SIBELIUS-AKATEMIA

Javier Arrebola

An die Musik

Doctoral Concert Series
Programme Notes

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To all Schubertians

Contents

Introduction

Between 2010 and 2012, and as part of my doctoral studies at the Sibelius Academy in Helsinki (Finland), I had the opportunity of carrying out a fascinating project: the public performance of all of Franz Schubert's finished sonatas for piano. This document is a compilation of the texts that I wrote for each of the five concerts of the series, and serves as a complement to my doctoral thesis on Schubert's unfinished piano sonatas. Concerts two and four included chamber music and songs; for the second, third and fourth concerts I used a modern copy of a Viennese Conrad Graf fortepiano from 1825.

My intention with these texts was to enhance the performances by providing them with a context of Schubert's life and works, and ultimately to contribute to a deeper and broader understanding of his music.

I want to express my deep gratitude to Dr. Glenda D. Goss, Simon Boswell, Sarah Fradsham and Dr. Max Deen Larsen for their contributions and invaluable help giving the final shape to these texts, as well as to the colleagues who accompanied me on this journey. Last but not least, thank you to Finland and its people, who for many years helped me make many of my dreams come true.

Javier Arrebola

The original concert series took place on the following dates:

Part I	March 12th, 2010
Part II	December 4th, 2010
Part III	April 9th, 2011
Part IV	December 3rd, 2011
Part V	November 19th, 2012

Part I

1817

Prologue

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür! [1]

Beloved art, in how many a bleak hour,
when I am enmeshed in life's tumultuous round,
have you kindled my heart to the warmth of love,
and borne me away to a better world!

Often a sigh, escaping from your harp,
a sweet, celestial chord
has revealed to me a heaven of happier times.
Beloved art, for this I thank you! [2]

Franz von Schober's *An die Musik*, set by Schubert in 1817.

This is the beginning of a journey, the first station on a long trip. Within the frame of five concerts, I invite you to travel with me into the world of Franz Schubert. We will visit all his complete piano sonatas and stop by at some of his songs and chamber music.

As in every journey in life, one always knows where one starts but never where or how the journey will end. However, I believe that the true importance of a journey often lies in the way itself. Hence, I cannot know what we will find along the way, but I can assure you that it is worth the effort, since it will ultimately help us to know ourselves a bit better.

There is probably no better way to get to know a great man than through his work. Thus, let him speak and let his music sound. In other words, let the journey begin.

1817

Programme

Franz Schubert
(1797-1828)

Piano Sonata in A minor, D537
I. Allegro ma non troppo
II. Allegretto quasi Andantino
III. Allegro vivace

Piano Sonata in B major, D575
I. Allegro ma non troppo
II. Andante
III. Scherzo: Allegretto
IV. Allegro giusto

- Interval -

Piano Sonata in E-flat major, D568
I. Allegro moderato
II. Andante molto
III. Menuetto: Allegretto
IV. Allegro moderato

Javier Arrebola, piano

Programme notes:

The Road to 1817

1797-1813

By the end of the eighteenth century, Vienna was one of the most important cities in Europe in almost every respect. A meeting point for artists of all disciplines, the imperial capital had become a multi-cultural melting pot where the most pressing continental issues mingled. Musically speaking, Vienna was probably the most attractive place in the whole of Europe in which to live. Mozart and Haydn had just passed away and Beethoven was starting his career in the Austrian capital. In addition, the work of important figures like Salieri, Gluck, Weber, Hummel and Clementi was palpable in Viennese circles.

In those days, although opera (especially Mozart's and Gluck's, later on, Rossini's) constituted an event of the highest social importance, much music-making still took place at home (hence, the term *Hausmusik*). The rise of a middle-class musical culture,[3] which would soon lead to the *Biedermeier* style, together with considerable improvements in the musical instruments, especially the piano,[4] had led to a rich domestic music-making scene for which a great deal of music was written, including works by Beethoven, Haydn and Mozart.

