Civil War with his monstrous ten-barrelled gun, a precursor of the Maxim machine gun of 1882, firing 1,200 shots a minute.

**Agriculture**, easily sidelined by the achievements of the Industrial Revolution, experienced revolutions of its own, with breeding experiments leading to ever bigger crops and fatter animals. Cyrus McCormick invented his reaping machine in America in 1831, heralding a new age of mechanised harvesting. Justus von Liebig's *Chemistry in its Application to Agriculture* inaugurated the age of scientific farming and the use of artificial fertilisers in 1855. Agricultural colleges began to proliferate around the middle of the century, and by the last quarter of the century refrigerated ships began plying the Atlantic, leading to worldwide food markets, long before the establishment of domestic refrigerators.

**Trade.** In the 1840s Britain's adoption of a free trade policy (no customs duties) helped to establish London as the centre of world trade, with the pound sterling as the dominant currency. By the 1870s many other countries introduced import levies as a means of protecting their own industries from economic imperialism. Regular steamship services were established between California and the Far East, and gun-running became a worldwide industry. On the domestic front, the invention of tinned foods and the advent of department stores in the second half of the century transformed

the daily lives of countless housewives and domestics.

**Ideas.** As may be expected in a time of such ferment, the century was rich in philosophers. The high ground was held by the Germans, much as the French had held it in the previous century. The great names are Hegel (1770–1831), Schopenhauer (1788–1860) and Nietzsche (1844–1900), all of whom were much concerned with music in one way or another. Nor should one forget the Danish Søren Kierkegaard (1813–1855). Hegel argued that consciousness and the world of external objects were inseparable aspects of a single whole, and that truth is discoverable only through a dialectic process of contradiction and resolution – a thoroughly rationalist idea with clear parallels in the concept of sonata form. Schopenhauer took a more pessimistic view, one more in keeping with the preoccupations of the Romantics, in which the irrational will is seen as the governing principle of our perception, dominated by an endless cycle of desire and frustration, from which the only escape is aesthetic contemplation. His thinking had a powerful effect on both Wagner and Nietzsche, who rejected established concepts of Christian morality. Nietzsche proclaimed that ‘God is dead’ and postulated the ideal of the *Übermensch* or ‘Superman’, who would impose his self-created will on the weak and the worthless – a view fully in keeping with the gargantuan nature of the Romantic ego, with its roots in the controlling powers of the industrial revolution and the spate of scientific discoveries which granted man an ever greater mastery of his environment.

Kierkegaard, the founder of existential philosophy, was fundamentally out of step with these ideas, taking what was in many ways a specifically Christian stance and arguing that no amount of rational thought could explain the uniqueness of individual experience or account for the existence of God, which could be understood only

through a leap of faith. But his suggestion that not only God but exceptional individuals stood outside the laws of morality did not endear him to the established church.

The man who did more than anyone else, however, to undermine the basic tenets not only of Christianity but of all creationist religions was neither a philosopher nor a theologian, but a scientist. Charles Darwin's theories of evolution, first set out in 1859 in *On the Origin of Species by Means of Natural Selection*, have never lost their explosive power. Less revolutionary, but also explosive, were the ideas of Sigmund Freud (1865–1939), widely known as the father of psychoanalysis. Although his greatest influence and fame belong to the twentieth century, the essence of his approach was defined in the nineteenth, when he first developed his theories of the unconscious and infantile sexuality. His basically anti-religious stance, treated in his book *The Future of an Illusion*, was a distinctly nineteenth-century product. Another far-reaching idea in nineteenth-century non-philosophical thought (non-philosophical in the strictly academic sense) arose from an increasingly widespread concern with natural justice. The Quakers were the first European community formally to espouse the notion of sexual equality, but it was such pioneering individuals as Mary Wollstonecraft, Emmeline Pankhurst and Susan B. Anthony who really put the issue of women's rights on the political agenda.

**The Arts.** In the realm of literature it was the century of the novel, in which such writers as Dickens, Zola, Hugo, Tolstoy and Dostoevsky managed both to absorb and entertain, and to lay bare the realities of life for the mass of society who suffered rather than benefited from the effects of the Industrial Revolution. Others, like Thackeray, Austen, Stendahl, George Eliot and Flaubert, dealt in various ways with the lives,

fantasies and pretensions of the upwardly mobile middle class. Timeless issues of love, death, disappointment and adventure were memorably explored by Sir Walter Scott, the fantastical E.T.A. Hoffmann, the three Brontë sisters, Joseph Conrad, Mark Twain, Thomas Hardy and Robert Louis Stevenson. Hoffmann, Conrad, Chekhov, Andersen and Maupassant proved themselves masters of the short story, and Wilkie Collins introduced a new genre: the detective novel. Meanwhile, dramatists like Ibsen, Strindberg, Chekhov and Shaw brought a new realism to the theatre. It was also the century of the great Romantic poets: Goethe, Wordsworth, Heine, Byron, Keats, Shelley, Coleridge and Pushkin. Of these, Goethe, Byron, Heine and Pushkin had the greatest impact on composers, prominent amongst them Schubert, Schumann, Liszt, Berlioz and Tchaikovsky. Later poets of importance include Baudelaire, Verlaine, Tennyson and Gerard Manley Hopkins.

In the world of painting and sculpture, the greatest figures in the earlier part of the century included: Goya; Constable, who heralded a new wave of landscape painters; Ingres, a natural classicist born into a century of Romanticism, who had much in common with Chopin, though not friendship; the arch-Romantics Géricault and Delacroix, whose obsession with the distant past arose from a characteristically Romantic distaste for the present; and the staggeringly original J.M.W. Turner, whose work foreshadowed the development of the French Impressionist school in the latter half of the century. The Impressionists Monet, Degas, Manet, Renoir, all of whom strove to represent nature and to capture the changing effects of light and movement, mixing their colours on the canvas rather than on the palette, were succeeded by the so-called post-Impressionists (Cézanne, Van Gogh, Gauguin and Seurat), who subscribed to no particular school or technique but sought a more objective, less

spontaneous and evanescent style than the Impressionists. Among sculptors, Auguste Rodin (1840–1917) stood in a class of his own – a Romantic, a realist, and a master of his craft with few rivals. (The largest sculpture in the world, however, was the Statue of Liberty, presented by France to the United States in 1884.)

At the end of the century came a new family of styles known as Art Nouveau, of which Aubrey Beardsley, Toulouse-Lautrec and Gustav Klimt were prominent though very different exponents. Equally influential in the realm of architecture, it largely rejected traditional Western notions of symmetry, drawing much of its inspiration from the prints and buildings of Japan and reflecting a widespread hunger among Western artists for a fundamental regeneration of the creative impulse. This ranged from the highly decorative to the boldly simple.

In the realm of dance, ballet underwent some important transformations, including the introduction of tights, calf-length white dresses, and toe-shoes. The technique of the female dancers was developed at the expense of the male, who were reduced to largely supporting roles. In the modern repertoire, the most typical examples of Romantic ballet at its best are *La Sylphide* (1832) and *Giselle* (1841).

**Architecture.** Nineteenth-century architecture in Europe and America reflected both the Romantic obsession with the past and the industrialists' concerns with practicality and economy. Public buildings tended for most of the century toward an ever more massive grandiosity, drawing on a wide variety of styles ranging from the distant to the recent past, often within a single building. A famous example, from 1835, are the neo-Gothic Houses of Parliament in London. Housing for the working class, however, bore many of the hallmarks of present-day factory-farming, consisting in the main of

terraced brick houses – small, crowded, lacking in the facilities that today we take for granted, and of a soul-numbing sameness. With the advent of steel, property developers discovered that a high density of housing, office and work space could be achieved by building upwards instead of outwards, thereby economising on land and cost to themselves. Thus the skyscraper began its dominance of the urban landscape. The most famous of all, however, the Eiffel Tower in Paris (built for the great Paris Exhibition of 1889), had no practical function whatever, beyond being a tourist attraction and a demonstration of modern building technology.

**Music.** Never has an art known greater changes in so relatively short a time than music in the nineteenth century. When the century began, Beethoven was only thirty, Schubert only three. Haydn (sixty-eight) was still at the height of his powers. When the century ended, Debussy's revolutionary *Prélude à l'après-midi d'un Faune*, often cited, even today, as 'the beginning of modern music', was already seven years old, and Schoenberg (twenty-six), Ives (also twenty-six), Bartók (nineteen) and Stravinsky (eighteen) were all fully active. The end of the Classical era and the dawning of Romanticism could be seen in the maturest works of Beethoven and Schubert, whose symphonies, sonatas and chamber music reached previously undreamt-of proportions and expanded classical forms to their outermost limits; harmony underwent unprecedented transformations, including the progressive dissolution of traditional tonality by Liszt, Wagner, Debussy, Mahler and Ives; the piano attained its full maturity and became the world's most popular and commercially successful instrument; the art of orchestration became a front-line issue, thanks to the pioneering work of Berlioz, Liszt and Wagner; and nationalism became a driving force, especially in Russia (Glinka,

Mussorgsky, Borodin and Balakirev), Bohemia (Dvořák and Smetana), Spain (Albéniz and Granados), Scandinavia (Grieg and Sibelius), Poland (Chopin), Hungary (Liszt), Italy (Verdi) and America (Gottschalk and Ives). There was a major shift from the relative objectivity of the Classical era to the intensely emotional and formally self-generating outpourings of the Romantics. Illustrative programme music achieved a popularity never approached before or since, and the cult of virtuosity became a dominant feature, thanks largely to Paganini and Liszt. The specialist (i.e., non-composing) performer became the rule rather than the exception – such figures were scarcely to be found in the previous century – and musical schools and conservatories became commonplace. Despite this, the discipline of counterpoint, hitherto amongst the most highly prized of musical attributes, fell into widespread disuse, though it plays an important part in the music of Liszt, Wagner, Brahms and Richard Strauss. In the works of Schubert, Lanner, Weber and the Strauss family, the waltz became the most popular form of the century, closely followed by the Victorian after-dinner ballad. In general, forms polarised, from the millions of piano miniatures and character pieces, to the gargantuan music dramas of Wagner, the sprawling symphonies of Bruckner and Mahler, and the extravagantly coloured symphonic works of Richard Strauss. Quite apart from Wagner, it was the century of *grand opéra*. Long (five acts), spectacularly staged, complete with ballet and special effects, its most prominent exponents were Meyerbeer, Auber, Halévy, Massenet, Spontini and Verdi. It was also the century of comic operetta, exemplified by the entertainments of Gilbert and Sullivan, Offenbach and Johann Strauss. Late in the century came the sometimes grimly realistic *verismo* school of opera, foreshadowed by Bizet's *Carmen* but most famously manifested in the works of Puccini, Mascagni and Leoncavallo.



## 2 Schubert in His Time

Vienna's reputation as the most musical city in the world is indissolubly linked with the names of Haydn, Mozart, Beethoven, Schubert, Brahms, and of course the Strauss family: Johann I, Johann II, Josef and Eduard. Each only added to the lustre of the city's incomparable musical crown – but its reputation preceded them all. When Mozart first arrived there in 1781, sixteen years before Schubert's birth and eleven after Beethoven's, he was astonished at the prevalence of music and the extent of its sophistication, and dubbed the city 'Clavierland' (Pianoland). Vienna, however, had another reputation too, which Beethoven observed some 11 years later: 'I believe,' he wrote, 'that as long as the Austrian has some dark beer and little sausages he will not revolt.' Vienna was already known as a city of pleasure, not only for beer but, to paraphrase the title of a famous Strauss waltz, for 'wine, women and song'. The source of them all, or at least of their almost institutionalised cultivation, lay in the murky and often violent world of international politics. It was thus a citadel not merely of pleasure but of what might be called state-sponsored escapism – hence the profusion of theatres, restaurants, taverns, coffee-houses, the manifold delights of the Prater (the

city's central park), the booming trade in prostitution, and, above all, the ubiquity of music (not the least of whose charms in a totalitarian regime is its discouragement of speech).

As the only great composer native to the city, and like every one of his Viennese contemporaries, Schubert grew up in the shadow of fear; indeed he was born to it. In 1794, three years before Schubert's birth, Beethoven reported to a friend: 'Several important persons have been arrested here. It is rumoured that revolution is in the offing. The gates to the suburbs are closed at ten in the evening. The soldiers are armed with loaded muskets. You dare not raise your voice here. If you do, the police soon enough find lodgings for you!' Little realised by the average music-lover is the fact that Beethoven, Schubert and the elderly Haydn all flourished (or otherwise) within a police state in which political repression, secret surveillance, stringent censorship and an atmosphere of perpetual suspicion were part of daily life. They were tumultuous times, and not only in Europe. The American War of Independence, which broke out in 1776, had lit the fuse of a revolutionary time-bomb which would rock Europe for the next three quarters of a century and beyond. Both near and far, social distinctions and political hierarchies which had prevailed for generations were called into question as never before, the structures of wealth and power which had separated the rulers from the ruled were crumbling, and the relationship of church and state was particularly tense and potentially volatile.

As the seat of the Holy Roman Empire, for centuries the preserve of the Roman Catholic Habsburg dynasty, Vienna had been among the first of the major European capitals to feel the tremors of the French Revolution, and the ideas that it spawned. Even as the Revolution continued on its bloody way at home, the French, who

amassed an army of unprecedented size through the institution of universal male conscription, invaded Austria, Prussia and Sardinia, thereby precipitating a twenty-three-year period of almost continuous war, or preparation for war, between Austria and France. Of their five wars, totalling fourteen years, Austria lost all but the last.

Unequal to the challenges in the field, Emperor Francis II turned his attentions to the enemy within. Intolerant of free expression at the best of times, particularly in political matters, he reinstated the notorious Count Johann Pergen, head of the secret police in an earlier administration, whose international agenda was unambiguously stated in 1793:

In the present conditions, when the cult of liberty has gained so much ground and all monarchical governments face great unrest, the ordinary arrangements for peace and security are inadequate. Every government must secretly set all forces in motion for the good of the state, in order to convert those in error and to wipe out through effective countermeasures all dangerous impressions that might have been instilled in any class of subjects by sneaking agitators.

In July 1794 members of pro-revolutionary political clubs were duly arrested. Determined to prevent the spread of such groups, Francis restored the death penalty (abolished for civilians by his father, Joseph II), and, after a public trial, the so-called Jacobins were executed, thereby sending the intended message to the population at large. But, as indicated in Pergen's alarm call, police surveillance was not confined to authentic revolutionaries. For the duration of Francis' reign – he died in 1835, four years after Schubert – the police, and their informers, were omnipresent, seeking out

the smallest hint of unorthodox ideas amongst the populace. Such was the state's suspicion of intellectuals that many who hoped for careers in government forswore higher education in the belief that it would jeopardise their chances. Many such, in later years, were Schubert's friends. One of them, Schubert's close friend Eduard Bauernfeld, reported that some of his favourite teachers were being persecuted for their unduly liberal political or religious views and that the oppression of the system had caused him to seek cover in the more rarefied culture of poetry.

However, if intellectuals were suspect, a certain latitude, surprisingly, was extended to artists. With the rise of Napoleon Bonaparte in the mid-1790s and a large contingent of the French army advancing on Vienna, public morale was plummeting. In a desperate attempt to raise flagging spirits, the Viennese authorities turned to poets and composers for an antidote. The result was a profusion of patriotic songs, whose message resonated in such titles as *Vêrwünschungen der Franzosen!* ('Curses on the French!'), *Blutrache über die Franzosen!* ('Bloody Revenge on the French!') and others of similar ilk. Even Beethoven weighed in, with the more neutrally entitled *Abschiedsgesang an Wiens Bürger* ('Farewell Song to the Citizens of Vienna') in honour of the volunteer corps in 1796, and the *Kriegslied der Österreicher* ('War Song of the Austrians') a year later. Far and away the most noble of this motley crop was the 'Emperor's Hymn' by Vienna's, and the world's, most famous composer Joseph Haydn. Indeed its melody graces Germany's national anthem to this day.

Throughout the French Revolutionary and Napoleonic Wars (1792–1815), most of Austria's military history, and that of her allies, was commemorated in music. Beethoven's 'Wellington's Victory' (the 'Battle Symphony'), probably the worst piece he ever wrote, gave him the biggest popular hit of his career and led to a revival of his

opera *Fidelio* (a more fitting outcome). Nor did the normally apolitical Schubert buck the trend: his songs *Auf den Sieg der Deutschen* ('On the Victory of the Germans') and *Die Befreier Europas in Paris* ('The Liberators of Europe in Paris') celebrated, respectively, the Austrian victory at Leipzig in 1813 and the triumphant entry of Austrian troops into Paris in the following year. Unsurprisingly, the end of the eighteenth century and the beginning of the nineteenth saw a veritable explosion in the market for battle pieces, many of which made 'Wellington's Victory' look like a masterpiece. Of these, the overwhelming majority were aimed not at the stage or the concert hall but at that new temple of political correctness, the middle-class home (in most of which the principal badge of respectability was a prominently placed piano). Parlours on both sides of the Atlantic resounded to the thrill and thunder of literally hundreds of battlescapes, yet despite their proliferation these sonorous dramas showed an extraordinary similarity. Indeed pieces purporting to depict quite different engagements were often identical, the reasons being eminently logical. Since battles, by their very nature, arouse and appeal to patriotic feelings, it stood to reason that the same piece of music could not be marked with equal profit on both sides of the fence under the same title. One side's victory, after all, was another's defeat. Consequently, the titles were carefully contrived to arouse only pride in the player. What eighteenth-century Austrian, for instance, could be expected to resist a title so laden with historical significance as this:

### **THE BATTLE OF WÜRZBURG**

on the Third of September, 1796,

between the Royal Imperial Army under the command

of His Royal Highness the Archduke of Austria,  
Imperial Field Marshal, and the Enemy French troops  
under the command of General Jourdain.

**A Military and Heroic Piece of Music**

for

Clavier or Pianoforte  
reverently dedicated to

**Karl of Austria**

**Imperial Field Marshall**

on the occasion of his glorious birthday  
by the undersigned firm, and composed according to  
the official Vienna communiqué of 8th September 1796  
by

**Mr. Johann Wanhal**

If Herr Wanhal really did compose his piece according to the official Vienna communiqué, he was a more responsible historian than a certain Bohemian who marketed exactly the same piece, with great success, as *The Naval Battle and Total Destruction of the Dutch Fleet by Admiral Duncan, October 11, 1797, The Battle of Austerlitz*, and more simply *Le Combat Naval, or 'Battle at Sea'* (clearly aimed at neutral countries with a yen for vicarious excitement). In fact the selfsame piece surfaced again a few years later, this time commemorating *The Battle of Copenhagen*. But who was to know, much less care? Like the bullets they set out to emulate, these pieces went in one ear

and out the other. Such was their effect on popular morale, however (like that of their pictorial and literary equivalents), that in 1809, the year of his fourth and most ignominious defeat by Napoleon, the Emperor issued a decree exempting all artists from military service. Given the extent of his losses on the field, and the progressively catastrophic shrivelling of his empire at French hands, this was an astonishing decision. Any hopes that it might signal a lessening of police surveillance, though, were soon dispelled.

In that same year, Francis appointed as his Foreign Minister the fearsome Klemens von Metternich (full name: Klemens Wenzel Nepomuk Lothar Fürst von Metternich-Winneburg-Beilstein!). Thereafter, Francis retained his titular authority (though after the fall of the Holy Roman Empire in 1806 he had to restyle himself merely Francis I of Austria), but, especially after the Congress of Vienna in 1814–15, it was effectively Metternich who held the reins. Indeed for more than thirty years he was to be the most powerful influence for conservatism in the whole of Europe. In his determination to suppress revolution at all costs, he left Pergen at the starting gate.