In the world of Germanic culture, it was the time of leading figures like Goethe and Schiller, the best-known representatives of Weimar Classicism, and Herder, Klopstock, Schopenhauer, Fichte and Hegel, whose works were already starting to leave classical thinking behind and give birth to the nascent Romantic world.

In political terms, the end of the eighteenth century and the beginning of the nineteenth brought turbulent times for Austria and the rest of Europe. After the French Revolution of 1789 came an epoch of political convulsions and social changes. From 1792 to 1815, Austria was almost constantly involved in wars: first, the ones following the explosion that the French Revolution had provoked all over Europe and then the immersion in their continuation in the Napoleonic Wars (1803-1815). As a result, the Congress of Vienna (1814-1815), held after Napoleon's final defeat in Waterloo in 1815, and the subsequent dissolution of the Holy Roman Empire involved a redrawing of Europe's political map, with high costs for Austria.

With such a landscape of political instability and social changes, emigration was a fact of life. Vienna became a multi-cultural city with large numbers of immigrants, with about a fifth of its population coming from both inside and outside the Austro-Hungarian Empire.[5] It is worth mentioning that none of the city's most remarkable musicians – Haydn, Mozart, Gluck, Beethoven, Salieri – was Viennese by

birth. Schubert, however, was different. Although a descendent of immigrants from Moravia and Silesia (now the Czech Republic), Schubert was born in Vienna, and he profited from direct contact with its rich atmosphere. In one sense, Schubert could be considered the most Viennese of the great composers. Yet in another sense, his music seems to point, at least to some extent, to his ancestry. As John Reed writes, 'as the music of Dvořák, Smetana, and Janáček reminds us, the people of these lands show a deep native feeling for the joy and sadness of life; and the poetry of Schubert's music, its love of dance rhythms and emotional ambiguity, owes more to the home of his forefathers than it does to Vienna.'[6]

In those days, education in the imperial capital was something usually reserved for the aristocracy and did not really belong among the priorities of the imperial policy. Luckily, Schubert's situation at home was favourable in this respect. His father being a school teacher, a good working atmosphere was guaranteed at home, where Schubert received his first lessons in piano and violin. After a rather conventional childhood, an important turning point came when Schubert was accepted as a choirboy in the Kaiserlich-königliches Stadtkonvikt (the Imperial Court Chapel),[7] which provided him with the best musical and general education available, otherwise unattainable for someone of Schubert's origins. He spent five full years in the Court Chapel (1808-1813), singing in the choir and playing in the orchestra (second violin), where he became acquainted with the orchestral works of Haydn, Mozart, early Beethoven and their lesser Viennese contemporaries.[8] During these years, he took lessons with Salieri and his interest in opera increased considerably, especially after attending performances of Gluck's works. Actually, Schubert's relationship to opera is truly remarkable – and often neglected – for he was involved in opera projects of his own throughout most of his career.

From these years date his earliest compositions and experiments. Among these we find two works, the Fantasy in D (D1) for piano duet and *Hagars Klage* (D5), his first song, which represent the first stage of one of Schubert's lifelong preoccupations: how to achieve structural unity in large works whose parts are loosely connected. Schubert's solution in these and other early works was a sort of leitmotif based on monothematic procedures. The Fantasy is a remarkably long work of more than 1,000 bars; *Hagars Klage* is a cantata-like song that marks the beginning of Schubert's relationship with what would become the most important genre in his output, Lied.[9]

The last quarter of the eighteenth century saw a vivid revival of the solo song, especially songs reminiscent of folksongs, in the Germanic world. This movement was promoted by Schiller and Goethe, along with others, the most well-known composers of German Lieder at this time being Johann Friedrich Reichardt, Carl Friedrich Zelter and Johann Rudolf Zumsteeg.[10] Zumsteeg's works (mainly his settings of Schiller's ballads) served as models for the young Schubert. Zumsteeg's solutions might not have been the best examples, but in any case, Schubert's efforts to achieve structural unity in a large piece already at this early stage show an increasing awareness of some of the challenges

he faced. Interestingly enough, in the light of Schubert's later development, both of these early pieces end in a different key from that in which they begin, something quite significant in terms of experimentation.[11]