With every encouragement from the government, Viennese society turned inward on itself, to home and family, to innocent, ‘safe’ activities such as letter-writing, drawing, social dancing, book and poetry readings, and of course music. The result was a period of quiet, bourgeois culture that came latterly to be known as the Biedermeier era, a derogatory term arising from the fictitious caricature of ‘Papa Biedermeier’, himself a popular comic symbol of middle-class comfort. In every truly Biedermeier household, the piano was an indispensable part of the soirées that perpetuated the often self-congratulatory cultural aspirations (or more frequently, affectations) of the rising middle class. Far from people being cowed or timorous in

the shadow of Metternich's repressive administration, this new phenomenon engendered a snobbery and exclusivity all its own. If there was only minimal contact with the higher aristocracy, the impetus came from below at least as much as from above. Indeed the traditional class barriers were gradually being redrawn. While aping the trappings of the aristocracy, the ascendant bourgeoisie often regarded their ostensible superiors with a combination of suspicion and hostility bordering on contempt. Still less were they predisposed to love the poor. Thus they adopted, ironically, something resembling a fortress mentality. But the ironies didn't stop there: even in the generally improved economic conditions after 1815, the comforts enjoyed by the middle class, like the hospitality they extended at their social gatherings, were necessarily modest; yet in their very modesty they became trendsetters for the aristocracy, who now, against all expectations, began to ape the encroaching middle class. The fashion for ostentatious modesty penetrated the highest reaches of the nobility (the Emperor himself exchanged the military uniform traditionally associated with his exalted state for the relative comfort of a tailcoat, while his bride affected the appearance, and, she hoped, the comportment, of a virtuous housewife). The fashion, however, did not yet extend to the actual mingling of classes. Thus Schubert, the first great composer of the bourgeoisie, had little if any significant contact with the higher nobility, such as those who had extended their patronage and even friendship to Beethoven (who with his unique combination of boorishness, brilliance and overpowering self-esteem was an exception to every rule).

What the middle and the upper classes did share was a cultivation of music that went beyond transient flights of fashion. As a visiting journalist reported, albeit with a certain naïve exaggeration: 'Here, on any given evening, there is hardly a family that



does not derive entertainment from a string quartet or a piano sonata.’ In this they emulated the foremost in the land: the Habsburgs had enthusiastically cultivated music for generations, the Emperors Leopold I, Joseph I and Charles VI, in particular, being accomplished composers (the Archduke Rudolf was even a pupil of Beethoven). Throughout Schubert’s life, the commonest venue for music-making, often of a very high standard, was the home. In addition, there were well-attended public concerts, many seeing the first performances of masterworks by Haydn, Mozart and Beethoven (though amazingly it was not until well after Schubert’s death that Vienna acquired a purpose-built concert hall), and of course there was opera. Not for nothing did Mozart, perhaps the greatest operatic composer in history, choose Vienna as his home.

Midway between comfortable domesticity and the glamour of the opera were the many ‘salons’, traditionally hosted, as in Paris and elsewhere, by well-to-do women of considerable culture. At these gatherings, generally frequented by the same people, there would be music, dancing, readings and discussions – often political in former times, pointedly not so in the age of Metternich. Thus was the stage set for Schubert’s emergence. One might adapt the famous remark about God by saying that if Schubert had not existed it would have been necessary to invent him.

Schubert was and remains the most famous ‘saloniste’ of Biedermeier Vienna, but in this, as in much else, he stood apart from the others. He was not the host of regular gatherings but rather their principal guest, the central focus of their very existence. Nor were these gatherings held, like the traditional salons, at a single place but at a sequence of venues (Schubert spent most of his adult life in the homes of others). On these occasions friends, admirers and their guests came with no other purpose than to listen to Schubert’s music, dance to his improvised accompaniments, and otherwise

entertain themselves with innocent pleasures in which Metternich and his spies could take no interest. These ‘Schubertiads’, as they came to be known, were often sponsored by high-ranking civil servants, cultivated men who sought release from the stultifying boredom and regimentation of their bureaucratic ‘day jobs’. The typical Schubertiads combined music and entertainment with relaxed conversation and banter between hosts, their business associates, their guests and their children (the inclusion of children was another feature of Biedermeier conviviality, again emphasising the focus on family). The proceedings generally began with the performance of Schubert songs, often new ones and usually accompanied by the composer, after which he and his friends played piano duets or joined together in convivial vocal quartets. After a big meal with plenty of wine (these parties bore little resemblance to the humbler Biedermeier entertainments whose ‘modesty’ was so much admired), the guests played parlour games, read aloud and danced. There was an unspoken understanding that these Schubertiads were generally unsuited to the performance of Schubert’s more serious works, thus string quartets and piano sonatas were seldom encountered. For the most part, if you wanted to hear those, you played them yourself.

The ubiquity of music in Vienna derived from several sources and served a number of purposes. As the hub of the Holy Roman Empire, Vienna, though not one of the larger capitals, was among the most multicultural cities in the world, with a population that spoke German, French, Spanish, Italian, Hungarian, Czech, Slovak, Ukrainian, Serbian, Croatian, Slovene and Greek, while an impressive number of the aristocracy and upper-middle classes were even up to conversing in Latin. In any such community (or should one say ‘conglomeration’?) music was at once the most universal and the most neutral of social lubricants. It was also inescapable: long before the advent

of Muzak and the juke box, barrel organs blared out operatic tunes on the street; virtually every inn housed a harpist or zither player, dealing more discreetly with the same repertoire; and there was scarcely a coffee-house without its resident or peripatetic musicians. It was there, in the 1820s – Schubert’s decade – that Josef Lanner and the elder Johann Strauss began their ascent to international stardom. So it was not the food and drink alone that made these establishments the favoured haunt of artists, musicians and intellectuals, especially the disaffected young: there, music did not discourage speech but, rather, masked it. For all its charm, beauty, amenities and cultural traditions, Schubert’s Vienna was a dangerous place in which to speak one’s mind – the more so for the abundance of its inns and taverns, where even the discreetest tongues were easily loosened. One chose one’s friends carefully. Trust was armour. And Schubert, on the whole, chose well.

‘Schubert’s Circle’, as it is often called, was not as fixed a social unit as the term suggests, nor was it unique. Throughout the German-speaking lands at that time, the bonding of like-minded young men into idealistic ‘brotherhoods’ was a common feature of the philosophical landscape. Inspired by the German romantics of a generation earlier, these men were united in a nonconformist attitude toward life and art, and a passionate belief in the redemptive power of friendship. Central to the Schubertians’ ideals was ‘the love of all that is good’ (*Liebe zum Guten*), and like the young of most generations they felt alienated by what they perceived as the hypocrisy of the world around them. Often sceptical of organised religion, they looked to art as the salvation of society’s ills. Their hostility to Metternich and all that he represented was profound, but they were not stupid. Realising the futility of brazen rebellion – Schubert’s one brush with the police (CD 3, track 1) had been quite enough for him

–, they practised and celebrated egalitarianism and intellectual honesty amongst themselves, rebelling more in attitude than action, as in their condoning (without ever advocating) unconventional sexual behaviour amongst friends both within and outside their circle. Thus Schubert took a mischievous pleasure in cultivating the friendship of the scandalous soprano Katherina Lászny, who notoriously flaunted her promiscuity. More daring than this, however, was his near-lifelong custom of ‘pruning’ the text in each of his settings of the Mass. There is also evidence that he and some of his friends may have smoked opium through the communal Turkish hookah, though this practice was common amongst artists of the time in several countries and the police were inclined to turn a blind eye to it – as, on the whole, they turned a deaf ear to music, depending on the repertoire and the venue.

It is ironic but true that in the Vienna that housed Beethoven and Schubert at the heights of their genius, the taste for so-called ‘serious’ music, among the public at large, was deteriorating rather than developing, and the standards of professional performance, perhaps especially in opera, were declining. Increasingly as the 1820s progressed, the swing was away from the metaphysical, eternal, and spiritually exalting concerns of the Classical era (Haydn, Mozart, Gluck, Beethoven – all of them, of course, Germanic) and towards the entertaining, spectacular, virtuosic styles of the Italian taste: first Rossini, then Paganini, and so on. Behind much of this, from 1822, was the imported Milanese caterer, casino manager and impresarial genius Domenico Barbaia, a master of spectacular showmanship whose essentially frivolous and escapist productions served to distract, if not anaesthetise, large swathes of the public in a manner that might have been prescribed by Metternich himself.

The decline of opera, however, could not be laid entirely at Barbaia’s door. He did

what he could to promote German opera, but in view of the censorship imposed by the state his hands were to some extent tied. As Heinrich Anschütz recorded in his memoirs:

No priest could appear on stage, no uniform placed on view, no political event, no religious or philosophical idea treated on stage. For several years the word ‘God’ was forbidden and ‘heavens’ written instead; in the place of ‘church’ one said ‘temple’; frivolous and criminal military officers were changed to civilians; ill-bred and malicious counts were degraded to the rank of baron and the more unworthy to ‘Herr von’; presidents became mythical viceroys; privy councillors became trade advisers; Franz Moor and Ferdinand [originally rebellious sons in Schiller’s *Die Rauber* and *Kabale und Liebe*, respectively] became the nephews of their fathers; princes and kings had to champion the right to the very end!!

It was not a happy time.

If, as sometimes claimed, the health of a nation can be gauged by the humour that flourishes within it, then Austria, and Vienna in particular, had cause for hope. While open sedition was dealt with severely, there were pockets of resistance whose character and membership spiked the authorities’ guns. One such was an organisation calling itself the Ludlamshohle (‘Ludlam’s Cave’). Founded by the dramatist, songwriter, and self-styled patriot Ignaz Castelli, it boasted more than 100 members, all connected in one way or another to the arts, and including such eminent figures as the Imperial Court Composer Antonio Salieri: Schubert’s own teacher and champion (as it

happens, at least a quarter of its members had some Schubertian connection). The organisation banned talk of politics or business, furnished all its members with satirical nicknames, published witty and sarcastic newspapers, gleefully mocked junior members who failed to qualify for senior status (the rules stipulated that the society's head must be the stupidest member of all), sang songs, and held open meetings. Against the odds, the society, numbering several of Schubert's close friends, flourished for eight years, from 1818 to 1826, when it was raided by the secret police, with the result that the majority of Vienna's most distinguished writers and artists were unceremoniously jailed. Schubert himself, however, belonged to a different society (this one secret), known as the *Unsinns-Gesellschaft* (the 'Nonsense Society').

This, then, is the variegated culture in which Schubert lived and wrote, and in which he succeeded to a degree unrecognised in the folklore which posthumously engulfed his life. His failure in the opera house was almost a foregone conclusion, but he enjoyed greater success in every other sphere than all but a tiny handful of the great composers at comparable points in their careers.



## The Major Works and Their Significance 3

### **Piano works**

If one counts every little waltz, march or ländler, Schubert wrote well over 400 piano pieces. These are mostly in sets, some of which can be regarded as masterworks, even when most of the pieces in them last no more than thirty seconds. These we shall come to. The most frequently heard and played of his piano works are the two sets of Impromptus, D. 899 and 935, each comprising four pieces of comparable length but widely differing character. The name ‘impromptu’ was a publisher’s not Schubert’s idea (though he willingly adopted it for the second set) and is only intermittently appropriate. With few exceptions, there is nothing here that suggests improvisation, much less unpreparedness. Although ostensibly composed with an eye on the burgeoning amateur market, at least two of the pieces (No. 2 of the first set and No. 4 of the second) require something close to a virtuoso technique if they are to be brought off with the necessary panache and colour. And even the more evidently ‘easy’ ones – in particular, the beautiful, lyrical G flat (No. 3 of the first set) and the deceptively four-square A flat (No. 2 of the second) – need the subtlest possible control of texture and sonority to release the



true extent of their magic. In a clear concession to the demands of the then new and clamorous amateur market, the G flat Impromptu (in five flats, thus embracing all the black keys of the keyboard) was for many years printed in G major (using only one black key, F sharp) on the grounds that it was easier to play. Not so – easier to *read*, yes; but actually harder to play. Schubert's writing for the piano was not always as natural and idiomatic as either his music or the accounts of his playing would lead us to expect, but in the case of the G flat Impromptu he got it just right. The keys lie under the hands in the most comfortable and grateful way, so that playing the piece is a physical as well as a musical pleasure. The range of emotion, atmosphere, sonority and structure in these eight pieces is enormous. What they have in common, with the partial exception of the two 'virtuoso' ones mentioned above, is an almost continuous outpouring of lyricism, making them in all but name 'songs without words' (to borrow a phrase from Mendelssohn). Most of them are in a straightforward ternary (A–B–A) form, with a relatively turbulent middle section. In this and other respects they anticipate the nocturnes of Chopin and John Field. Along with the six well-known Moments musicaux, D. 780 – a still more varied miscellany, also from his final phase – they constitute the first group of works by a major composer to break away from the dominance of the piano repertoire by sonata form; thus they have historical as well as artistic significance. They were followed by a rather more expansive set, the unexcitingly entitled Three Piano Pieces, D. 946, also sometimes called 'Impromptus', whose relative neglect by pianists is hard to understand.

The real heart of Schubert's piano works, however, does lie in his sonatas, which we can follow as a kind of diary of his creative journey from the age of eighteen to the very end of his life. Here, curiously enough, we find little sign of the precocious genius found

in his songs, from the miracle of *Gretchen am Spinnrade*, written in 1814, when he was only seventeen, to *The Erl King* of the next year, and so onwards. Then again, the sonata is a large-scale structure, requiring far more in the organising, linking and developing of materials than any song. The earliest sonatas are not without interest, of course, but no-one would likely claim them as major works. That said, the gold begins to appear in some abundance by the time of the unfinished Sonata in E minor, D. 566, composed in 1817. Indeed all of the sonatas of that year are out of the ordinary, and the finished ones – the Sonata in B, D. 575 and the Sonata in A minor, D. 537 – speak with a voice uniquely Schubert's own. The lyrical outpouring is almost continuous and often inspired, the harmonic adventures are already exceptionally daring, imaginative and effective, and the emotional range is both vivid and wide. Beethoven at the same age (twenty) was nothing like so advanced and wide-ranging, or so pianistically adventurous. From the following year, the unfinished Sonata in F minor, D. 625 shows an almost demonic intensity and rhythmical drive. Nothing in the previous sonatas so disturbingly proclaims the darker side of Schubert's nature; nor does any of his many unfinished works leave us more tantalised by thoughts of what he might have gone on to do had he finished it. With his next, the sunny Sonata in A, D. 664, Schubert achieves unalloyed perfection. In its proportions, its emotional subtlety, in the integration and development of its material, as in its pianistic grace and its apparently effortless light touch, the work is the culmination of all Schubert's previous experiments with the form, and the earliest of his sonatas to find a permanent place at the centre of the mainstream repertoire.

Next in the canon, and a sonata in all but name, is the colossal 'Wanderer' Fantasy, D. 760 of 1822 (the name derives from Schubert's use in the work of his own song *Der Wanderer*). At once the most famous and influential of all Schubert's piano works, it is

also the least typical. In four thematically linked movements, played without a break, its technical demands challenge even the greatest virtuosos (Sviatoslav Richter, for instance, by his own admission) and were far beyond Schubert's own capacities. In its determinedly 'heroic' cast, as in its domination by a single rhythmic pattern, it can be seen as Schubert's pianistic counterpart to Beethoven's Fifth Symphony. In each work, the composer is quite self-consciously shaking his fist at fate: Beethoven in the face of his encroaching deafness, Schubert in response to his diagnosis with syphilis. No work better demonstrates Schubert's frequent conception of the piano as a kind of surrogate orchestra. Small wonder, then, that Liszt, whose famous 'transformation of themes' received vital nourishment from this very work, recast it as a four-movement concerto for piano and orchestra (for many years the only form in which it was generally heard).

Far removed from the 'Wanderer' Fantasy in tone, style and outlook is the highly concentrated, lean Sonata in A minor, D. 784 which followed it. Among Schubert's most comfortless pieces, this astonishingly grim and turbulent work (excepting the very beautiful slow movement) is more like the implacable voice of fate itself than a fist shaken in its face. It was the first of his piano works to reveal his full stature as a tragic composer, and the publishers wanted no part of it. The amateur market in an increasingly escapist Biedermeier Vienna (see page 32) was in no mood to stare into the eyes of a musical terrorist. Nevertheless, by every objective test one might care to put it through, the work is a masterpiece of exceptional power, and, in the finale, of chair-gripping excitement.

Like the 'Wanderer' Fantasy, perhaps even more so, the unfinished Sonata in C, D. 840 of 1825 (generally known by the odd nickname 'Reliquie' ('Relic'), bestowed on it by a publisher decades after Schubert's death) is transparently orchestral in conception.

Its two completed movements are generally regarded by musicians and scholars as some of Schubert's finest music, if not, indeed, reflecting the peak of his output for the piano. But something very odd must have happened in his brain because the sketches for the remaining two movements, particularly for the finale, are nowhere near on the same level.

Every one of the remaining nine sonatas is a gem, or rather a composite of gems, superbly set. All are on a large scale, each with the full symphonic complement of four movements, and each inhabiting an emotional, spiritual world entirely its own. Though the influence of Beethoven and Mozart can be felt (C minor Sonata, D. 958; finale of A minor Sonata, D. 845), there is hardly a bar that could have been written by anyone but Schubert – and Schubert in peak form. Because they were written in quick succession and are numbered accordingly, the last three sonatas tend to be thought of as a trilogy (whether Schubert intended this or not we'll never know) and have taken on a kind of corporate identity, with the result that they tend to get played and recorded more than their nearest predecessors. Of those, three that spring most instantly to mind are the Sonata in A minor, D. 845 just mentioned, the Sonata in G, D. 894 and the Sonata in D, D. 850 – all of them wide-ranging, engrossing works. The A minor, despite its key (widely associated with melancholy, grief, even tragedy), is not on the whole a dark work at all. Both symphonic and highly pianistic, it has a grandeur comparable to that of the unfinished C major Sonata, and is the only one of his great sonatas to include a theme-and-variations as the slow movement. Unusually, the theme originates with this sonata (most of his other variations are on earlier themes by himself or others) and the variations are his finest. The G major is the most leisurely, inward-looking and sustainedly reflective of the late sonatas, and despite its many extraordinary beauties has

tended to be more beloved of pianists than of audiences. Perhaps the ideal way to encounter it for the first time, other than by actually playing it, is to listen to it at home on CD, where one can take it a movement at a time. On the whole, its pianistic demands are more modest than in any of the other great sonatas although there are a few places apt to tax most pianists, at least to begin with. The wonderful D major Sonata, by striking contrast, gives us Schubert at his most unbuttoned and extrovert: a brilliant, virtuosic work, sometimes ravishing, often playful – not the playfulness of a puppy, but rather of a master at his most joyfully masterful. No sonata demonstrates more contagiously the danciness that permeates so much of his music. As ever with Schubert, there are clouds as well as sunshine, but in terms of sheer fun this is the sonata that beats them all. It should be available on prescription.