There was a great deal of experimentation going on in Schubert's mind during these early years. He had the opportunity to explore and experiment with many different genres: pieces for piano, string quartets (probably due to the string quartet in which he played at home with his father and brothers), songs, orchestral music (surely encouraged by his participation in the orchestra of the Stadtkonvikt), and more. Although showing clear influences of other composers, especially Mozart and Haydn, Schubert's musical idiom started to unfold: remote key-relationships, modulations to the mediant, freedom of structure and other features of his mature style are already hinted at here.

In 1812, his last year as a full-time student at the Stadtkonvikt, Schubert began counterpoint lessons with Salieri. His output and new experiences increased during this year and the following with the operas *Der Spiegelritter* (D11) and *Des Teufels Lustschloss* (D84), his first symphony (D82), church compositions, pieces for piano, string quartets, songs, and many exercises in voice-setting, most of them executed for his lessons with Salieri, who probably tried to turn his pupil's nascent 'bad' taste for Goethe, Schiller and the German song towards the Italian repertory. Hence, some of Schubert's Metastasio settings from this time.[12]

Schubert was probably starting to feel himself as being between two worlds: the hard-working German world, represented by Weimar Classicism and the Viennese composers, and the lighter beauty and simplicity of the Italian world, influenced by Salieri. Eventually, Schubert would brilliantly assimilate and combine both worlds into his own language.

1814-1816

During 1814, Schubert finished his first mass and heard its premiere, in which a young soprano named Therese Grob took part.[13] In this year, he also made the acquaintance of the poet Johann Mayrhofer, who was to play an important role in Schubert's work, and he turned back to German poetry, setting thirteen songs by Friedrich von Matthisson (whose *Adelaide* was set by Beethoven, among other composers).

Starting from the autumn of 1814, after leaving the Stadkonvikt, Schubert literally 'exploded into a burst of creative activity that over the next fifteen months was virtually unrivalled in the history of Western music.'[14] Two string quartets, two masses, symphonies nos. 2 and 3, four *Singspiele*, innumerable small-scale pieces and about 140 songs to texts by Goethe, Ossian, Hölty, Körner, Mayrhofer, Kosegarten, Stoll and Baumberg are all from these months.[15] This superhuman activity has led many scholars

to label 1815 as Schubert's *annus mirabilis*. Just for what this year meant for the genre of Lied, 1815 is often mentioned as one of the three peak years in Lied history, the other two being 1840 in Robert Schumann's life and 1882 in Hugo Wolf's.[16]

The songs of this year started a development in the genre as significant as what Beethoven was doing with the symphony. The two most famous examples from this time are *Gretchen am Spinnrade* (Oct. 1814), a masterpiece that represents the birth of German Lied for many, because of its dramatic content and its new conception of song-writing, and *Erlkönig* (Oct. 1815), an astonishing and memorable depiction of despair and anguish and the personae of three characters, which, in its dramatic content and unfolding of events, is almost operatic in scope. These songs marked a clear step forward in the history of the art song, for 'with Schubert, the nascent Romantic Lied changed not only in musical content, but also in historical stature.'[17]

Two important long-term friendships were also made this year with Anselm Hüttenbrenner and Franz von Schober, at whose home the festive gatherings known as *Schubertiaden* started to take place more regularly.

Although not as febrile as the previous year, 1816 was also a remarkable year for Schubert. Among the works that he composed we find another mass, two acts of an opera, symphonies nos. 4 and 5, a string quartet, three sonatas for violin and piano and over 110 new songs, often grouped by poets – Goethe, Matthisson, Schiller, Hölty, Klopstock, Mayrhofer, and others. It is worth pointing out that this extraordinary production had not yet reached the world of piano sonatas.

1817

And we so arrive in the year 1817. By this time, the teenaged composer had five symphonies, four *Singspiele*, four masses, seven string quartets, many partsongs, over 300 solo songs and innumerable smaller works under his belt. Not a bad record for any composer, not to mention such a young one.