The final three sonatas, composed back to back, as it were, hardly sound like the last will and testament of a dying man. Nor could they be much more sharply differentiated from each other. The Sonata in C minor, D. 958 is the most evidently Beethovenian of all Schubert's sonatas, and the first movement proclaims with magnificent boldness and vigour a very particular debt to Beethoven's Thirty-two Variations in C minor. The key was Beethoven's favourite for fist-shaking at fate, and Schubert's choice of it here is surely no coincidence. The sonata as a whole has a fate-laden atmosphere, but without a hint of submission. Even the last movement's 'dance of death' (my term, not Schubert's) is defiant, and the impression of the sonata as a whole, well played, is both exalted and exhausting. It is a monumental work. The Sonata in A, D. 959 which succeeds it seems almost from another world, so suffused is it with tender, heart-touching lyricism. Its most striking feature is the terrifying outburst of near-chaotic violence in the slow movement, an explosion of protest in the midst of a movement whose lonely sorrow goes beyond

poignancy to the limits of the bearable. The buoyant, feather-light scherzo blows away any lingering thought of tears, and the finale is a rondo based on one the most beautifully lyrical themes Schubert ever devised (it has its origins in the earliest of his three A minor sonatas, composed some eleven years earlier). The last of all, the Sonata in B flat, D. 960, is the most expansive of them all, and its first movement comes as close as Schubert ever got to true, deep serenity. Almost flooded with inspired melody, illumined and transformed again and again by an equally inspired succession of harmonies, some of them wholly unpredictable, the work threatens at times to become impermissibly beautiful. The finale, as in most of the sonatas, is another extended rondo, its main theme hovering in uniquely Schubertian manner between laughter and tears, alternating with episodes of bubbling, syncopated song, and weathering two thunderstorms before reaching the overwhelmingly assertive and positive coda.

Of the 400-odd dances for the piano, almost every one is at least charming, and a goodly number are quite hauntingly beautiful, or thrillingly forthright – poignant and dramatic by turns. Of the sets with the highest batting average, the most entrancing include the 12 Ländler, D. 790, the 16 German Dances and 2 Ecossaises, D. 783, and the 12 Waltzes, D. 969.

**Works for piano duet.** Schubert wrote more four-hand piano music than any other great composer, all of it enjoyable, some of it amongst his finest music. The most famous, though not the best, is the first of the 3 *Marches militaires*, D. 733. In the same category, but at a markedly higher artistic level, are the high-spirited 2 *Marches caractéristiques*, D. 886 – both tremendous fun to play and to listen to – and, much lengthier, the once tremendously popular *Divertissement à l'hongroise*, D. 818, with its ‘exotic’ Hungarian

spicing. The most imposing is the very substantial Sonata in C ('Grand Duo'), D. 812, truly symphonic in dimensions and character, and so orchestral in conception that it was long thought to be a piano arrangement of a missing symphony. Shorter but if anything even finer is the impassioned Allegro in A minor ('Lebensstürme'), D. 947, a marvellously involving work. The predominantly lyrical Sonata in B flat, D. 617 is another gem, as are the Variations in A flat, D. 968a and the hauntingly beautiful Andantino varié in B minor, D. 823 No. 2. The best of them all, however, is the extraordinary Fantasy in F minor, D. 940, a work whose tragic essence is all the more affecting for the sweetness in it. Many musicians would cite it without hesitation as the finest four-hand work ever written (its only rivals being two sonatas by Mozart, K. 497 and 521).

### **Chamber music**

**Strings alone.** Schubert began composing string quartets when he was thirteen, initially to play with his family. Like himself, his two brothers were accomplished, though far from virtuoso, violinists, his father played the cello competently, and Schubert for purposes of the family quartet regularly took the viola part (as favoured, incidentally, by both Haydn and Mozart before him). These earliest quartets, of course, are far from major works (not even the greatest genius has ever begun by writing masterpieces), but they make for very agreeable listening, and it is fascinating to see the development of various features which were later to typify his quartets, such as his fondness for *tremolo* (the shivering effect of single notes rapidly repeated) and his almost obsessive fascination with wide-ranging and surprising key relationships. In the very first of his surviving quartets, for instance (D. 18), every movement (unusually, there are five) is in a different

key, the first in C minor and the last in quite another, B flat – a destination which barely anyone could have guessed. Arguments still puff on amongst the learned as to whether the first movement is in any key at all. In a later quartet (No. 8 in E flat, D. 87, composed when he was sixteen) he goes to the opposite but almost equally unusual extreme and sets all its movements in the same key.

Another interesting feature of the early quartets, especially since he later abandoned it, is the establishment of clear thematic links between movements or indeed within them, be it a rhythmic figure or the contour of a melody or a combination of the two. The most interesting aspect of all, however, is the continuous process of experimentation and discovery evident throughout these ‘prentice’ works. Each quartet explores new territory. Since Schubert was certainly familiar with many of the quartets of Haydn, Mozart and Beethoven, his unconventional forays into previously uncharted waters can hardly be put down to ignorance. Self-confidence he never lacked, but it took him some time to find his own true voice, which he did, where the string quartets are concerned, at the hardly advanced age of sixteen. Each of the four quartets to have survived from 1813 has remarkable and intriguing features, but only perhaps with the Quartet in C, D. 46 do we sense the hand of a true master-in-the-making, a totally integrated personality; only here do we get the exciting sense of a genius about to burst into full bloom (which happened, with the song *Gretchen am Spinnrade*, D. 118, less than a year later). Nothing in this quartet suggests a student at work. In technique, tone, organic development, dramatic pacing and emotional depth, this is a work of authentic mastery. Also notable is that we already find Schubert using C major, normally a key with bright, ceremonial, even grandiloquent connotations, as the basis for a work of real seriousness, depth and dramatic force. We find the same phenomenon in some of his



greatest masterpieces: the unfinished Piano Sonata in C ('Reliquie'), the towering Symphony No. 9 in C, and the incomparable C major String Quintet which was his last completed composition, and for many his finest achievement.

Ironically, the last stepping-stone to Schubert's sovereign mastery of the string quartet was not in fact a quartet at all, but a work for the much less familiar combination of string trio: violin, viola and cello (perhaps one of his brothers was away at the time). The Trio in B flat, D. 581, written in 1817, when Schubert was twenty, is far too seldom heard. It is not a headliner, nor a work of sensational brilliance, but it finds him in absolute control of every aspect of the composition – and inimitably himself. It is an unassuming little masterpiece. The writing for each is wonderfully natural, and it is nice to see Schubert favouring himself with a particularly prominent viola part. The big breakthrough in his quartet writing, however, came three years later, in 1820, with the first movement of a quartet in C minor, which he abandoned shortly after starting work on the next movement. For some reason this extraordinary masterpiece is universally known in English-speaking countries as the 'Quartettsatz' (D. 703), which is simply the German for 'quartet movement'. In this uniquely intense and dramatic movement, positively frightening in its combination of outward order and inner turbulence, Schubert created what is to all intents and purposes a flawless work of art – a work in which one thing leads to another with a sense of complete inevitability. The quality of the thematic material is remarkable in itself, but the way it grows, develops and procreates, carrying the listener's emotions with it every step of the way, is little short of miraculous.

Three years elapsed before Schubert returned to the medium, now inspired not by the family quartet but by that of Ignaz Schuppanzigh, a distinguished violinist whose quartet

was the finest of its time. The Quartet in A minor, D. 804 is one of those rare works that let us know from the very opening that we are in the presence of a masterpiece. Even before the first violin enters with the terrible poignancy of the lonely main theme, the haunting, sorrowful mood has been set. The listener is immediately cast in the role of eavesdropper. To be privy to such private sorrow, to such extreme intimacy of expression, seems almost unpardonably intrusive – but Schubert’s subtlety and complexity of character ensure that nothing stays unequivocal for long. Hardly has the theme entered than it begins to be transformed, and we find ourselves in that uniquely Schubertian realm of emotional ambivalence and ambiguity, in which the music seems at once to be smiling through tears, or even weeping while laughing, in which the privilege of living transcends the power of suffering to the point of an uncomprehending and incongruous joy. Throughout this quartet we are witness to Schubert’s struggle with despair (to call it today mere ‘melancholia’, one of the romantics’ favourite buzzwords, would be to put it too lightly), though his characteristic outbursts of resistance, however anguished, are tempered by a profound underlying gentleness altogether missing from Beethoven’s Heaven-storming bouts of defiance. Schubert’s protests are never blasphemous; Beethoven’s come perilously close. Beethoven was music’s first and greatest hero-figure, and as such set the tone for the whole of the Romantic century; neither in his life nor in his music was Schubert a hero. Beethoven was a colossus, a Titan, and exulted in his power; for Schubert, power, as such, was never a motivating force, let alone a tenet of morality.

As a lifelong sufferer from manic-depressive illness, Schubert lived a life of cyclically alternating extremes, with interim periods of remission when he could savour the blessings of what others experienced as normality. The cyclical pattern of his life was

itself largely beyond his control; but he could budget for it, and did. Only by recognising and observing the pattern could he have achieved his phenomenally prolific output (roughly 1,000 works in a career of little more than fourteen years). The main story of his life, and of the A minor Quartet, among other things, concerns his attempts to reconcile the two extremes of his inner experience. What renders his greatest music unique is not his expression of those extremes, which he seldom attempts, nor their suppression, but his ability to combine them. Time and again in this A minor Quartet we experience, albeit vicariously, not the alternation but the simultaneity of extremes – thus the pervasive impression of smiling through tears, of weeping and laughing all at once. This symbolic union of opposites, not only within whole works or movements but sometimes even within phrases, can be seen less as a depiction of psychic reality, in which these extremes of consciousness are to a large extent mutually exclusive, than as an attempt, almost certainly unconscious, to reconcile them, uniting them as essential, complementary aspects of whole experience (certainly where creative experience is concerned). In art, as in nature, the friction of opposites is the prerequisite of life in its highest manifestations.

The second of the three works which brought Schubert's quartet writing to its climax and apotheosis, the Quartet in D minor, D. 810 – the so-called 'Death and the Maiden' – derives its nickname from his famous song *Der Tod und das Mädchen*, which provides the theme for the slow movement and its five variations. The darkness, intensity and seriousness of the work as a whole is evident from its very beginning: a fierce opening salvo, whose most notable feature is a rhythmic figure that bears a close resemblance to the 'ta-ta-ta ta' motto rhythm of Beethoven's Fifth Symphony. This is immediately succeeded by a tense silence, which is broken by another salvo, still more strident and

grim than the first. After another silence, the triplet rhythm is taken up and developed, now very softly, even tentatively, and here again the punctuating silences are at least as important as the notes around them – a distinctively Schubertian feature. This answering phrase takes the Beethovenian motto rhythm and weaves it into a long phrase, whose seamless, uninterrupted continuity is as striking in its sinuous integrity as the opening is for its fragmentation. Elements of gentle lyricism, both poignant and sweet, now mix with the aggressive, driving force of the opening motto rhythm. Once again, as in the A minor Quartet (as in so much of Schubert), we find several outwardly antithetical states of mind and feeling being simultaneously combined. This is not just a simultaneity of contrasting and opposing feelings: the actual themes that give them voice are superimposed on one another, in a *tour de force* of compositional virtuosity comparable to Mozart at his peak. This standard, with minor fluctuations, permeates the entire work, a masterpiece of organic integration, dramatic and expressive subtlety and power, harmonic imagination, and rhythmic resource. Like all true masterworks, however, its art conceals its craft. What Beethoven wrote at the head of his *Missa solemnis* – ‘From the heart, may it go to the heart’ – could apply to every one of Schubert’s major works. Once it has lodged in our hearts, *then* we can profitably investigate how it got there. But posterity’s seal of approval has not required a certificate of endorsement from professors, musicologists or critics: Schubert’s music has sufficed.

For some reason the Quartet in G, D. 887, the most adventurous and wide-ranging of them all, remains the least known. A quick look at the record catalogue bears this out: at the time of writing there are some sixty available versions of the ‘Death and the Maiden’ Quartet as against a mere twenty-one of the G major. In many ways it is the least Schubertian of the mature quartets: the influence of Beethoven is pervasive (in the

number of short, pregnant themes which bear numerous progeny, in the extremity and juxtapositions of its dynamic range, in the overall interplay of parts) and the finale is even redolent of Rossini. The demands made of the players are many and considerable, and all of them pay off – not least in the use of contrasting sonorities as an agent of structural clarity. Ironically, this most unjustly neglected of Schubert's quartets is also his most masterly.

The Quintet in C, D. 956, Schubert's last chamber work, composed not long before his death, is for many his crowning masterpiece, surpassing even the 'Great' C major Symphony. In fact the two have much in common, including their symphonic character – a foregone assumption in the latter case, perhaps something of a surprise in the former. The quintet's unique sonority derives from Schubert's choice of the cello as the 'extra' instrument (the normal combination being two violins, two violas and cello). This not only deepens the sound but enlarges it – in effect if not in actual decibels. The 'symphonic' element here, however, has less to do with the volume of sound than with the breadth of the musical ideas and their development. This is a composer thinking big. At the same time, there is a sense of intimacy beyond the scope of 'symphonic thought'. Perhaps the work's most outstanding characteristic is the sheer immediacy of its 'emotional grab'; yet here, possibly more than in any of his other works, the intensity, beauty and power of the emotions is greater than their specificity of character. Again we have the simultaneity of expressive extremes; thus many musicians and music-lovers have held widely divergent interpretations, one finding desolating loneliness (slow movement) and defiant anger (scherzo) where another finds sweet serenity and exuberant jollity. Where all are agreed is that Schubert never wrote anything that surpasses it in emotional range, quality of material, and perfection of form.

**Mixed families.** Four of Schubert's chamber works for mixed families have long since become firmly established in the central mainstream repertoire: the famous 'Trout' Quintet, the Octet in F, and the two late piano trios (piano, violin and cello).

The Piano Quintet in A, D. 667, the so-called 'Trout' Quintet, may be the most popular piece of chamber music ever written. If the term 'great' is inappropriate here, it is only because of the music's light-hearted, effervescent character, not for want of quality. It is the product of a happy time, and of Schubert's relative youth. It has its genesis in one of his walking-tours in Upper Austria in the company of one of his favourite friends, during which he received a rather unusual commission from a wealthy art patron, Sylvester Paumgartner, also a keen amateur cellist and a chamber music addict. He and some friends had recently played a piano quintet by Hummel, written not for the customary combination of piano and string quartet (two violins, viola and cello) but for piano, violin, viola, cello – and double-bass. Would Schubert write them another piece for the same combination, and would he favour them further by including in it a set of variations on one his most famous songs, *Die Forelle* ('The Trout')? Schubert obliged, siting the variations in the fourth movement; Paumgartner was delighted, and posterity has followed suit.

The work's unusual scoring, plus Schubert's chosen style of piano-writing – the two hands playing in octaves in the upper register of the instrument for much if not most of the time – gives it a sound-world all its own. Also distinctive is the impression of almost continuous dialogue between the piano and the strings, rather than general conversation amongst all instruments. This dialogue, always developing, is delightfully unpredictable. The surprises come thick and fast, not least in a number of startling key changes in which he characteristically dispenses with the traditional route of modulation and simply

shifts gear, moving at a stroke from one key centre to another.

Perhaps due to the suddenness of the commission, Schubert seems to have composed the work in considerable haste. In the recapitulations of both the first and last movements he takes the easy way out by starting each in the ‘wrong’ key, so that an exact transposition of the opening exposition will conveniently end up in the ‘right’ one without his having to do anything more about it. Then, too, the second half of the slow movement is exactly the same as the first half, though again transposed into a different key. Pedants and critics may grumble, but generations of musicians and music-lovers alike (not that the two are mutually exclusive) have found nothing but delight in this wonderful entertainment, no matter that Schubert may have dashed it off.

More substantial, but no less delightful, is the six-movement Octet in F, D. 803 for wind and strings. This evergreen and marvellously ‘orchestrated’ work was commissioned by Count Ferdinand Troyer, chief steward to Archduke Rudolf and himself a composer and clarinettist. Though it lays no claim to originality, it manages to be purest Schubert while being clearly and unapologetically based on the model of Beethoven’s then over-popular Septet (Beethoven’s adjective, not mine). This indeed was what Troyer had specifically asked for. Here, as with the ‘Death and the Maiden’ Quartet and the ‘Trout’ Quintet, Schubert chooses one of his own earlier pieces as a theme for the variations that make up the fourth movement: a duet from his very early opera *Die Freunde von Salamanka*. Certain pundits have criticised the variations, like those in the ‘Trout’, for being ‘merely’ decorative rather than developmental. This may be so, but with music of this charm and colour it must surely be best to bypass these fruitless complaints and listen to the music for what it is, rather than for what it ‘should’ have been. The work’s very tunefulness seems to have distracted some commentators from the

remarkable harmonic adventures that often transform the simplest and most unassuming melodies into agents of extraordinary sophistication and surprise (the minuet movement being a particularly fascinating case in point).

With the two late piano trios, we come to an interesting divide. While few today dispute that the predominantly sunny Trio in B flat, D. 898 is a masterpiece in virtually every respect, opinions differ widely when it comes to its immediate successor, the Trio in E flat, D. 929. One much-read ‘authority’, after devoting four pages of justified rapture to the B flat, dismisses the E flat with a single (and not long) paragraph, which ends by noting, ‘It is fair to add that some musicians think highly of this trio’. Indeed they do, and they include many of the greatest musicians of the last hundred years and more – among them Robert Schumann, no less. So let’s hear it for fairness! As it happens, a mere seventy years ago the situation was precisely the opposite, with the B flat Trio being cast as the poor relation.

Schubert’s music for violin and piano, while certainly not negligible, has never caught the fancy of players or listeners in large numbers. It ranges from the three sonatas (miscalled ‘sonatinas’), which seem clearly to have been aimed at the domestic, amateur market rather than the concert hall, to his last two works for the medium, just as clearly aimed at the virtuoso. Schubert regarded the Czech violinist Josef Slavík (who died two years after Schubert, at the age of twenty-seven) as a ‘second Paganini’, and wrote for him accordingly. Both the Rondo brillant in B minor, D. 895 and the imposing (twenty-five-minute) Fantasy in C, D. 934 are challenging works for players and audiences alike, and at its first performance the latter caused a notable exodus from the hall, even involving one of the critics, who was then bold enough to confess the same in print. Most people will listen in vain for any of the warmth and naturalness so widely



associated with Schubert.

### **Choral music**

Given his precocity and his background as a chorister, it should come as no surprise that of Schubert's six masses (his only large-scale choral works), four were written in his teens. Possibly none of these early ones could rightly be claimed as a major work, but No. 2, in particular, requires special mention as one of the most charming liturgical works one could hope to hear. Simple and enchanting, it calls for choir, strings and organ only, and shines with a typically Schubertian combination of sophistication and innocence. A masterwork? No, not quite, but a delight nevertheless. As noted on CD 2, it is interesting that in all his settings of the Mass, from the age of seventeen onwards, Schubert very pointedly left out the words '[Credo] in unam sanctam catholicam et apostolicam ecclesiam' ('[I believe in] one Holy Catholic and Apostolic Church'). Little must he have imagined that certain editors, after his death, would rewrite the vocal parts to reinstate the banished phrase, thus rendering the works more acceptable to the church, and that little bit less Schubertian. Of the two 'mature' examples, the penultimate Mass in A flat, D. 678 is generally conceded to be a major, if not a great work. In the case of the last one, the Mass in E flat, D. 950, we're back to exactly the same sort of divide as we had over the E flat Trio (is there something intrinsically contentious about Schubert in E flat?).

However incomprehensible it may be to those of us who deeply love his music, the sad fact is that Schubert has always been a controversial composer, and all the musical analysis in the world will not advance or damage his cause one whit. Ultimately, our response to music, however strong our expertise, remains subjective. When it comes to the pundits, you pay your money and you take your choice – or you give them a miss

altogether and make up your own mind. Precisely because so many people confuse knowledge with understanding, particularly, it seems, when it comes to music, this is a point worth stressing. Let us, then, turn to the experts: from one we learn (and not a moment too soon) that '[The E flat Mass] dates from the last year of [Schubert's] life, takes about an hour, and is a failure. The characterless fugues do much to kill it, and there are some glutinously 'Victorian' harmonic progressions, for instance at the start of the Benedictus.' There we have his entire discussion of the work – not in a peevish letter to a wayward nephew but in a widely read book aimed at the intelligent but as yet inexpert music-lover. Of this same work, another expert, infinitely to be preferred, writes:

Both masses exploit Schubert's genius for orchestral tone fully, and both employ trumpets as well as trombones. The great moments in the E flat Mass, the threefold cry of wonder at the opening of the Sanctus, the 'Domine Deus', the opening of the Gloria, and the Agnus Dei, all reveal a mastery of antiphonal effects in the use of brass, woodwind, strings, and voices which Schubert had not achieved before. The hushed pleading of the chorus ('Miserere, miserere nobis') against the inexorable chant of the brass in the 'Domine Deus' is perhaps the most moving moment in all Schubert's six masses.

Schubert's shorter choral works, both religious and secular, are many, often wonderful, and seldom heard.

## **Symphonies**

Beethoven, Schubert and Mahler all died after writing their ninth symphonies, yet all

left sketches for a tenth. There is nothing whatever valedictory about Schubert's Ninth (re-numbered in the twentieth century as No. 7). When he completed it, in 1826, he was not yet thirty. At the same age, Beethoven had not yet written his First. Had Schubert lived as long as Beethoven, that is to say for another quarter-century, who knows how many he might have produced? Of the nine, only three really qualify as major works, and the earliest of these, the sunny and delightful Symphony No. 5 in B flat, D. 485, with its carefree nods to Mozart, is perhaps only a major minor one. And why not? He was only nineteen when he wrote it – and it could be argued that at that age even Mozart had not written a better one. Hard though it is, one has to keep reminding oneself that much of what we call 'late' Schubert was written by a man still in his twenties.

As mentioned above, there is no objective, analytical way in which one can 'prove' a masterpiece – but one can feel it. There is nothing in Schubert's previous symphonic output – certainly not the Fourth (the 'Tragic'), despite its inappropriate and portentous nickname – that prepares us for the quality of the Symphony No. 8 in B minor, D. 759, universally known as the 'Unfinished'. And it is hardly overstating the case to say that within thirty seconds of the opening, we sense, we *know*, that we are in the presence of a masterpiece. The fact that we have only two movements of this miraculous work has led to ceaseless speculation as to the fate of the remaining two. Schubert was notoriously absent-minded, albeit selectively, and it is well established that he lost quite a number of movements and shorter pieces. In this case, however, it seems likely that the surviving movements were in fact the only ones he completed. Never having heard a single one of his symphonies in a professional performance (and he never heard the last two at all), he had to count his symphonic work as a luxury and may well have had to turn to some

more immediately remunerative work midway through the B minor, never finding time to complete it. There seems little doubt that he intended to finish it: there is an almost complete draft of the scherzo, and some scholars have argued that the B minor Entr'acte in Schubert's incidental music for *Rosamunde* is in fact the completed but discarded finale. Neither of these contenders, however, is on the exalted level of the two completed movements, nor is it easy to understand how the B minor Entr'acte could ever have made a satisfactory finale. Other anomalies include the strange fact that while Schubert repeatedly refers to the succeeding C major Symphony (the 'Great') in letters to his friends, the 'Unfinished' never gets so much as a mention. More striking still, and wholly consistent with Schubert's silence on the subject, is the fact that the 'Unfinished', while on a huge scale, gives us some of his most personal, anguished and intimate music – music of a nature never previously associated with the very 'public' medium of the symphony. And the plot thickens when we discover that the period of its composition coincides exactly with the onset and diagnosis of Schubert's syphilis. While a composer's inner life and external circumstances do not necessarily find expression in his music, this particular coincidence is entirely consistent with the darkness, poignancy and violent eruptions of anguished protest that characterise both movements of the 'Unfinished' Symphony. If Schubert associated this music with the life crisis that all but engulfed him at the time of composition, it would make perfect sense that he evidently shunned it, neither returning to it nor even speaking of it (his 'public' reaction to his newly ominous situation was the almost excessively 'heroic' positivism of the 'Wanderer' Fantasy). Whatever the explanation, the two completed movements complement each other perfectly, and together constitute one of the supreme masterpieces in musical history. To all the Schubertian virtues already discussed must be added a genius for orchestration,

from an expressive, structural and purely sensual point of view, and a now-complete mastery of large-scale forms.

Given the power of a title, it seems a little unfortunate that Schubert's last symphony should unofficially have been labelled 'the Great C major' (D. 944), if only because it suggests that all the others had somehow fallen short. The fact is, however, that there are many musicians for whom the 'Unfinished' is the greatest of them all. The attachment of the label to the Ninth, while perfectly apt, is simply to distinguish it from another, early symphony in C, completed in 1818, when he was twenty-one. That said, the majority of musicians and commentators see the Ninth Symphony not only as the greatest of the symphonies but as the greatest of all Schubert's works, which number roughly 1,000. It is certainly the grandest. In four spacious, even panoramic movements, it takes just under an hour in many performances, and represents the peak of his orchestral achievements, especially in its use of the brass – specifically, horns and trombones – and wind (where he arguably surpasses Beethoven and comes close to equalling Mozart). In key, mood and construction it could be seen as the symphonic masterpiece for which the 'Wanderer' Fantasy might have been a preparation. Like that work, only more so, it derives much of its character and fascination from the galvanising power and the brilliant unpredictability of its rhythms – and this extends to the rhythm of its phrases. In dramatic contrast to the 'Unfinished', this gives us Schubert at his most public, and while it is purest Schubert it furnishes proof positive that he was not beyond emulating Beethoven when it came to artistic muscle-flexing. The tiny, retiring Schubert was too modest to say, like Shelley's *Ozymandias*, 'Look on my works, ye Mighty, and despair', but in the light of this work he might have got away with it. Structurally, perhaps, it could be said to sprawl, but this is more apt to trouble the pedant and the critic than the musician and music-lover. No

reviewer of the work was better qualified to talk about it than the man who finally got it performed (with Mendelssohn conducting), more than ten years after Schubert's death. Indeed Robert Schumann's article on the subject, with its reference to the work's 'heavenly length', is one of the most famous in the history of musical journalism:

Here we find, besides the most masterly compositional technique, life in every fibre; colouring down to the finest gradation; meaning everywhere; sharp expression in detail; and in the whole a suffusing Romanticism such as other works of Franz Schubert have already made known to us. And the heavenly length of the symphony, like that of a thick novel in four volumes by, say, Jean Paul, another who can never come to an end, and indeed for the best reason, to give the reader something to chew on afterwards. How this refreshes, this feeling of rich and ubiquitous abundance, so contrary to one's experience with others, when one always dreads being let down at the end and is often sadly disappointed.

Elsewhere, he remarked, 'And should you chance to fall asleep, what does it matter if upon awakening you find yourself in Heaven?'

## Songs

As music is so notoriously subjective, there is hardly any aspect of it, apart from established facts, on which everyone is agreed. There is, however, almost universal agreement that Schubert was the greatest songwriter who ever lived. His first undisputed masterpiece, as related in CD 1, was a song – *Gretchen am Spinnrade* ('Gretchen at the Spinning-wheel'), to a text by Goethe – written when he was seventeen, an age at which Mozart, the most famous prodigy in the history of music, had yet to write a truly great

work (the same can be said of Bach, Handel, Haydn, Beethoven, Brahms, Tchaikovsky, Wagner – indeed probably every composer in the world except for Mendelssohn, who, where masterpieces are concerned, was even more precocious than Mozart). Music (in particular inspired melodies) seems to have poured from Schubert's pen as naturally as rain falls from the clouds – and according to the testimony of friends, family, and all too many biographers it was mostly in the clouds, figuratively speaking, that Schubert had his head. It is true that he was unworldly, almost to a fault – not that he appeared to mind. His indifference to the practicalities of daily life was both breathtaking and serene. He was convinced of his destiny, without any hint of arrogance, and once confessed that he thought the state should keep him, as he had been put on the earth for no other reason than to compose. But having finished a piece, he often forgot all about it as his mind turned at once to something new.

The image of Schubert as a lifelong innocent – though his life was admittedly short (he died aged thirty-one) – was popularly accepted for most of the nineteenth century and much of the twentieth, but its falsity is easily demonstrated on the basis of his songs alone. One year, forty-five songs and ninety-odd compositions after *Gretchen*, Schubert, now eighteen, produced another Goethe setting: the terrifying, transfixing *Erk König* ('The Erl King').

Schubert did not, of course, invent the accompanied song: it had been around since prehistoric times. But no-one in living memory had ever delved so deeply into the reaches of human emotion, nor attained such a peak of drama and demonic energy, in a medium previously confined, with few exceptions, to the relatively genteel – with the lute, guitar, harpsichord or piano providing a suitably discreet accompaniment of unobtrusive harmony, with the right hand melody seldom straying far from the singer's

tune. A song was basically a pleasantly diverting form of domestic entertainment (even Mozart's are generally confined to the bourgeois tastes of his time and place). The musical setting of great poetry in this context was all but unheard of. Even Beethoven scarcely attempted it. That said, the flowering of this lyric poetry exemplified by Goethe was itself recent, a development of the late eighteenth century.

What sets Schubert's songs apart from those of anyone before him, however, is not the quality of verse that he set but his extraordinary ability to inhabit its very spirit and recreate it in music, so that the two become one. The quality of the music – much of it present in Schubert's unprecedented so-called 'accompaniments' – was independent of the quality of the verse. In many cases, as when he set the lyrics of his friends Mayrhofer and Schober, or such minor poets as Friedrich Leopold, Ludwig Hölty, Christian Schubart, Ludwig Rellstab and Karl Lappe, his music so far transcended the limitations of his texts as to render them almost entirely redundant. Literary quality was never the deciding factor for Schubert in choosing his texts; his sole criterion was their musical potential, which time and again he realised to an almost miraculous degree. Many of Schubert's songs can succeed almost equally well without the voice – witness, among many other things, the tremendous emotional power of Liszt's piano transcription of 'The Erl King'. This is not to denigrate Goethe or any of the other poets whose work Schubert set to music, nor is it to suggest that in a Schubertian context their words are irrelevant. It is to say, however, that Schubert's genius for capturing the emotional and spiritual essence of the verse was so supreme that the words, so vital to the composer's initial inspiration, are no longer of crucial importance to the listener's experience of the music. The delights of *Die Forelle* ('The Trout'), for instance, would be no less, especially for the non-German-speaking listener, if the words described a butterfly, a young girl



dancing in a freshly mown meadow, an elderly widower newly in love – or just about anything else.

Schubert's songs number more than 600 and score more hits than misses. Their variety is effectively infinite, and even to list three dozen of the best would only scratch the surface of a treasure-trove worth a lifetime's exploration. Even allowing for differing tastes, any such list would have to include *Abendstern*, *An die Entfernte*, *An die Musik*, *Auf dem Wasser zu singen*, *Der Musensohn*, *Der Tod und das Mädchen*, *Die Forelle*, *Die junge Nonne*, *Du bist die Ruh*, *Ellens Gesang III* ('Ave Maria'), *Erklärung*, *Fischerweise*, *Frühlingsglaube*, *Ganymed*, *Geheimnis*, *Gretchen am Spinnrade*, *Heidenröslein*, *Im Abendrot*, *Im Frühling*, *Lied der Mignon*, *Nacht und Träume*, *Nachtviolen*, *Rastlose Liebe*, *Sei mir gegrüsst*, *Suleika*, *Wandrer's Nachtlied* and *Wiegenlied*. The greatest concentration of superlative songs, however, is to be found in the three 'cycles': *Die schöne Müllerin*, *Winterreise* and *Schwanengesang*.

### **Music for the theatre**

For the most part this means opera, the one outstanding exception being the incidental music to Helmina von Chézy's play *Rosamunde*, which quite often turns up in orchestral concerts and is well represented on CD. Here, as in most of his ten completed operas, the music so outclassed the text as to virtually annihilate it. The strange, abiding and usually fatal flaw in Schubert's operas was his curious inability to recognise that, while negligible verse can be tolerated in a great song, a bad libretto can sink an opera. Still stranger is his inability to spot a bad libretto when he saw it. As theatre pieces, as works whose drama, plots and stagecraft must entertain and hold the interest of audiences, all his operas were failures, few of them achieving more than a handful of performances, if that. Nor have they warranted many revivals in modern times. The advent of recording

did mean that for the first time listeners could be offered an opportunity to hear the music without having to endure the boredom or absurdity of the drama that inspired it. As yet, however, most of it remains unrecorded, and few listeners, even amongst confirmed Schubertians, can claim familiarity with any of it.



*A Schubertiad in a Vienna town house, 1897, by Julius Schmid*

## 4 A Graded Listening Plan

### **Piano works**

**Solo works.** For most people, the best place to start is probably with the two sets of Impromptus, D. 899 & 935 (Naxos 8.550260), all of them (four per set) much shorter than any of the sonatas. Both sets, however, begin with their longest and most serious (even tragic) numbers, and if you are a newcomer to Schubert I would recommend you save them for last. In terms of easy accessibility, I suggest the following order: D. 899 No. 2 in E flat & No. 3 in G flat; D. 935 No. 3 in B flat, No. 2 in A flat & No. 4 in F minor; D. 899 No. 4 in A flat & No. 1 in C minor; and finally D. 935 No. 1 in F minor. The shortest and most instantly engaging of his piano works are the best of his 400 or so dances, most of them waltzes, ländler and écossaises, but they should be treated as hors d'œuvres, not main courses – one set at a time, in short. It is amazing what variety and depth of feeling can be found here, even in pieces only two lines long. Indeed it would be hard to think of a shade of emotion not expressed somewhere in this often miraculous but still relatively little-known body of Schubert's music. A good starting place would be the 16 German Dances, D. 783, the 12 Ländler,

D. 790, and the 12 Waltzes, D. 145 (Naxos 8.553040). Now, before moving on to the sonatas, try the *Moments musicaux*, D. 780 (Naxos 8.550259), six pieces of remarkable variety, in almost every way: length, mood, form, difficulty, some of them more intimate and improvisatory than any of the impromptus. Unimportant but delightful are the 2 Scherzos, D. 593, the first of which, particularly, gives us Schubert at his most playful and flirtatious. But the real ‘meat’ of Schubert’s piano music is in the sonatas. Of these, I recommend starting with the lyrical, sunny and mostly serene Sonata in A, D. 664 (long known as Op. 120; Naxos 8.550846). Then, perhaps, before going on to other sonatas, one might turn to Schubert at the opposite extreme and try the virtuoso, defiantly triumphalist ‘Wanderer’ Fantasy, D. 760 (Naxos 8.550846), a sonata in all but name, and a one-off in his entire output. With a single exception – the concentrated, austere, sometimes angry and always emotional Sonata in A minor, D. 784 (Naxos 8.550730) – the truly great Schubert sonatas are also big sonatas, all near the half-hour mark, several exceeding that. I recommend starting with the Sonata in D, D. 850 (Naxos 8.554382), a wonderfully extroverted piece, full of sunshine and energy, humour and danciness, playfulness as well as seriousness. More sombre (not that it would be hard) but magnificent, profound, engaging and dramatic is the superb Sonata in A minor, D. 845 (Naxos 8.553099). I would then move on to the last three sonatas and take them in chronological order. They were not specifically conceived as a trilogy, as far as we know, but they feel like it. They were composed at astonishing speed, one right after the other, in the last months of Schubert’s life – though it is unlikely that he saw them as his last will and testament where the piano is concerned. The first one, the Sonata in C minor, D. 958 (Naxos 8.550475) is the most dramatic, intense, poignant and frightening of the three, and the most Beethovenian in spirit;

the Sonata in A, D. 959 (Naxos 8.554470) is a gentler, more lyrical affair, and the theme of the last movement is amongst the loveliest things ever composed. If there are still debts being paid to Beethoven in this sonata, the last one, the Sonata in B flat, D. 960 (Naxos 8.550475), is purest Schubert, and is now probably the most played of them all. Rich, expansive and deeply lyrical, this is perhaps the sonata most suited to Schumann's famous reference of 'heavenly length' (see page 63). Two great sonatas remain unmentioned, not because they are in any way inferior but simply because, in their different ways, they are that much more demanding than the others – and their ways are very different. The Sonata in G, D. 894 (Naxos 8.550730) is an extremely expansive, leisurely work and you need to be in an expansive, unhurried, even meditative mood to get the best out of it. It does tend to be more popular with musicians than with the public, but this should not put you off. Finally we come to the towering, unfinished Sonata in C ('Reliquie'), D. 840 (Naxos 8.554470): Schubert the symphonist at his most austere and imposing. In many ways it seems to relate more to the last two symphonies than to any of the sonatas. So there they are, the outstanding sonatas – though there are many others which are wonderful works.

**Works for piano duet.** No great composer has come close to matching Schubert's record when it comes to four-hand works. The two finest, in my view, are the Fantasy in F minor, D. 940 and the Allegro in A minor ('Lebensstürme'), D. 947 (Naxos 8.555930). Both are substantial works, the Fantasy running to roughly twenty minutes. For those who prefer to wade in, as it were, through lighter fare, there is no more delightful port of entry than the 3 *Marches militaires*, D. 733 (Naxos 8.550168), of which the first is possibly Schubert's most famous piece. The 2 *Marches caractéristiques*, D. 886

(Naxos 8.550555) are equally immediate in their appeal. In similar but rather more subdued vein, the *Divertissement à l'hongroise*, D. 818 (Naxos 8.550555) has been a popular favourite for generations. As a last stepping-stone to the indisputably great works, you could do worse than to try the caressingly lyrical Rondo in A, D. 951 (Naxos 8.555930). It meanders a little, but the effect is like swinging gently in a hammock on the most perfect of summer days. Now I would recommend the F minor Fantasy and the 'Lebensstürme' before going on to the biggest of them all, the Sonata in C, D. 812, generally known as the 'Grand Duo'. This might be regarded as the greatest (and, at forty minutes plus, certainly the longest) of Schubert's undercover symphonies – indeed several people, most notably the nineteenth-century violinist-composer Joseph Joachim, have actually orchestrated it. Or you could turn to the very beautiful Variations on an Original Theme, D. 813. By this time, in any case, your immersion in Schubert's four-hand works will have taken you well beyond the need for guidance.

### **Chamber music**

There can be no more delightful introduction to Schubert's chamber music than the evergreen, ever-popular Piano Quintet in A ('Trout'), D. 667 (Naxos 8.550658). Light-hearted, bubbling and lyrical, there is probably no chamber work more instantly beguiling in its appeal than this. Just as engaging, and more varied and substantial in its content, is the wonderful Octet in F, D. 803 (Naxos 8.550389) for wind and strings. It lasts well over forty-five minutes in performance and is not one second too long. There is perhaps no more joyful a celebration of chamber music in the entire repertoire. Before moving on to the string quartets, and the incredible, isolated String

Quintet, I would recommend trying the enchanting Piano Trio in B flat, D. 898 (Naxos 8.550131). Here, as in virtually every branch of his output, Schubert proves himself the ‘Prince of Song’, no matter what the medium. Different in overall character, and more profound in its spiritual impact, is the Piano Trio in E flat, D. 929 (Naxos 8.550132), whose melancholic slow movement is almost unbearably poignant. For an exploration of the string quartets, I recommend starting with the lone, intensely dramatic Quartet in C minor (‘Quartettsatz’), D. 703 (Naxos 8.550590), one of the most exciting and engrossing pieces ever written, and then dropping back seven years (from 1820 to 1813) to the Quartet No. 8 in E flat, D. 87 (Naxos 8.555921) – a lovely, substantial but not in the least feverish work – before going to the masterful Quartet No. 13 in A minor, D. 804 (Naxos 8.550591). By this time, you will be so much ‘into’ the idiom that it hardly matters where you go next, though my own inclination would be to move on now to the greatest of all Schubert’s chamber works, the String Quintet in C, D. 956 (Naxos 8.550388), before turning to the last two quartets: No. 14 in D minor (‘Death and the Maiden’), D. 810 (Naxos 8.550590), and the fascinating, richly rewarding Quartet No. 15 in G, D. 887.