The year 1817 brought a deepening of the relationship with the poet Johann Mayrhofer. A significant number of the approximately 60 songs that Schubert composed in 1817 are settings of Mayrhofer's texts. These songs mark a step forward in Schubert's development as a song composer, for they reveal a new philosophical dimension and intellectual energy. This gifted, lonely and somehow difficult poet was not a part of Schubert's circle.[18] Yet Mayrhofer's importance to Schubert's development as a song composer should not be underestimated. Neo-classic in style, the aesthetics of Mayrhofer's work leaned strongly towards the Romantic conception of the world: free expression of the inner self, moods of melancholy, isolation from the world and what the German terms *Sehnsucht* and *Wehmut* refer to. In John Reed's words, Mayrhofer believed 'in the special mission of the artist as the guardian of values in a world that has forsaken them.'[19] This close friendship would last until 1821.[20]

Another significant event at the beginning of the year 1817 was Schubert's acquaintance with the prominent baritone, Johann Michael Vogl, whom he had first heard in 1813 in a performance of Gluck's *Iphigenie in Tauride*.[21] The relationship with this singer, who was widely read and had a strong preference for the classics, influenced Schubert's vocal music. Vogl became an advocate for Schubert and his music in Viennese musical circles, as well as a regular performer of Schubert's Lieder.[22]

In 1817, Schubert began his Sixth Symphony and composed two orchestral overtures 'in Italian style,' yet probably the most remarkable happening in musical terms was his turn towards the sonata for the pianoforte. Between March and August, he worked on six sonatas, completing the three presented in this concert.

The Six Piano Sonatas of 1817

If there is something remarkable about the piano sonatas written by Schubert in 1817, it is the experimentation and the search for his own voice heard in all of them.

The earliest surviving complete sonata is the **Sonata in A minor** (D537), which is included in this concert. Composed in March 1817, this Sonata is constructed in three movements but lacks a scherzo or minuet.[23] This is rather significant, since all the traditional large-scale works, such as the string quartets and the five symphonies composed up to that time, as well as the new piano sonatas were all in four movements. In any case, from 1818 until 1824, Schubert would not complete any work in four movements.

In the A-minor Sonata, Schubert's experimentation with form and harmonic progressions is readily apparent. Remote-key relationships, the typically Schubertian major/minor duality and some peculiarities of a looser form (in Beethovenian terms) start to be evident. The outer movements combine very energetic passages with lyrical ones, often recalling symphonic textures. There are some small liberties with form and, although less audacious, monothematic relations similar to those found in some of the songs. Perhaps one should look for models in Weber's and Hummel's sonatas, whose musical material Schubert's resembles, or in Beethoven's works, which always represented a reference point for Schubert.

On the other hand, Schubert might not have considered this piece just a youthful experiment, since as late as 1828, he would borrow the main theme of its second movement, *Allegretto quasi Andantino*, to use in a more refined and subtle manner in the *Rondo* of the A major Sonata (D959).

The **Sonata in A-flat major** (D557) followed in May 1817. The first movement contains a great deal of material found also in the first movement of the later D-flat major Sonata (D567). This sonata presents a dilemma. The structure, motivic content and character of each of its three movements are clearly modelled on Mozart's and Haydn's three-movement sonatas. The question arises of whether there was a

fourth movement, brought up by the fact that the third movement, although having the character of a very plausible finale, ends in E-flat major (which is not the tonic).[24] Yet in the song *Auf der Donau* (D553), composed around the same time to a text by Mayrhofer, Schubert starts the piece in E-flat major and ends in F-sharp minor – an experiment not found again in the late Lieder.[25]

Bearing the title *Sonata I* [26] and composed in June of 1817, the **Sonata in E minor** (D566) is another clear example of experimentation. Without going into detailed and technical considerations of the current research on this work,[27] we could point out two interesting characteristics. The first concerns to the key relationships of its movements. The first movement is in E minor and the second and fourth are in E major,[28] but the *Scherzo* is in A-flat major (the enharmonic equivalent of G-sharp major, the third of the tonic major; one of the traditional possibilities for the choice of key would have been the relative, G major). The second point concerns the *Allegretto*. This movement is clearly modelled on the second movement of Beethoven's Sonata Op. 90 (written and published in 1814). Surprisingly long for the second movement of a sonata, and perhaps following the example of its model, this *Allegretto* may have been intended to be the last movement, a practice that recurs later in Schubert's output.