### **Orchestral music**

There’s no doubt at all about the port of entry here: Symphony No. 5 in B flat, D. 485 (Naxos 8.550145) wins hands down. Derivative and delightful, with frequent reminders of Mozart, particularly Symphony No. 40, this is by general consent the first symphony in which Schubert got absolutely everything right, and absolutely everything Schubertian, even when it is reminiscent of Mozart. The earlier Schubert symphonies are all attractive, and often more than that, but after the Fifth there should

perhaps be a slight detour, to the incidental music to the play *Rosamunde*, D. 797 (Naxos 8.550145), some of which has become very popular, and all of which is worth anybody's time. Then move on to Symphony No. 8 in B minor ('Unfinished'), D. 759 (Naxos 8.550145), Schubert's first orchestral work of absolutely towering genius, and one of the greatest masterworks ever written. Unlike the Fifth Symphony and the *Rosamunde* music, which can be listened to while doing other things, this music demands one's entire attention. This is drama that far exceeds theatricality. It brings us face to face with the reality of human experience in all its contradictory, unpredictable and marvellous variety. It is the kind of music after which there is no desire to hear anything else. In some mysterious way, we go on living it, long after the sounds themselves have died away – it needs to settle. The last of the cycle, the Symphony No. 9 in C major ('Great'), D. 944 (Naxos 8.553096), is very different, and many musicians, scholars and music-lovers regard it as Schubert's greatest work. It, too, demands (commands!) one's fullest attention, and in this case over a very considerable span – not far short of an hour in most performances.

### Operas

Schubert's operas are hardly known, even to most of his leading interpreters. Few have been recorded, but these few have clearly been chosen entirely on the basis of their musical quality, and should thus offer many rich harvests to the enquiring listener. They are *Alfonso und Estrella*, D. 732, *Fierrabras*, D. 796, *Die Verschworenen*, D. 787, *Die Zauberharfe*, D. 644 and *Die Zwillingsbrüder*, D. 647.



## Sacred music

Of Schubert's six masses, four of them written in his teens, I would suggest starting with Mass No. 2 in G, D. 167, composed when he was eighteen – not because it is the shortest and in many ways the simplest, but because of its sheer charm and amiability (neither of these terms normally applied to liturgical music). More substantial, in both length and scope, is the beautiful Mass No. 5 in A flat, D. 678, often ravishing in melody and harmony alike, and written seven years later. This makes an ideal bridge to the grander, more austere (and to some ears more self-consciously learned) Mass No. 6 in E flat, D. 950, Schubert's last choral work, written in the year of his death. In terms of its emotional range, dramatic impact, and imaginative orchestration, this may be said to be not only the last but the best of Schubert's masses.

## Songs

With more than 600 songs to choose from, where does one begin? I think with those that have proved the most popular through several generations with musicians and listeners alike: among them, *Die Forelle*, D. 550 ('The Trout'), *Der Musensohn*, D. 764 ('The Son of the Muses'), *Erlkönig*, D. 328 ('The Erl King'), *Gretchen am Spinnrade*, D. 118 ('Gretchen at the Spinning-wheel'), *Heidenröslein*, D. 257 ('Little Rose'), *An die Musik*, D. 547 ('To Music'), *Auf dem Wasser zu singen*, D. 774 ('To Sing on the Water'), *Die junge Nonne*, D. 828 ('The Young Nun'), *Du bist die Ruh*, D. 776 ('You are Rest'), *Ellens Gesang III* ('Ave Maria'), D. 839, *Ganymed*, D. 544 ('Ganymede'), *Im Frühling*, D. 882 ('In Spring'), *Nacht und Träume*, D. 827 ('Night and Dreams'), the three *Lieder der Mignon*, D. 877 Nos 2-4 ('Mignon's Songs'), and *Der Tod und das Mädchen*, D. 531 ('Death and the Maiden') – many of which can be found on

three Naxos CDs (8.550476; 8.554795; 8.553113). Where the song *cycles* are concerned, I recommend starting with *Die schöne Müllerin*, D. 795 ('The Fair Maid of the Mill'; Naxos 8.554664), advancing to the intense, harrowing but enthralling *Winterreise*, D. 911 ('Winter Journey'; Naxos 8.554471), felt by many to be the greatest song-cycle ever written, and then recovering with the less thematic *Schwanengesang*, D. 957 ('Swan Song'; Naxos 8.554663) – all from Schubert's last year, collected and published after his death.

## 5 Recommended Reading

For straight biography, with relatively slight (though perceptive) discussion of the music, *Franz Schubert: A Biography* by Elizabeth Norman McKay (Oxford University Press, 1996; ISBN 0-19-816681-8) is likely to remain the most substantial, authoritative and readable English-language biography for generations to come. Exhaustively researched, impeccably documented and fluently narrated, it satisfies or stimulates the reader's curiosity anew on almost every page. Among its many other virtues, it broadens one's perspectives and sharpens one's understanding of the historical, social, philosophical and moral context in which Schubert lived and worked. If Schubert emerges as a less likeable person than the impossibly saccharine stereotype traditionally purveyed, this is in part a reflection of the admirable balance which pervades the book, and its wealth of hitherto neglected documentary material, much of it appearing in English for the first time. The author has no axe to grind and makes no extravagant claims in her careful weighing of the evidence available. She mercifully resists the temptation to sensationalise the darker reaches of Schubert's life and personality, though her book was the first to explore them in a work for non-specialist

consumption, and she never ‘cooks the books’, as it were, to conform with a personal ‘vision’ of the subject. As a historian, she gives rather more extraneous detail than most readers will want or need (when, where, how, why and with whom Schubert dined, and on what etc.), but it can be easily skimmed over. Altogether, this is a must for all readers seriously interested in Schubert.

Equally scholarly, substantially shorter (210 pages as against McKay’s 362), finely documented, and written in good, clean, sometimes rather surgical prose is *The Life of Schubert* by Christopher H. Gibbs (ISBN 0-521-59426-X) in Cambridge University Press’s ongoing ‘Musical Lives’, a series specialising in books by scholars whose authority is matched by an ability to write in a gracious, non-academic, thoroughly appropriate style without a hint of populist condescension. This book is no exception. Gibbs, an American professor who has also edited *The Cambridge Companion to Schubert* (see below), is up to date but balanced in his assessment of the recent and still-current fashion for portraying the ‘dark’ side of Schubert’s personality, most notably his drinking, recurrent depressions and ambiguous sexual life. His writing about the music is clear, concise and non-technical, but he never forgets that this is a biography, not a musicological exercise, and nothing is allowed to interrupt the overall flow of the narrative. Happily, too, the book’s more modest dimensions preclude the kind of mere information that peppers too much of McKay’s otherwise exemplary work, but its greater impersonality of tone threatens to leave us, perhaps, with a less fully rounded portrait. That said, the thoroughness and range of coverage is wholly admirable, and the book can be highly recommended.

John Reed’s *Schubert*, in the ‘Master Musicians’ series (Oxford University Press, 1997; ISBN 0-19-816494-7), is every bit as scholarly but necessarily less complete

biographically, owing to the brief of this series to deal equally with the life and the music. It can, however, be confidently recommended to readers whose familiarity with music's nuts and bolts enables them to understand and absorb the author's analytical commentary. Concisely and very readably, Reed, a Schubert scholar of world renown, strikes an admirable balance between straight biography and contextual scene-setting. His book will tell you almost as much about the times and their shaping forces as about the man, and is the richer for it. When it comes to the discussion of the works, which is embedded within the narrative text, I have my problems, but, as with Brian Newbould's book discussed below, I acknowledge that they probably say more about my own deficiencies than those of the author.

As one might expect from the sources, scholarship is also a hallmark of *The Cambridge Companion to Schubert* (Cambridge University Press, 1997; ISBN 0-521-48424-3), whose editor, as already mentioned, is again Christopher Gibbs. Like its siblings in this admirable and authoritative series, the book ranges far and wide. Thus we have such distinguished musicians and writers as Charles Rosen, William Kinderman, Leon Botstein, David Montgomery, John Reed, Susan Youens and others, examining Schubert in the round, exploring and elucidating the shaping forces of his development (musical, cultural and political), and freshly assessing his importance and character as a composer, in every genre. Among the most fascinating and stimulating essays are those on the changing face of Schubert's reception, by scholars, interpreters and music-lovers in the nineteenth and the twentieth centuries, including a survey of Schubert in performance which can hardly fail to engage the considered attention of anyone even peripherally concerned with the interpretation of his music. That said, the book is not without its patches of academic aridity, but these are happily the exception rather than

the rule. Indeed, this is a book from which no serious Schubertian can fail to derive some benefit.

Brian Newbould's *Schubert: The Music and the Man* (Victor Gollancz, 1997; ISBN 0-575-05495-6) is among the most distinguished treatments of its subject yet written. Newbould is not merely a scholar but a musician of extraordinary attainment, who has 'completed' numerous unfinished works by Schubert to international acclaim. He is also an excellent writer. But the significant subtitle of this book ('The Music and the Man' – not the other way round as in most biographies) signals hidden dangers for the lay reader. By any standard, Newbould is an exemplary biographer, and on those grounds the book can be recommended unreservedly. The bulk of his commentary here, however, is concerned with the music, and his approach is bound to put off many readers, lay and professional alike. Only those who can derive pleasure or enlightenment from the following example should contemplate adding this book to their private libraries:

The compact Adagio in C Major, in an abridged sonata form, has a transition-theme recalling the 18th-century *Empfindsamer Stil* (literally, 'sentimental style') and containing, moreover, a double echo of Mozart. When it first appears, after the opening thematic paragraph in C major, the way in which it leads off from C major into C minor, with a rising arpeggio upbeat to a high accented dominant, is reminiscent of a similar procedure at the same juncture in the slow movement of the Jupiter symphony.

Such passages are the rule rather than the exception.

Moving away from biographical narrative, readers who are hooked on reference

books can have a field day with *Schubert and His World: A Biographical Dictionary* by Peter Clive (Oxford University Press, 1997; ISBN 0-19-816582-X). Following a preliminary chronicle of Schubert's life (similar to the timelines at the end of the 'Master Musicians' series), Clive provides more than 300 biographical entries on the composer's friends, colleagues and associates, incorporating, as well, entries on distinguished Schubertians who have contributed in one way or another to our understanding of Schubert in the decades since his death.

*Schubert's Vienna*, edited by Raymond Erickson (Yale University Press, 1997; ISBN 0-300-07080-2) is both a beautiful and an illuminating book, strikingly produced. As implied in its title and confirmed by the editor in his preface, the book is more about Vienna than about Schubert, but the two are inextricably linked. Complemented by many charming and informative illustrations, it nevertheless avoids the temptation of looking at Schubert and his environs through the traditional rose-tinted spectacles. As readers of this booklet and listeners to these CDs will know full well, Schubert's Vienna was more than the hedonistic, Biedermeier never-never-land of popular fantasy, peopled by gaily dancing couples and convivial friends bursting into song at the city's fabled coffee-houses. It was the capital city of a warlike empire, a ruthlessly administered police state in which popular culture was shrewdly manipulated for political ends. But this is not a wallow-in-the mire, 'kitchen-sink' revisionist take on Schubert or his birthplace. Its ten highly readable chapters, by scholars of international repute, deal lovingly with the architecture, sculpture, painting and literature which illuminate Vienna's past and contribute so richly to its present. This is a marvellously useful and stimulating book that can be highly recommended on all counts.

Finally, to a book devoted purely to Schubert's music – but not to the music alone:

the presence of verbal texts make Schubert's songs a hybrid category. John Reed's *The Schubert Song Companion* (Mandolin Press, 1997; ISBN 1-90134-100-3), a truly monumental labour of love, is likely to remain unique and unsurpassed in its field. Providing all texts with excellent English translations, Reed also gives a phenomenally thorough and knowledgeable account of the background to every song, setting it in context, providing details about the individual poets responsible for the verse and tracing Schubert's development, through his songs, from adolescence to the end of his life. In its comprehensive coverage, this book supersedes all others.



## 6 Personalities

**Artaria, Matthias** (1783–1835). Member of a well-known family of Austrian music publishers. He published three important Schubert works in 1826: Piano Sonata in D, D. 850, *Divertissement à l'hongroise*, D. 818 and *Rondo brillant* in B minor, D. 895.

**Barbaia, Domenico** (?1778–1841). Italian impresario, once a restaurant scullion, later a casino manager. In Vienna he presided over hugely successful seasons of Italian opera but did not succeed in his attempt to support and revive German opera.

**Bauernfeld, Eduard von** (1802–1890). Viennese dramatist and man of letters. One of Schubert's closest friends, he often played duets with him. His diary and reminiscences provide an important primary source of information about the last years of Schubert's life.

**Bocklet, Karl Maria von** (1801–1881). Pianist and violinist. Schubert dedicated to him the D major Sonata of August 1825. At Schubert's sole concert, he was the pianist in the first performance of the E flat Trio.

**Castelli, Ignaz** (1781–1862). Dramatist, songwriter and self-styled patriot. The founder of a satirical society including many eminent citizens, he left in his memoirs a vivid impression of arts under censorship in Metternich's Vienna.

**Chézy, Wilhelmine von** (1783–1856), *née* Klencke. German playwright and author of the Romantic play *Rosamunde*, for which Schubert provided incidental music.

**Claudius, Matthias** (1740–1815). German poet, and an influential figure in Schubert's development as a songwriter.

**Diabelli, Anton** (1781–1858). Directed the firm of Diabelli & Co., successor to Cappi & Diabelli, until 1853. He published more than forty opus numbers of Schubert's work during the composer's lifetime, bought all the surviving unpublished songs, and other works, from Ferdinand Schubert in 1829, and published the fifty books of the so-called *Nachlass*, containing more than 135 previously unpublished songs and partsongs from 1830 to 1850. Diabelli was also a composer, immortalised by Beethoven's monumental 'Diabelli' Variations, his last major piano work.

**Doblhoff, Anton von** (1800–1872). A politically minded member of Schubert's circle, he was a pupil of Senn (see below) and himself came under suspicion of the police at the time of Senn's arrest.

**Eckel, Georg Franz** (1797–1869). Distinguished physician and veterinary surgeon, and a friend of Schubert since their Seminary days. His memoirs contain an extraordinarily detailed account of Schubert's physical appearance and temperament.

**Esterházy, von Gahinta, Johann Karl, Count** (1775–1834). Hungarian nobleman. Schubert tutored his daughters at Zseliz in 1818 and 1824, and kept in touch with the family during their visits to Vienna. Countess Caroline, with whom Schubert was in love, was the dedicatee of the F minor Fantasy for piano duet.

**Gahy, Josef von** (1793–1864). Civil servant and pianist. Born in Hungary, he was Schubert's favourite duet partner, and a famous performer of his keyboard dances.

**Grillparzer, Franz** (1791–1872). Austrian poet and dramatist. An acquaintance rather than a friend, he wrote the controversial inscription for Schubert's tombstone and helped organise the official subscription for a memorial to him.

**Grob, Therese** (1798–1875). Schubert's first love, she later married a baker but died childless. Her mementos of Schubert, including the songbook he compiled for her in 1816, were sequestered for many years by descendants of her nephew.

**Gymnich, August** (1786–1821). Austrian tenor and civil servant. His performance of *Erkkönig* on 1 December 1820 triggered a year of exceptional success for Schubert.

**Hallé, Sir Charles** (1819–1895). German born pianist and conductor, well known as the founder and conductor of the Hallé orchestra, but deserves to be better known for his passionate advocacy of such then neglected composers as Schubert and Berlioz. He was the first pianist regularly to play Schubert's sonatas in public, challenging deliberately the common nineteenth-century view that they were unworthy of comparison with Beethoven's.

**Haslinger, Tobias** (1787–1842). Viennese publisher. In 1827 and 1828 he published important Schubert works, including the G major piano sonata, *Winterreise*, and two impromptus.

**Hatwig, Otto** (1766–1834). Violinist and leader of the semi-professional orchestra which gave the first (and last) performances of Schubert's first six symphonies to be given in the composer's lifetime.

**Hölty, Ludwig Christoph** (1748–1776). German poet and founder member of a writers' society at Göttingen University. Schubert set twenty-three of his poems in 1815 and 1816.

**Holz, Karl** (1798–1858). Violinist and member of the Schuppanzigh Quartet. He participated in the first performances of Schubert's A minor Quartet and the Octet in F for strings and wind, as well as appearing in Schubert's only public concert on 26 March 1828. He arranged for a performance of Beethoven's C sharp minor Quartet for Schubert on his deathbed.

**Holzappel, Anton** (1792–1868). Successful Viennese lawyer and a fellow student of Schubert's at the Seminary. His memoirs give a vivid picture of the teenage Schubert's love of poetry, and of Therese Grob.

**Huber, Josef** (1794–1870). A popular member of Schubert's circle, later an accountant in the Austrian War Department. Schubert shared lodgings with him in 1823–4.

**Hummel, Johann Nepomuk** (1778–1837). One of the foremost pianists and composers of his time and a former student of both Haydn and Mozart. He visited Vienna with his pupil Ferdinand Hiller in March 1827, making a strong impression on Schubert, who wished to dedicate his last three piano sonatas to him. By the time they were published Hummel was dead and they appeared instead with a dedication to Diabelli.

**Hüttenbrenner, Anselm** (1794–1868). Lawyer and musician, and a pupil of Salieri. He was a favourite friend of Schubert, who wrote a set of piano variations on a theme by him.

**Hüttenbrenner, Josef** (1796–1882). Brother of the above. An amateur musician, he was a passionate enthusiast for Schubert's music who tirelessly attempted, to the often intense irritation of the composer, to bring some semblance of order to the chaos of Schubert's professional life.

**Jenger, Johann Baptist** (1793–1856). Austrian pianist and a founder member of the Styrian Philharmonic Society, which awarded its Diploma of Honour to Schubert in 1823. He later moved to Vienna, where he frequently attended private performances of Schubert's music.

**Kenner, Josef** (1794–1868). Austrian civil servant and a former schoolmate of Schubert's at the Seminary. His reminiscences are most memorable for their scathing attack on Schober's influence in Schubert's life.

**Kiesewetter, Raphael Georg** (1773–1850). Viennese civil servant, singer, flautist, and pioneer musicologist. He was among the first to champion the cause of early music, and the concerts regularly given at his home were often attended by Schubert.

**Klopstock, Friedrich Gottlieb** (1724–1803). German poet and dramatist, whose Odes (1771) had a formative influence on the early romantics, and indeed on Schubert, who wrote a poem in Klopstock's style and made thirteen settings of his verse between 1815 and 1816.

**Körner, Theodor** (1791–1813). Austrian poet and dramatist, much admired by the young Schubert, even before the posthumous publication of his war poems; he died on the battlefield at the age of twenty-two.

**Kotzebue, August von** (1761–1819). The most prolific and popular dramatist of his day. Two of Schubert's early operas were based on his plays. A rightwing conservative monarchist, his assassination led to a crackdown on student political activities throughout the German-speaking world.

**Kreissle von Hellborn, Heinrich** (1812–1869). A Viennese lawyer and Schubert's first biographer. His wife had known Schubert, and his book, published in 1865, was written when many of Schubert's friends were still alive. It remains an important biographical resource.

**Kupelwieser, Josef** (1791–1866). Secretary of the Court Theatre in 1821–3, he wrote the libretto for Schubert's projected grand opera *Fierrabras*, which was abandoned after the failure of Weber's *Euryanthe*.

**Kupelwieser, Leopold** (1796–1862). Brother of the above. An Austrian artist, he became part of Schubert's circle in the early 1820s. His sketches of its members and their activities of the circle are the most important pictorial records available today.

**Lablache, Luigi** (1794–1858). Italian singer and a leading member of Barbaia's Viennese company from 1824. Schubert dedicated his Three Songs for Bass Voice, Op. 83, to him.

**Lachner, Franz Paul** (1803–1890). Composer, organist and conductor. A pupil of Simon Sechter and Abbe Stadler, he was a friend of Schubert's, and did his best to promote his chamber music and theatrical works.

**Lanner, Josef** (1801–1843). Viennese dance composer and violinist. His quintet became famous in the 1820s for its playing at the 'Partridge' tavern, where Schubert must often have heard it. With the elder Johann Strauss he was one of the founding fathers of the Viennese waltz craze that soon swept the world.

**Lásznyi, Katharina**, *née* Buchwieser (c.1789–1828). Opera singer. Schubert and Vogl were frequent visitors at her house, though not on the long list of her lovers. Schubert dedicated to her a book of songs (Op. 36) and the *Divertissement à l'hongroise*.

**Luib, Ferdinand** (1811–1877). Civil servant, musicologist and editor of the Vienna *Allgemeine musikalische Zeitung*. In 1857 and 1858 he collected material for a biography of Schubert, which he later passed on to Kreissle.

**Manns, Sir August** (1825–1907). German-born conductor, who moved to London in 1854 and took over as director of the newly formed Crystal Palace orchestra. He gave the world premieres of Schubert's first three symphonies, and in 1881 he conducted the entire cycle.

**Matthisson, Friedrich von** (1761–1831). Popular German poet. Schubert's early settings of Matthisson texts represent an important stage in his development.



**Mayerhofer, Ferdinand von** (1798–1869). One of Schubert's schoolmates at the Seminary and an active member of the circle in the 1820s. He had literary interests, and collaborated with Bauernfeld in translations made for the Vienna Shakespeare.

**Mayrhofer, Johann** (1787–1836). Austrian poet, and a major influence on Schubert's development as a songwriter. He studied law in Vienna, and seems to have maintained himself by teaching until 1820, when he became an official in the Censorship Office. He and Schubert shared rooms for two years from the autumn of 1818. Mayrhofer's neo-classicism, and his deep commitment to Romantic 'longing' was an important source of the melancholy so characteristic of Schubert's greatest work. He committed suicide in 1836.

**Milder, Pauline Anna** (1785–1838). Viennese opera singer, and the first Leonore in Beethoven's *Fidelio* (1805). Schubert's enthusiasm for her as an artist was first kindled by her performance in Gluck's *Iphigénie en Tauride*, while he was still at school. Schubert wrote his second Suleika song and *Der Hirt auf dem Felsen* for her.

**Mohn, Ludwig** (1797–1857). Painter. A prominent member of Schubert's circle in the early 1820s, he hosted the reading parties in the autumn and winter of 1823–4.

**Mosel, Ignaz Franz von** (1772–1844). Secretary to Count Moritz Dietrichstein, and an influential supporter of Schubert's music. The four Goethe songs of Op. 3 were dedicated to him.

**Paumgartner, Sylvester** (1764–1841). Mining engineer, cellist, and local patron of the arts at Steyr. During Schubert's stay in Steyr in 1819 he commissioned the Piano Quintet in A ('Trout').

**Pichler, Karoline** (1769–1843). Author and literary hostess. Her salon in Vienna was internationally famous. Schubert was a frequent visitor in the early 1820s, and his music was often played there.

**Rellstab, Ludwig** (1799–1860). German poet, novelist and journalist. Some poems that he sent in manuscript to Beethoven were passed on to Schubert and found immortality amongst the songs of the *Schwanengesang*.

**Rieder, Wilhelm August** (1796–1880). Austrian painter and a member of Schubert's circle. His water-colour portrait of the composer (1825) was universally agreed by his friends to be the best contemporary portrait, and became popular even in Schubert's lifetime.

**Rinna, Ernst von** (1793–1837). Court physician who treated Schubert during the last year of his life. His strong advocacy of fresh air and exercise may explain why Schubert took long walks when he was already mortally ill. His death shortly thereafter suggests that the treatment was not a success.

**Rückert, Friedrich** (1788–1866). German Romantic poet. Schubert's five Rückert settings, among the finest ever written, belong to 1822–3.

**Ruzicka, Wenzel** (1757–1823). Viola player and organist. He taught piano and organ at the Seminary, and established the student orchestra there. After a year of teaching Schubert he felt himself to be outclassed and so transferred him to the Imperial Court composer Salieri in the summer of 1812.

**Salieri, Antonio** (1750–1825). Italian composer. Arriving in Vienna as a youth, he spent the remainder of his life in the service of the Viennese court. Beethoven, Schubert, Liszt and Hummel were among his pupils.

**Schindler, Anton Felix** (1795–1864). German musician and biographer. From 1820 he served as Beethoven's secretary and representative. As a biographer in general he proved notoriously unreliable, but his recollections of Schubert are of undoubted importance.

**Schlechta, Franz Xaver von** (1796–1875). Austrian civil servant and poet. A fellow pupil of Schubert at the Seminary, he was a devoted supporter of the composer's music. Schubert's Schlechta settings include *Des Sängers Habe* and *Fischerweise*.

**Schlegel, August Wilhelm von** (1767–1845). Romantic poet, philosopher, publicist, and translator of Shakespeare. Schubert wrote nine songs to his texts.

**Schlegel, Karl Wilhelm Friedrich von** (1772–1829). Brother of the above. German romantic poet and essayist. Schubert was influenced by his ideas and set sixteen of his poems.

**Schober, Franz von** (1796–1882). Austrian dilettante. Gifted, charismatic and undisciplined, he was in many ways the most prominent member of Schubert's circle. He was certainly his closest and most influential friend, but not in the long run for the better. Helpful in establishing useful opportunities and contacts in the early part of Schubert's career, and in providing him with lodgings for extended periods, he was later blamed, most fiercely by Josef Kenner (see above), for corrupting Schubert's character, encouraging his sensual self-indulgence and leading him into the kinds of behaviour which lost him a number of friends. Frustratingly for posterity, this man who knew Schubert longer and better than anyone else outside his family never set down a single sentence of reminiscence.

**Schönstein, Karl von** (1797–1876). Baritone singer, public official, and member of Schubert's circle. A close friend of the Esterházy family and a devoted interpreter of Schubert's songs, he was especially famous for his performance of the song cycle *Die schöne Müllerin*, which Schubert dedicated to him.

**Schubert, Ferdinand** (1794–1859). The composer's brother, and perhaps his closest friend within the family. Ferdinand sold most of his Schubert manuscripts to Diabelli, but reserved the symphonies and continued to try to interest publishers in them during the 1830s. He also collaborated with Alois Fuchs in the preparation of a thematic catalogue of his brother's works.

**Schubert, Ignaz** (1785–1844). Schubert's eldest brother, he succeeded their father as headmaster of the Rossau school in 1830.

**Schumann, Robert** (1810–1856). Great German composer, and one of the most influential and dedicated champions of Schubert’s music, writing enthusiastically about his works in the columns of his much-read journal the *Neue Zeitschrift für Musik*. It was also he who arranged the first performance of the ‘Great’ C major Symphony, which took place under Mendelssohn in Leipzig, March 1839.

**Schuppanzigh, Ignaz** (1776–1830). Austrian violinist and quartet leader. He and his famous quartet worked closely with Haydn, Beethoven and Schubert, whose A minor Quartet was dedicated to him.

**Schwind, Moritz von** (1804–1871). Distinguished Austrian painter and a prominent member of Schubert’s circle. His best-known work, appropriately unfinished, is entitled ‘Schubert Evening at Josef von Spaun’s’.

**Sechter, Simon** (1788–1867). Bohemian-born composer, organist, and theorist. In his final weeks Schubert began a course in counterpoint with Sechter but in the event could manage only one lesson.

**Senn, Johann Chrysostomus** (1792–1857). A friend of Schubert’s from their Seminary days, he was a passionate supporter of Tyrolese independence. After the police raid on his rooms in March 1820, in which Schubert was also arrested, he was imprisoned for fourteen months without charges being brought against him, and then banished to his homeland.

**Slavík, Josef** (1806–1833). Bohemian violinist, regarded by Schubert as ‘a second Paganini’. Schubert wrote for him the Rondo in B minor and the Fantasy in C, which he performed with his compatriot Bocklet (see above).

**Sonnleithner, Leopold** (1797–1873). A distinguished barrister, he also played a leading part in the Philharmonic Society. Although Schubert’s exact contemporary and one who did much to promote his interests, he remained somewhat aloof and never became a close friend.

**Spaun, Josef von** (1788–1865). Austrian government official. Nine years Schubert’s senior, he was his most longstanding and loyal friend, and, when necessary, posthumous defender. They met early in Schubert’s career at the Seminary, and Spaun remained his most mature and well-balanced advisor and champion.

**Stadler, Albert** (1794–1888). Another friend from the Seminary days, he maintained contact with Schubert after moving away from Vienna in 1817.

**Streinsberg, Josef Ludwig von** (1798–1862). Yet another fellow Seminarian and member of Schubert’s circle. Strongly active politically, he too was arrested in the police raid on Senn’s rooms in March 1820.

**Teltscher, Josef** (1801–1837). Painter and portraitist, member of the circle. His well-known lithograph of Schubert was made in 1826 and his famous coloured drawing of Jenger, Schubert and Anselm Hüttenbrenner is reproduced in many biographies.

**Tietze, Ludwig** (1797–1850). Austrian tenor. A frequent participant in performances of Schubert's music, he also appeared at Schubert's own concert in March 1828. After Schubert's death he opposed the idea of a Requiem Mass on the ground that 'Requiem's are for great composers, while Schubert was merely a good song-writer'.

**Traweger, Ferdinand** (1787–1832). Austrian merchant and music patron. He directed a male-voice choir in Gmunden, where he welcomed the composer as his guest.

**Troyer, Ferdinand Count** (1780–1851). Chief steward of the Archduke Rudolph, and an excellent clarinetist. He commissioned the Octet for wind and strings, and the first performance was given at his house in the spring of 1824.

**Vering, Josef von** (1793–1862). Medical doctor, who attended Schubert during the last days of his life. He was a specialist in the treatment of venereal disease.

**Vogl, Johann Michael** (1768–1840). Famous Austrian baritone, friend and champion of Schubert. He continued performing Schubert songs well into his seventies, though he was not averse to embellishing them with numerous vocal ornaments of his own.

**Voříšek, Jan Václav (Hugo)** [Worzischeck, Johann Hugo] (1791–1825). Outstanding Bohemian composer. He took part in the salon concerts at the home of Ignaz Sonnleithner, where he first met Schubert. He was the first exponent in Vienna of the short piano piece in ternary form which found its greatest fame in Schubert's impromptus and *Moments musicaux*. His influence on Schubert's piano music has only recently been fully acknowledged.

**Weigl, Josef** (1766–1846). German composer and conductor in Vienna. His Singspiel *Die Schweizerfamilie* (based on *The Swiss Family Robinson*) was the first opera Schubert ever saw and it had a formative influence on his own.

**Zumsteeg, Johann Rudolf** (1760–1802). German composer and cellist. He wrote more than 300 songs, lieder and ballads and was a formative influence on Schubert, whose earliest songs were closely modelled on Zumsteeg's work.



## 7 A Calendar of Schubert's Life

Year	Schubert's Age	Arts and Culture
1797	0	Beethoven publishes his Piano Sonata in E flat, Op. 7; Donizetti born; Cherubini's <i>Médée</i> staged in Paris; Turner paints <i>Millbank</i> , <i>Moon Light</i> ; birth of Japanese painter Ando Hiroshige; Coleridge writes <i>Kubla Khan</i> , Goethe <i>Hermann und Dorothea</i> , Hölderlin <i>Hyperion</i> ; A.W. von Schlegel begins his monumental translation of Shakespeare's works into German
1798	1	Beethoven's Op. 9 trios and Op. 10 piano sonatas published; English poets Wordsworth and Coleridge publish <i>Lyrical Ballads</i> ; birth of the Polish poet Adam Mickiewicz
1799	2	Beethoven's Op. 12 violin sonatas published; and he composes his piano sonatas Opp.13 ('Pathétique') and 14; David paints <i>The Rape of the Sabine Woman</i> ; French painter Eugène Delacroix born; births of Balzac and Pushkin

### Historical Events

Napoleon seizes Mantua and advances on Vienna; Peace of Campo Formio between France and Austria; Napoleon arrives in Paris to plan invasion of England; Talleyrand appointed French Foreign Minister; Frederick William II of Prussia dies and is succeeded by his son Frederick William III; copper pennies first minted in England, as first pound notes are printed; Fath Ali becomes Shah of Persia; carriage lathe invented in England

French capture and proclaim republics in Rome, Geneva and Bern; King Ferdinand of Naples declares war on France but is soon defeated; French seize Malta and invade Egypt; Britain's Admiral Nelson defeats French fleet at Abukir Bay; Britain signs treaty with the Nizam of Hyderabad

Napoleon consolidates gains in Egypt, advances in Syria and defeats Turks; Austria declares war on France; George Washington dies; discovery of Rosetta Stone in Egypt leads to deciphering of hieroglyphics; a perfectly preserved mammoth is found in Siberia

### Schubert's Life

Franz Peter Schubert born 31 January in the Himmelpfortgrund suburb of Vienna, to Franz Theodor Schubert, schoolmaster, and Elisabeth Schubert, *née* Vietz

Year	Schubert's Age	Arts and Culture
1800	3	Beethoven composes his Septet, Piano Concerto in C, Op. 15, Horn Sonata and Third Piano Concerto; Boieldieu's <i>Calife de Bagdad</i> and Cherubini's <i>Les Deux Journées</i> produced in Paris; David paints <i>Madame Récamier</i> , Goya his <i>Portrait of a Woman</i> ; Schiller writes <i>Maria Stuart</i> , <i>Madame de Staël On Literature</i> and Maria Edgeworth the Gothic novel <i>Castle Rackrent</i>
1801	4	Beethoven's Op. 18 quartets published and he writes violin sonatas, Opp. 23 and 24, piano sonatas, Opp. 26–8 and String Quintet, Op. 29; Bellini born; Goya paints <i>Two Majas on a Balcony</i> ; Hegel and Schelling publish the <i>Critical Journal of Philosophy</i> ; Schiller writes <i>Die Jungfrau von Orleans</i>
1802	5	Beethoven composes Second Symphony, the Op. 31 piano sonatas and the variations Opp. 34 and 35; Johann Forkel publishes his great work <i>On J.S. Bach's Life, Art and Artworks</i> ; Canova sculpts Napoleon Bonaparte; G.F. Grotefend deciphers cuneiform; birth of Victor Hugo

**Historical Events****Schubert's Life**

Napoleon, now established as First Consul, conquers Italy; plot to assassinate Napoleon foiled in Paris; British capture Malta; Washington, DC becomes permanent federal capital of the USA; Thomas Jefferson elected President; letter post introduced in Berlin; Royal College of Surgeons founded in London; discovery by William Herschel of infrared solar rays; practice of phrenology established

Great Britain and Ireland united by Act of Parliament; Holy Roman Empire comes to an end with the Peace of Lunéville; Tzar Paul I is assassinated – he is succeeded by Alexander I; Nelson defeats Danish off Copenhagen; British enter Cairo; Turks regain Egypt from French; Prussians take Hanover; Bank of France founded; Union Jack becomes official flag of the United Kingdom; Robert Fulton builds the first submarine

Peace of Amiens between Britain and France; Napoleon becomes President of Italy; France suppresses black rebellion in Santo Domingo; Debrett's Peerage first published in London; horse-racing introduced to Goodwood in England; London's West India Docks built; John Dalton introduces atomic theory into chemistry; William Herschel discovers binary stars; the term 'biology' first coined, by German naturalist Gottfried Treviranus

Begins to discover the keyboard under the guidance of his brother Ignaz

Year	Schubert's Age	Arts and Culture
1803	6	Beethoven's 'Kreutzer' Sonata premiered; Turner's <i>Calais Pier</i> goes on show; Hector Berlioz and American philosopher Ralph Waldo Emerson born
1804	7	Beethoven completes 'Eroica' Symphony and 'Waldstein' Sonata; births of Russian composer Mikhail Glinka, Johann Strauss II ('The Waltz King'), American author Nathaniel Hawthorne, German poet Eduard Mörike and French writer George Sand ( <i>née</i> Amantine-Lucile-Aurore Dupin); Schiller writes <i>William Tell</i> ; English Water Colour Society founded in London
1805	8	First performance of Beethoven's <i>Fidelio</i> and he composes the 'Appassionata' Sonata; Paganini begins touring Europe as a virtuoso violinist; Haydn composes the Austrian Hymn, the String Quartet, Op. 76 No. 3 ('Emperor'), and his oratorio <i>The Creation</i> ; Boccherini dies; Turner paints <i>The Shipwreck</i> , Goya his portrait <i>Doña Isabel Cobos de Procal</i> ; births of Hans Christian Andersen and the French writer Alexis de Tocqueville

## Historical Events

## Schubert's Life

The Louisiana Purchase: in the greatest land sale in history, the USA pays France \$15,000,000 for an area of 828,000 square miles, incorporating the entire Mississippi valley, and doubling the country's size at a stroke; Ohio becomes a state of the USA; Swiss cantons regain their independence; Britain wins Second Mahratta War in India; Shrapnel invents gun shell

Napoleon crowned Emperor in Paris; Francis I becomes Emperor of Austria; Spain declares war on Britain; Alexander Hamilton, former American Secretary of the Treasury, killed in a duel; death of the philosopher Immanuel Kant; Hobart, Tasmania founded; first dahlias grown in England; Thomas Bewick publishes his *History of British Birds*; British and Foreign Bible society founded in London

Napoleon crowned King of Italy in Milan Cathedral – he defeats Austrian and Russian forces at the Battle of Austerlitz; Britain, Austria and Russia allied against France in the Treaty of St Petersburg; Bavaria and Württemberg become kingdoms after the Peace of Pressburg; Mehemet Ali proclaimed Pasha in Egypt; rift between USA and Britain over trade with West Indies; rockets introduced into British army arsenal

Sings in the choir of Lichtental church, and begins to learn the violin under the guidance of his father

Year	Schubert's Age	Arts and Culture
1806	9	Premiere of Beethoven's Violin Concerto; Rossini's first opera, <i>Demetrio e Polibio</i> , staged in Rome; publication of <i>Des knaben Wunderhorn</i> (the first major collection of German folksongs); Brera Gallery opened in Milan; Pestalozzi school opened at Yverdon in Switzerland; Institut de France founded in Paris
1807	10	First (private) performance of Haydn's oratorio <i>The Creation</i> – he also composes his 'Nelson' Mass; Beethoven gives premieres of his Fourth Symphony and Fourth Piano Concerto, and composes 'Rasumovsky' quartets and Mass in C; Wordsworth writes <i>Ode on Intimations of Immortality</i> , Spontini's opera <i>La vestale</i> produced in Paris; Turner paints <i>Sun Rising in a Mist</i> ; Ingres begins <i>La Source</i> , his most famous painting; Hegel publishes <i>Phänomenologie des Geistes</i> ; Henry Wadsworth Longfellow born
1808	11	Haydn composes the 'Theresa' Mass and string quartets, Opp. 76 and 77; Beethoven composes symphonies nos 5 and 6, Op. 70 piano trios and Choral Fantasia; Goethe writes Part 1 of <i>Faust</i> ; Goya paints <i>Execution of the Defenders of Madrid</i> , Ingres <i>La Grande Baigneuse</i> ; John Dalton publishes <i>A New System of Chemical Philosophy</i> , Schlegel <i>Über die</i>