Furthermore, the title, *Sonata I*, plus the fact that this work contains some motivic connections to the B-major Sonata along with the dates of composition, suggests that the sonatas in E minor, D-flat major and F-sharp minor or B major may have been thought of as a set, with the idea of belonging together.

The **Sonatas in D-flat major** (D567) and **E-flat major** (D568) (the latter included in this concert) are 'twins.'[29] The first bore the title *Sonata II* [30] and was composed in June 1817; the second is a revision of the D-flat major Sonata and was presumably composed around the same time, although some scholars give 1826 as the date of the final version.[31] The D-flat major Sonata lacks a scherzo[32] and its last movement is not complete. There are also significant changes in the second movement, such as the key relationship to the other movements.[33]

In any case, the E-flat major Sonata is probably the most advanced of all the 1817 sonatas. Although not as audacious and experimental as the others, its refined style, its charm and the flawless, quasi-improvisatory invention resemble earlier works, such as the Fifth Symphony, while it looks ahead to the future. Much of the musical idiom of this charming work appears to be modelled to some extent on Carl Maria von Weber's music, as well as containing features more often associated with the early Romantic composers Jan Ladislav Dussek or John Field.

Schubert also started to work on a **sonata in F-sharp minor** in July 1817. Although the outer movements are incomplete, it seems that the works with the catalogue numbers D570, D571 and D604 musically belong together and behave as a unit.[34] It is interesting to note Schubert's unusual choice of key. Moreover, the *Scherzo* and the *Trio* are in D major/B-flat major.

The **Sonata in B major** (D575), also included in this concert, is the last sonata written by Schubert in 1817. Composed in August, this piece contains other examples of the experimentation mentioned earlier. For example, initially, the Scherzo was to be the second movement and the slow movement was to be in third position. We find the same idea in the Sonata in A major for violin and piano (D574), also written in August 1817.[35] Unusual key-relationships – usually by thirds, with a strong taste for the flattened sixth or the flattened mediant –, interconnected thematic material and practices more common in the later Romantic period, especially with Brahms, are to be found here, particularly in the first and second movements.

As we have seen, Schubert's creative prowess by the time he was twenty was simply astonishing. This activity would eventually decrease in quantity, but gain in quality. In terms of the piano sonatas, this was just the beginning of Schubert's relationship with a genre he would slowly transform into his own.

Part II

An 1819 Schubertiade

Schubertiade [1]
Moritz von Schwind
(1804-1871)

Last Friday [the 26th] I was excellently entertained; since [Fräulein] Schober was in St Pölten, Franz [von Schober] invited Schubert and 14 of his close acquaintances for the evening. Schubert sang and played a lot of his songs by himself, lasting until about 10 o'clock in the evening. After that we drank punch offered by one of the group, and since it was very good and plentiful the gathering, already in a happy mood, became even merrier; it was 3 o'clock in the morning before we parted.[2]

An 1819 Schubertiade

Programme

Franz Schubert
(1797-1828)

Piano Sonata in A major, D664
I. Allegro moderato
II. Andante
III. Allegro

Songs from 1819
An die Freunde, 654
Beim Winde, D669
Die Sternennächte, D670
Nachtstück, D672

Annami Hylkilä, soprano

- Interval -

Quintet for Piano, Violin, Viola,
Violoncello and Double bass in A major, D667
I. Allegro vivace
II. Andante
III. Scherzo: Presto - Trio
IV. Theme & Variations: Andantino - Allegretto
V. Finale: Allegro giusto