**Historical Events**

Prussia declares war on France; Britain blockades French coast; Napoleon takes Berlin and issues decree closing all continental ports to British ships; Saxony becomes a kingdom with the Peace of Posen; confederation of the Rhine formed; Napoleon establishes special organisation for Jews in France; official end of the Holy Roman Empire; Sir Francis Beaufort designs scale, still in use today, for measuring wind strength

Treaty of Tilsit signed by Napoleon, the Tsar and the King of Prussia; Sultan Selim III of Turkey deposed, succeeded by Mustafa IV; US Embargo Act against Britain and France; emancipation of serfs in Prussia; England prohibits slave trade; first gas lighting in streets of London; France invades Portugal; royal family flees to Brazil

USA prohibits import of slaves; French army occupies Rome, invades Spain and takes Barcelona and Madrid; Napoleon abolishes Inquisition in Spain and Italy; Source of the River Ganges discovered; Archaeological excavations begun at Pompeii; men's pigtails recede from fashion; Goethe and Napoleon meet at Erfurt

**Schubert's Life**

Studies singing, piano and counterpoint with Michael Holzer, organist and choir master of Lichtental church

Continues his studies with Holzer

Vacancies in the Imperial Chapel Choir advertised, May. Auditions held under the direction of Antonio Salieri; succeeds, enters Seminary as a choral scholar and meets Josef von Spaun



Year	Schubert's Age	Arts and Culture
1809	12	<i>Sprache und Weisheit der Inder</i> ; birth of Honoré Daumier Haydn composes his last oratorio <i>The Seasons</i> ; Beethoven composes 'Emperor' Concerto, String Quartet, Op. 74 and Piano Sonata, Op. 81a; Mendelssohn born; Goethe writes <i>Die Wahlverwandschaften</i> ; Washington Irving writes <i>Rip van Winkle</i> ; births of writers Alfred, Lord Tennyson, Nikolai Gogol and Edgar Allan Poe; Constable paints <i>Malvern Hall</i> ; Spontini's <i>Fernand Cortez</i> produced in Paris
1810	13	Beethoven composes <i>Egmont</i> and F minor String Quartet, Op. 95; Robert Schumann and Otto Nicolai born; Scott writes <i>The Lady of the Lake</i> ; Hannamahn founds homeopathy
1811	14	Beethoven composes his 'Emperor' Concerto; Weber's opera <i>Abu Hassan</i> produced in Munich; Franz Liszt born in Raiding, Hungary; Rossini composes his opera <i>La cambiale di matrimonio</i> ; Jane Austen

## Historical Events

Austria declares war on France; Vienna taken by French army who are defeated in turn at Wagram; Peace of Schönbrunn; Napoleon annexes Papal States and takes Pope Pius VIII prisoner; Sir Arthur Wellesley defeats French at Oporto and is created Duke of Wellington; Metternich becomes Chief Minister of Austria; Ecuador wins independence from Spain; Abraham Lincoln born

Napoleon at his zenith; Venezuela wins independence from Spain; Durham miners' strike in Britain; Krupp founds munitions works in Germany; revolutions in much of Latin America

Napoleon annexes Oldenburg; Russians capture Belgrade; Paraguay gains independence from Spain; British forces occupy Java; George III of England pronounced insane; Regency begins; Luddites sabotage machinery in North of England

## Schubert's Life

Plays violin in the Seminary's student orchestra

Earliest surviving works include song sketches, a Fantasy for piano duet (D. 1), and possibly a string quartet (D. 18)

Earliest surviving songs include *Hagens Klage* (D. 5), *Der Vätermörder* (D. 10) and probably *Leichenfantasie* (D. 7); other compositions include an overture for strings, a fantasy for piano duet, and a symphonic sketch; begins first opera *Der Spiegelritter*; studies piano and organ with Wenzel Ruzicka, the court organist

Year	Schubert's Age	Arts and Culture
1812	15	writes <i>Sense and Sensibility</i> ; English novelist William Makepeace Thackeray born Beethoven completes Seventh and Eighth symphonies and the Violin Sonata, Op. 96; Gesellschaft der Musikfreunde founded in Vienna; Elgin marbles brought from Greece to England; German philosopher Hegel publishes <i>Die objektive Logik</i> ; births of authors Charles Dickens, Zygmunt Krasinski and J.I. Kraszewski; English poet Robert Browning born; Lord Byron writes <i>Childe Harold's Pilgrimage</i>
1813	16	Births of Richard Wagner and Giuseppe Verdi; London Philharmonic Society founded; Rossini's <i>L'Italiana in Algeri</i> produced in Venice; waltz craze spreads throughout Europe; J.M.W. Turner paints <i>Frosty Morning</i> ; birth of the French composer Charles-Valentin Alkan

## Historical Events

Napoleon retreats from Moscow and returns to Paris, his troops depleted by 550,000; USA declares war on Britain; Wellington takes Madrid; Louisiana becomes part of the USA; Madison elected President; J.L. Burckhardt discovers the Great Temple of Abu Simbel; Philippe invents machine for spinning flax

Austria and Prussia declare war on France; 'Battle of Nations' at Leipzig; Wellington victorious at Vittoria; Simon Bolivar becomes absolute ruler of Venezuela; Mexico declares its independence; Anglo-American war continues in USA and Canada

## Schubert's Life

Mother dies at 55; starts counterpoint lessons with Salieri; makes his last appearance as a chorister; compositions include an overture, various church compositions, string quartets, and a sonata movement for piano trio

Sees his first opera, Gluck's *Iphigénie en Tauride*; father remarries; declines offer of endowment scholarship, not wishing to devote so much time to academic studies; new works include First Symphony, several string quartets, and an octet for wind; begins his opera *Des Teufels Lustschloss*

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1814	17	Beethoven completes final version of his opera <i>Fidelio</i> ; Irish composer John Field publishes his first nocturnes; Maelzel invents the metronome; Jane Austen publishes <i>Mansfield Park</i> ; Byron writes <i>The Corsair</i> ; birth of Russian poet Mikhail Lermontov
1815	18	Beethoven writes his Op. 102 cello sonatas and the cantata <i>Meeresstille und glückliche Fahrt</i> , dedicated to Goethe; advent of the 'Biedermeier' style in Vienna

## Historical Events

Napoleon banished to Elba; Louis XVIII assumes French throne; Congress of Vienna opened; British burn Washington DC in Anglo-American war, which ends with the Treaty of Ghent; Hanover declared a kingdom; *The Times* of London printed on steam-operated press; first practical steam locomotive constructed in England; Pope Pius VII restores the Inquisition

Louis XVIII flees; Napoleon returns to France, initiating the 'Hundred Days', which ends with his banishment to St Helena after losing the Battle of Waterloo to Blücher and Wellington; England suffers post-war economic crisis; first steam warship built in the USA

## Schubert's Life

Qualifies as a primary school teacher; attends premiere of Beethoven's *Fidelio* in its final version; composes String Quartet in B flat, D. 112, his Mass No. 1, D. 105, 13 Matthisson songs, and his first Goethe setting (and masterpiece) *Gretchen am Spinnrade*; completes *Des Teufels Lustschloss* and begins work on his Second Symphony; music practices in the Schubert home become a regular weekly event, with chamber and orchestral music; falls in love with Therese Grob

Teaches in his father's school but continues association with Salieri, and with friends at the Seminary; compositions include two symphonies, four operas, two masses and other liturgical works, dances and sonata movements for piano, String Quartet in G minor, D. 173, and roughly 150 songs; first meeting with Schober, and with Anselm Hüttenbrenner

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1816	19	Beethoven completes Piano Sonata, Op. 101 and song-cycle <i>An die ferne Geliebte</i> ; Rossini (24) completes <i>Il barbiere di Siviglia</i>
1817	20	Rossini completes <i>La gazza ladra</i> and <i>Cenerentola</i> ; Clementi publishes his influential book of piano studies <i>Gradus ad Parnassum</i> ; Lord Byron writes <i>Manfred</i> ; Jane Austen publishes <i>Emma</i>

## Historical Events

First German constitution granted by Grand Duke of Saxe-Weimar-Eisenach; Argentina declares independence from Spain; Metternich opens Diet of German Federation; Java restored to Dutch Empire; Indiana becomes state of the USA; invention of the stethoscope

Riots in England against low wages; Erie Canal begun in USA; Simon Bolivar establishes independent government in Venezuela; Mississippi becomes state of the USA; Turkish government grants partial autonomy to Serbia; Evangelical Union formed by Lutheran and Evangelical Churches in Prussia

## Schubert's Life

Fails to secure a post as music teacher in Laibach; Goethe ignores Spaun's request for permission to dedicate to him the first volumes of the projected edition of Schubert's songs; Schubert contributes to the 50th anniversary celebrations of Salieri's arrival in Vienna with his cantata *Prometheus*, his first paid commission; moves to Schober's rooms in the inner city; end of the Therese Grob affair; new compositions include two symphonies, a mass, another string quartet, and more than 100 songs

First meeting with Michael Vogl; friendship with Mayrhofer deepens Schubert's understanding of Romantic thought and of neo-classical themes; Schober leaves Vienna; Schubert returns to the schoolhouse; father promoted to the headship of the Rossau school; new compositions include many songs, six piano sonatas, and the two overtures 'in the Italian style'



<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1818	21	Beethoven begins work on the 'Hammerklavier' Sonata, Op. 106 and <i>Missa solemnis</i> ; Rossini's <i>Mosè in Egitto</i> produced in Naples; Donizetti's <i>Enrico di Borgogna</i> produced in Venice; Jane Austen's <i>Persuasion</i> and <i>Northanger Abbey</i> published; Byron writes <i>Don Juan</i> ; John Keats writes <i>Endymion</i> ; Mary Shelley publishes <i>Frankenstein</i> ; Russian author Ivan Turgenev born

## Historical Events

Chile declares independence; first professional horse-racing in the USA; Karl Marx born; Prussia abolishes internal customs; constitutions proclaimed in Bavaria and Baden; border agreed between USA and Canada; Illinois becomes state of the USA; first Atlantic crossing by steamship; Bessel's *Fundamenta Astronomiae* catalogues 3,222 stars; Berzelius catalogues molecular weights of 2,000 chemical compounds

## Schubert's Life

Schubert family moves to the Rossau schoolhouse; Mayrhofer song *Erlafsee* becomes Schubert's first song to appear in print; Overture 'in the Italian style', D. 590 performed at the Theater an der Wien (his first orchestral work to be played in public); takes job as music tutor to the Esterházy family at Zseliz in Hungary, writing several piano duets for the young countesses; returns to Vienna and moves in with Mayrhofer; commissioned to write the music for a farce, *Die Zwillingsbrüder*, at the Kärntnertor theatre; new works include Sixth Symphony, the Rondo in D, D. 608 and Sonata in B flat, D. 617 for piano duet, and the unfinished F minor Piano Sonata

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1819	22	Beethoven begins work on his Ninth Symphony; births of Offenbach and Clara Schumann ( <i>née</i> Wieck) in Germany; first Sanskrit–English dictionary published; Byron writes <i>Mazeppa</i> , which is later to have a profound influence on Liszt; Keats writes <i>Hyperion</i> , Shelley <i>The Cenci</i>
1820	23	Beethoven completes his Piano Sonata in E, Op. 109; Keats writes <i>Ode to a Nightingale</i> , Shelley <i>Prometheus Unbound</i> , Pushkin <i>Ruslan and Ludmilla</i> ; Venus di Milo discovered

## Historical Events

East India Company establishes British settlement in Singapore; constitutions granted in Württemberg and Hanover; USA purchases Florida from Spain; Alabama becomes state of the USA; eleven killed, 400 injured in 'Peterloo' Massacre in Britain; freedom of the press established in France

Defeat and suppression of *Carbonari* in Naples; Revolutions in Spain and Portugal; Duc de Berry assassinated in France; in the 'Missouri Compromise' Maine enters USA as a free state, Missouri as a slave state; platinum discovered in Russia's Ural Mountains; Ampère establishes Laws of Electrodynamic Action

## Schubert's Life

Leopold Sonnleithner arranges for a repeat of *Prometheus*; score of *Die Zwillingsbrüder* completed; *Schäfers Klage* (Goethe) becomes the first Schubert song to be sung in public; Schubert and Vogl share holiday at Steyr and Linz; new works include Overture in E minor, D. 648 and 'Trout' Quintet; begins work on Mass No. 5 in A flat

Composes oratorio *Lazarus*; arrested with friends Senn, Bruchmann and others during a police raid on Senn's rooms; *Die Zwillingsbrüder* produced at Kärntnertor theatre and runs for six performances; opera *Die Zauberharfe* produced at Theater an der Wien and runs for eight performances; *Erkönig*, sung at a soirée, leads to a plan to publish Schubert's songs privately; parts company with Mayrhofer; new works include more songs and the 'Quartettsatz', his first instrumental masterpiece

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1821	24	Weber's <i>Der Freischütz</i> staged in Berlin; Beethoven completes Piano Sonata in A flat, Op. 110; Goethe publishes <i>Wilhelm Meisters Wanderjahre</i> ; Constable paints <i>The Haywain</i> ; Keats dies at 26; births of Baudelaire, Dostoevsky and Flaubert
1822	25	Royal Academy of Music founded in London; deaths of Shelley and E.T.A. Hoffmann; Pushkin writes <i>Eugene Onegin</i>

## Historical Events

Napoleon dies; revolution in Piedmont; Victor Emmanuel abdicates Italian throne; Peru, Guatemala, Panama and Santo Domingo declare independence from Spain; Reign of Terror in Greece and Turkey; first demonstration of sound reproduction; Faraday discovers and experiments with electromagnetic rotation

War between Greece and Turkey; Brazil gains independence from Portugal; first iron railroad bridge built in England; gas lighting installed in Boston, Massachusetts; Congress of Verona opened

## Schubert's Life

Employed temporarily as a coach at the Kärntnerter but is not a success; large party at Schober's at which Schubert's songs are sung becomes the first Schubertiad; three Schubert works performed at a Philharmonic Society soirée establish Schubert's fame in Vienna; *Erlkönig* published; collaborates with Schober on *Alfonso und Estrella*

Meets Bauernfeld; becomes frequent visitor at the most fashionable salons; *Alfonso und Estrella* completed; becomes member of Philharmonic Society; breaks with Diabelli, selling the copyright on his published songs; Court Opera rejects *Alfonso und Estrella*; returns to the schoolhouse; major works include A flat Mass, Symphony No. 8 in B minor ('Unfinished'), the 'Wanderer' Fantasy for piano, and many fine songs

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1823	26	Beethoven completes <i>Missa solennis</i> and Ninth Symphony; Weber's <i>Euryanthe</i> staged in Vienna; Chopin (13) enrolls at Warsaw Lyceum; Erard builds the first 'double-escapement' piano, allowing increased rapidity of repeated notes; Oxford Union Society founded in England

## Historical Events

Mexico becomes a republic; Switzerland refuses political asylum to refugees; Monroe Doctrine brings curtain down on further colonisation of North America by European powers; death penalty for more than 100 crimes abolished in England; Babbage attempts to build a calculating machine; Mackintosh invents waterproof fabric; rugby invented in England

## Schubert's Life

First signs of his serious illness oblige him to keep to his room; proposed as an honorary member of the Styrian Philharmonic Society; his condition worsens; begins work on opera *Fierrabras*; spends several weeks in hospital; works on *Die schöne Müllerin*; returns to Vienna to lodge with Huber in the inner city; music for *Rosamunde* is highly praised, unlike the play itself; new works include Piano Sonata in A minor, D. 784 and opera *Die Verschworenen*



<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1824	27	Beethoven completes his String Quartet, Op. 127; births of Bruckner, Cornelius and Smetana; National Gallery founded in London; Byron dies in Greco-Turkish war

## Historical Events

Outbreak of First Burmese War; British capture Rangoon; Egyptian forces conquer Crete; Greco-Turkish War continues; Russia and USA sign frontier treaty; John Quincy Adams becomes President of the USA; Simon Bolivar declared Emperor of Peru; British workers granted the right to form unions; RSPCA founded in London

## Schubert's Life

Health remains worrying; premiere of the A minor String Quartet, D. 804 at Schuppanzigh's concert at the Musikverein; announces plan to work towards 'grand symphony'; attends premiere of Beethoven's 'Choral' Symphony and parts of the *Missa solemnis*; falls in love with the young Countess Caroline Esterházy; major works include 'Grand Duo' sonata, Variations in A flat, six Grand Marches, and the *Divertissement à l'hongroise* – all for piano duet, string quartets in A minor, D. 804 and D minor 'Death and the Maiden', Octet for strings and wind, 'Arpeggione' Sonata, and more Mayrhofer songs

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1825	28	Beethoven composes his A minor quartet, Op. 132; birth of Johann Strauss II and death of Salieri in Vienna; Liszt's <i>Don Sanche</i> produced in Paris; Pushkin writes <i>Boris Godunov</i> ; death of the highly influential romantic writer 'Jean-Paul' (Johann Paul Friedrich Richter)

## Historical Events

Crushing of Decembrist revolt in Russia; sacrilege becomes a capital offence in France; first passenger railway inaugurated in England; horse-drawn buses appear in London; Trade Union movement gains strength in England; Chinese tea roses first imported to Europe

## Schubert's Life

In poor spirits, leads a quiet life at home; possibly a further short period in hospital; friendship with Bauernfeld ripens; joins Vogl for extended sojourn in Upper Austria; works on first draft of his 'Great' C major Symphony; engraving of 'Schubert, the composer of genius' is advertised for sale in Vienna; new works include piano sonatas in A, C ('Reliquie'), A minor and D, and more songs

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1826	29	First performance of Beethoven's String Quartet in B flat, Op. 130, with 'Grosse fuge' as finale, and composition of his last quartets, Opp. 131 & 135; Mendelssohn (17) writes his <i>Midsummer Night's Dream</i> Overture; Weber dies; Liszt publishes <i>Etudes en douze exercices</i>

## Historical Events

Russia declares war on Persia; Burmese war ends; Pan American Congress held in Panama; Thomas Jefferson dies; first railway tunnel in England; University College, London and University of Munich founded; London Zoo established

## Schubert's Life

Formally (but unsuccessfully) petitions the Emperor for post of Vice-Kapellmeister in the Court Chapel; Schubert and Bauernfeld agree to collaborate on the opera *Der Graf von Gleichen*; Swiss publisher Nageli approaches Schubert and asks him for a piano sonata; ill and short of money; libretto of *Der Graf von Gleichen* banned by censor; new works include String Quartet in G, D. 887, Piano Sonata in G, D. 894, Rondo in B minor for violin and piano ('Rondo brillant'), and settings of Goethe, Seidl, Shakespeare and Schulze

<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1827	30	Beethoven dies (56); Bellini's <i>Il pirata</i> staged in Milan; Chopin writes Variations on Mozart's 'Là ci darem la mano' (reviewed by Schumann with the famous phrase 'Hats off, gentlemen! A genius!'); death of William Blake; Nash designs Carlton House Terrace, Westminster, London

## Historical Events

Turks enter Athens in Greco-Turkish war; Russia, France, and Britain agree in Treaty of London to force truce on the Sultan of Turkey; Sultan rejects Allied moves; Russia defeats Persia; Peru secedes from Colombia; Plymouth Brethren founded in America; sulfur-tipped matches invented; screw-propeller for steamships invented in Austria; Ohm's Law of electrical currents formulated; aluminium first obtained from clay

## Schubert's Life

Moves into rooms in Schober's house; meeting with Hummel; visits Beethoven on his deathbed; first public performance of the Octet; elected a full representative member of the Philharmonic Society; unwell again; Trio in B flat premiered at the Musikverein; new works include *Winterreise*, two sets of Four Impromptus, D. 899 & 935, piano trios in B flat (D. 898) and E flat (D. 929), and Fantasy in C for violin and piano



<b>Year</b>	<b>Schubert's Age</b>	<b>Arts and Culture</b>
1828	31	Auber writes <i>La Muette de Portici</i> , Marschner <i>Der Vampyr</i> , Rossini <i>Le Comte Ory</i> ; Alexandre Dumas (père) writes <i>The Three Musketeers</i> ; death of Francisco Goya; Webster's American Dictionary published

## Historical Events

Wellington becomes Prime Minister of England; Russia declares war on Turkey; Liberal revolt in Mexico; Andrew Jackson elected President of the United States; Working Men's Party founded in New York; Baltimore and Ohio railway built in America; Uruguay becomes independent republic

## Schubert's Life

Suffers from sudden headaches; publishers ever more interested in him but fail to offer satisfactory terms; too poor to accept an invitation to Graz in July; excursion made to Eisenstadt, but visits to Upper Austria and Pest postponed owing to illness; attacks of giddiness and fatigue, end of Oct.; takes to his bed, 14 Nov.; sleepless and depressed, develops typhoid fever; dies in Vienna, 19 Nov.; final works: *Moments musicaux*, Symphony No. 9 in C major ('Great'), String Quintet in C major, D. 956, piano sonatas (C minor, D. 958, A major, D. 959 and B flat major, D. 960), Mass in E flat major, other church music, and songs – including those collected posthumously in the *Schwanengesang*

## 8 Glossary

<i>adagio</i>	slow.
<i>allegro</i>	fast, but not excessively.
<i>andante</i>	slowish, at a moderate walking pace
alto	the second-highest voice in a four-part choir; the name of a singer possessing such a voice.
<i>andante</i>	slowish, at a moderate walking pace.
arpeggio	the ‘spelling out’ of a chord in single notes, from bottom to top or vice versa.
ballad	a song (originally a folksong) which tells a story; the term is also used (notably by Chopin) to denote an instrumental movement of ‘narrative’ character.
bar (US measure)	the visual division of metre into successive units, marked off on the page by vertical lines; thus in a triple metre (the grouping of music into units of three, as in 3/4, 3/8 etc.) the three main beats will always be accommodated in the space between two vertical lines.

baritone	a voice whose range lies between that of soprano and alto.
bass	the lowest form of male voice, the term is also used to describe the lowest part (or less specifically the lowest register) in any chord or piece.
chamber music	generally, music written with one instrument per part.
character pieces	a term loosely applied to relatively short (mostly piano) pieces typical of 19th century romanticism but popular through much of the 20th century in which mood may be said to predominate over form, though many such pieces adhere to a straightforward ternary (A–B–A) structure. Schubert's <i>impromptus</i> and <i>moments musicaux</i> are among the earliest examples.
Classical era	loosely, the period between the death of J.S. Bach in 1750 and that of Beethoven in 1827, in which the complex polyphony of the Baroque era gave way to the simpler textures of melody-and-accompaniment, and symmetry of form and proportion became a primary concern. The era was dominated by the concept of sonata form and is primarily distinguished from the succeeding Romantic era (c. 1827–c. 1914) by its relative objectivity of approach.
coda	literally, 'tail'; the additional closing section of a movement, following its formal 'completion'.
concerto	a work for solo instrument(s) and orchestra, generally in three movements (fast–slow–fast), one of which, after the last quarter of

	the eighteenth century, would be in sonata form.
contrapuntal	see counterpoint.
counterpoint	the interweaving of separate horizontal melodic lines, as opposed to the accompaniment of a top-line (horizontal) melody by a series of (vertical) chords.
dominant	the key based on the fifth note of a major or minor scale.
dynamics	the gradations of softness and loudness, and the terms which indicate them ( <i>piano</i> , <i>forte</i> etc.).
écossaise	a vaguely folkly dance in duple metre, originally thought to have originated in Scotland ('Ecosse' in French). Beethoven wrote some famous ones but Schubert showed a special fondness for it and wrote innumerable examples.
fantasy, fantasia	a free form, often of an improvisatory nature, following the composer's fancy rather than any pre-ordained structures. There are some later fantasies, however, like Schubert's 'Wanderer' Fantasy and Schumann's Fantasia in C, both for the piano, that are tightly integrated works incorporating fully fledged sonata forms, scherzos, fugues etc.
finale	generic term for 'last movement'.
flat	a note lowered by a semitone from its 'natural' position, i.e., the nearest lower neighbour of most notes in a diatonic scale.

form

the overall shape of a piece; structure.

fugue, fugal

an imitative work in several overlapping parts or ‘voices’ (the term applies irrespective of whether the fugue is vocal or instrumental). Fugue derives from the same principle as the common round, though it can be immeasurably more complicated. More of a technique than a fixed form, it begins with a solo tune (known as the subject). On the completion of this tune (or melodic fragment – there are some fugues based on a mere four notes), the second voice enters with an answer (the same tune, but in a different, complementary key). While the second voice is presenting the theme (subject), the first continues with a new tune (known as a countersubject). In the overlapping scheme of things this is equivalent to the second phrase of a round or canon (‘Dormez vous’ in *Frère Jacques*, ‘See how they run’ in *Three Blind Mice*). When subject and countersubject complete their dovetailed counterpoint, another ‘voice’ enters with its own statement of the subject. Voice two now repeats voice one’s countersubject, while voice one introduces a new countersubject. And so it goes, alternating with ‘episodes’ in which the various voices combine in free counterpoint, but with no full statements of the subject in any voice.

harmony, harmonic

the simultaneous sounding of notes to make a chord. Harmonies (chords) often serve as expressive or atmospheric ‘adjectives’, describing or giving added meaning to the notes of a melody, which, in turn, might be likened to nouns and verbs.

- impromptu      an arbitrary term for a substantial piano piece in ternary (A–B–A) form.
- key              see tonality.
- ländler         a kind of ‘folkish’ Austrian dance in triple metre, essentially the slower country cousin of the waltz. Schubert wrote many for the piano and other instruments and raised it to the level of the highest art.
- libretto        the verbal text of an opera.
- lied/lieder    a form of German art song, extremely popular in the nineteenth century, in which a poetical text is generally reflected in or actually illustrated by the piano accompaniment, which may be of considerable complexity, prominence and even virtuosity (Schubert’s setting of Goethe’s *Erlkönig* being perhaps the most famous example). The intimate connection between words and music, enhanced by the sophistication of the latter, is a definitive characteristic. In true lieder (the plural of ‘lied’), the so-called accompaniment is as important as the song – in Schubert’s case, sometimes even more important. Other great lieder composers are Schumann, Brahms and Hugo Wolf.
- major           see modes.
- march          a piece in duple metre, originally, as the name suggests, composed to accompany and regulate military marching. Virtually all Schubert’s numerous marches, however (mostly written for the piano), were composed as pure music, the most famous example being his *Marches militaires*.

metre, metrical	the grouping together of beats in recurrent units of two (duple metre), three (triple metre), four, six etc.; metre is the pulse of music.
mezzo-soprano	a singer whose range lies between that of soprano and alto.
minor	see modes.
minuet	a courtly dance of moderate speed, chiefly associated with the eighteenth century.
<i>moderato</i>	of moderate speed.
modes	the names given to the particular arrangement of notes within a scale. Every key in western classical music has two versions – the major and the minor mode; the decisive factor is the size of the interval between the key-note (the tonic, the foundation on which scales are built) and the third degree of the scale. If it is compounded of two whole tones – as in C–E (C–D / D–E) – the mode is major. If the third tone is made up of one and a half tones – C–E flat – the mode is minor. In general, the minor mode is darker, more ‘serious’, more moody, more obviously dramatic than the major. The church modes prevalent in the Middle Ages comprise various combinations of major and minor and are less dynamically ‘directed’ in character. These appear only rarely in music since the Baroque period (c. 1600–1750) and have generally been used by composers to create some kind of archaic effect.



modulation, modulate	the movement from one key to another, generally involving at least one pivotal chord common to both keys. Modulation is thus a major component in the alternation of stability and flux which is the bedrock of sonata form (see below).
movement	comparable to a chapter in a book; a primary, self-contained division of a larger work.
opera	basically, a sung play.
oratorio	an extended choral/orchestral setting of religious texts in a dramatic and semi-operatic fashion. The most famous of all oratorios is Handel's <i>Messiah</i> .
orchestration	the art of using instruments in the orchestra for specific expressive, dramatic, colouristic, structural and textural purposes; the arrangement for orchestra of works originally written for other media, e.g. keyboard, choir etc.
overture	a single orchestral movement, normally designed to introduce an opera, oratorio or a play with music, and often based on themes to follow. The term applies also to a free-standing concert work, generally alluding in its title to a literary, pictorial or emotional theme.

pedals/pedalling	the modern grand piano is equipped with three pedals: 1) the ‘sustaining’ pedal (often misguidedly referred to as the ‘loud’ pedal), to the right, which raises the felt dampers from all the strings, allowing them to vibrate freely, ‘sustaining’ played notes after the finger has released the key, 2) the ‘soft’ pedal, to the left, which shifts the entire keyboard-and-hammer mechanism to the right, so that one less string than normal is struck by the hammer, and 3) the central ‘sostenuto’ pedal, which leaves vibrating only those notes which are depressed at the moment the pedal is depressed. The role of the pedals in the creation and mixing of pianistic sonorities is theoretically infinite in its variety.
phrase	a smallish group of notes (generally accommodated by the exhalation of a single breath) which form a unit of melody, as in ‘God save our Gracious Queen...’ and ‘My Country, ’tis of thee...’
<i>piano, pianissimo</i>	soft, very soft.
piano trio	generally a trio comprising piano, violin and cello (never three pianos!), though different instrumental combinations do occur.
polyphony	music with two or more interweaving melodic strands.
<i>presto</i>	very fast.
requiem	the Roman Catholic Mass for the dead. Many composers, including Berlioz, Brahms, Dvořák, Fauré and Britten, have written requiems for concert and ceremonial use.

- Romantic era loosely, the period from the death of Beethoven in 1827 to the outbreak of the First World War. Unlike the more 'objective' Classical era preceding it, romanticism, as its name suggests, placed a premium on emotional content, prizing spontaneity of feeling and vividness of expression over the academic disciplines of pre-ordained forms. The taste was for confectionery miniatures and lavish dramas, sensuality of sound and monumental forces, illustrative 'tone poems' and extravagant feats of virtuosity.
- rondo a movement in which the main theme, always given out at the beginning, makes repeated appearances, interspersed with contrasting sections known as episodes. At its simplest (when the episodes are more or less identical), the form can be summarised by the formula A-B-A-B-A, though in most rondos the episodes are different in each case: A-B-A-C-A. There are also many rondos with more episodes (A-B-A-C-A-D-A etc.). The form appears both as a self-contained work in its own right and as a movement (usually the last) of a sonata, symphony or concerto.
- scherzo a fast dance-movement in triple metre, like the minuet and the waltz, in which the definitive unit of measurement is the bar rather than the beats within it. After Beethoven, it usurped the place of the minuet in the classical symphony and sonata. Schubert, Chopin and Brahms, among others, also wrote self-contained scherzos for the piano.

sharp	a note raised by a semitone from its 'natural' position, i.e., the nearest upper neighbour of most notes in a diatonic scale.
sonata	generally, a three- or four-movement instrumental work for one or two instruments, in which one movement (from the last quarter of the eighteenth century onwards) is in sonata form.
sonata form	also known as 'sonata-allegro' and 'first movement' form, this was the dominant form throughout the second half of the eighteenth century and the first third of the nineteenth. It is basically a ternary (three-part) design in which the last part is a modified repeat of the first. The three sections of the standard sonata form are called Exposition, Development and Recapitulation. The Exposition, which may be prefaced by a slow introduction, is based on the complementary tensions of two opposing keys. Each key-group generally has its own themes, but this contrast is of secondary importance. In movements in the major mode, the secondary key is almost invariably the dominant. When the key of the movement is in the minor mode, the secondary key will almost always be the relative major. The Exposition always ends in the secondary key, never on the tonic. In most sonata-form movements, the main themes of the two key-groups will also be of a contrasting character. If the first main theme is blustery or military, the second, in the complementary key, is likely to be more serene and contemplative. The Development is altogether more free and unpredictable. In most cases, true to its name, it

takes themes or ideas from the Exposition and ‘develops’ them, but it may ignore the themes of the Exposition altogether. What it will have is a notably increased sense of harmonic instability, drifting, or in some cases struggling, through a number of different keys before delivering us back to the tonic for the Recapitulation. Since the Recapitulation lacks the tonal tensions of the Exposition, the themes themselves, now all in the same key, take on a new relationship. In its prescribed resolution of family (tonal) conflicts, sonata form may be seen as the most Utopian of all musical structures.

- song cycle a sequence of accompanied songs connected by a common subject, often of a cumulatively narrative nature, the poems generally being by a single poet.
- soprano generally, the highest type of female voice, with a normal range of two octaves above middle C.
- string quartet a work for two violins, viola and cello, in which one movement, usually the first, is in sonata form.
- string quintet generally a piece for string quartet plus an additional viola, but some (notably Schubert’s in C major) use an additional cello instead. As with the string quartet, the first movement is usually in sonata form.
- symphony a sonata for orchestra, generally in four movements. (See also sonata form.)
- tempo the speed of the music.

tenor	the higher of the two standard male voices, the lower being the bass.
tonality (key)	there is probably no aspect of music harder to describe than 'tonality' or 'key'. Put at its broadest, it has to do with a kind of tonal solar system in which each note (or 'planet'), each rung of the scale (from <i>scala</i> , the Italian word for 'ladder'), exists in a fixed and specific relationship to one particular note (or 'sun'), which is known as the keynote or tonic. When this planetary system is based on the note C, the music is said to be 'in the key of C'. Each note of the scale has a different state of 'tension', a different degree of unrest in relation to the key-note, and each arouses a different degree and specific type of expectation in the listener, which the composer can either resolve or frustrate. Through the use of 'alien' notes, not present in the prevailing scale, the composer can shift from one solar system, from one 'key', to another – on the way, a sense of stability gives way to a sense of instability, of flux, which is not resolved until the arrival at the new key. This process of moving from one key to another is known as modulation (see above).
tone colour, timbre	that property of sound which distinguishes a horn from a piano, a violin from a xylophone etc.
upbeat	an auxiliary note immediately anticipating a beat, as in the first syllable of the word 'potato' or 'concerto'.
variation	any decorative or otherwise purposeful alteration of a note, rhythm, timbre etc.

variation forms

there are four basic types of variation:

- 1) those in which the original tune is clothed in a sequence of stylistic and textural dresses (ornamental turns, decorative scale passages, rhythmic, textural and tempo alterations, and so on), while the chief outline of the melody, the original harmonies, and the overall form of the theme are preserved, though the mode (major or minor) may sometimes be altered. The same techniques of variation can be applied, within the given limits, even to those elements that are retained from the original theme. The bass line, for instance, may be amplified by a trill, fast or slow, or be doubled in octaves, and the basic chords of the original harmonies may be seasoned with decorative notes adjacent to those of the original. This form is known generally as melodic variation. Almost all variation sets of the Classical period (loosely 1750 to 1820) are of this kind, Mozart's being perhaps the best known.
- 2) those in which the harmonic pattern of the theme is preserved while the melody, tempo, rhythm, texture (chords or intertwining melodic lines) and mode (major/minor) may change beyond recognition.
- 3) those in which the theme is not a self-sufficient melody but either a constantly reiterated bass line (above which the upper parts may change) or a series of chords (whose harmonic sequence and unvarying rhythm is reiterated, unchanged,

throughout the composition). This form of variation is called both *passacaglia* and *chaconne* (in the Baroque era the two terms were used interchangeably).

- 4) those in which only a part of the original theme (a single melodic phrase, a motto rhythm, a structural form) is retained as a basis for variation, all other aspects and parts being subject to considerable transformation.

Mozart's Variations on 'Ah, vous dirai-je, Maman' ('Twinkle, Twinkle, Little Star') provide an excellent introduction to these techniques, partly because the theme is so familiar and thus easy to keep track of. They also provide an excellent example of the stereotyped layout of late eighteenth-century keyboard variations in general.

*vivace*

very fast and lively.

waltz

originally a popular ballroom dance in triple metre, it also exists in the form of 'concert' waltzes, such as those by Chopin and Brahms, which were never intended for actual dancing. Most of Schubert's hundreds of waltzes for the piano were in fact very much designed for dancing, though this does not preclude the status of many as purely musical masterpieces.



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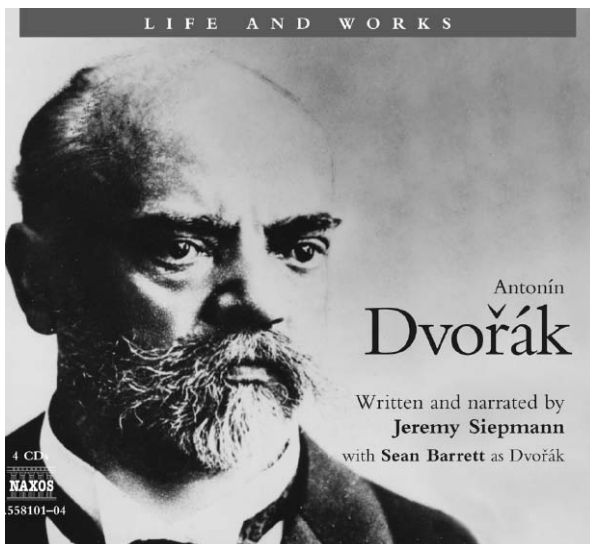
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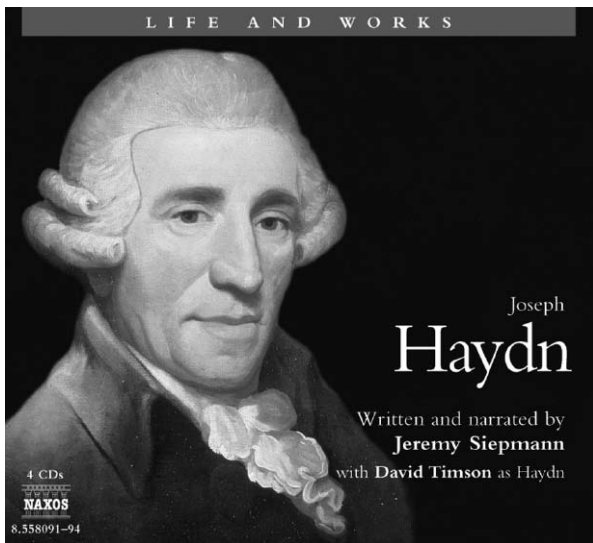
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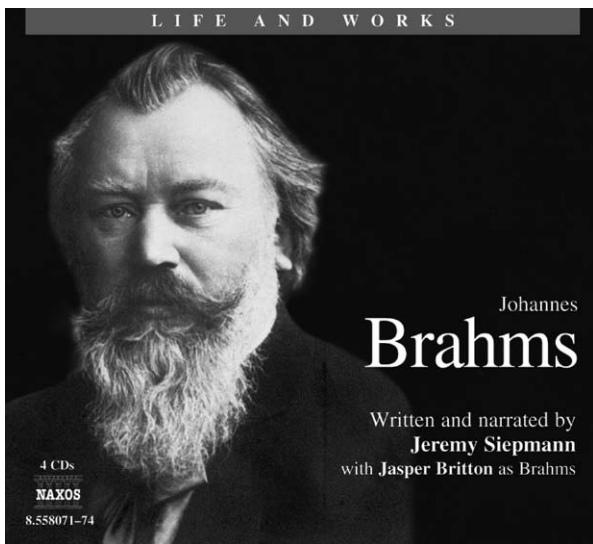
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