Raymond Cox, violin / Carmen Moggach, viola
Laura Bucht, violoncello / Pontus Grans, double bass

Javier Arrebola, fortepiano

The fortepiano played in this concert is a modern copy of a Conrad Graf fortepiano from around 1825 by Rod Regier

Programme notes:

1818-1819

After the summer of 1817, Schubert's life began to change. On the one hand, he had to move back into his father's house and return to his tiresome teaching duties at his father's school. On the other hand, these tensions found compensation in the first signs of public recognition of his work. It is worth noting that, by this time, the 20-year-old composer, although having composed more than 500 works, had not yet seen any of them either performed publicly or published. However, things slowly changed.

Over the next months, he saw his name mentioned in a periodical for the first time, heard the first performance of one of his works at a public concert, the première of his sixth symphony (D589), and saw the very first publication of one of his works, the song *Erlafsee* (D586).[3] With such an output as well as the first signs of recognition, his rejection as an accompanist in the *Gesellschaft der Musikfreunde*[4] must have been a painful disappointment when he applied for membership in March 1818. Eventually, three years later, he would reapply and be accepted.[5]

In mid-1818, Schubert's tedious teaching duties and the strained situation at home also changed when he received an invitation from Count Johann Karl Esterházy of Galanta – whose family had employed Haydn for more than twenty-five years – to teach piano and voice to his two young daughters (ages 12 and 16) and to provide musical entertainment at his summer residence in Zseliz (today in Slovakia, then still in Hungary), where he stayed from July until November.[6] Schubert's surviving letters from these months at Zseliz go from initial euphoria – thanks to the freedom to work in a nice atmosphere and favorable conditions – to the disillusionment of alienation, feelings of isolation and being an outsider in a place where 'not a soul had any feeling for true art.'[7] At the end of the year, after his return to Vienna, Schubert found the home atmosphere even more tense and stiff than before, and he settled in with his friend, the poet and civil servant Johann Mayrhofer, to whose influence on Schubert's work an important part of this program is dedicated.

Although it was not as productive a year as the previous ones – only one symphony, a few pieces for piano duet, two incomplete sonatas, and a few songs –, 1818 marked the beginning of Schubert's relationship with a marginal genre that, as would happen with the Lied, would acquire new prestige under his hands: the piano duet. Originally, the genre of piano duet was often restricted to arrangements of orchestral works (for practical purposes) or to lesser pieces. Although other composers, Mozart among them, had already written some valuable works for four hands, it was Schubert who would bring this medium to a new level.[8] Probably his interest in the genre was

intensified by his summer stay in Zseliz in 1818, where he could use music for piano duet to tutor the two Esterházy daughters.

During the first months of 1819, Schubert's reputation continued to grow. In January, his cantata *Prometheus* (D674) was performed again, and in February his song *Schäfers Klagelied* (D121) was heard, representing the first documented performance of a Schubert song in a public concert. In addition, it is worth mentioning that during 1819 he also began to work on the Mass in A-flat major (D678).[9]

The summer of 1819 came as a relief, a breath of fresh air. In the company of his friend the baritone Johann Michael Vogl, Schubert traveled through Upper Austria, making long stops at Steyr and Linz where some of Schubert's most relevant friends had important connections[10] and where he would return in 1823 and 1825.[11] The lofty peaks of the majestic mountain scenery, the depth of the forests, the crystal clear lakes and the 'unimaginably lovely' landscape[12] might have had something to do with the creation of two of the works presented in this concert: the Piano Sonata of 1819 (D664) and the Quintet for piano, violin, viola, violoncello and double bass (D667), both in A major. Since the choice of key was never an incidental issue for Schubert, it seems significant that these two works, presumably composed during the same time and written in the same key, share the same freshness and lightness. Moreover, they are of great importance in his development as a composer, since, in John Reed's words, 'A major was the key which unlocked the essential Schubert, in that the sonata of 1819 in that key (D664) was the first to marry concision with lyricism, and the Trout Quintet in A major of the same year was the first to declare the seminal importance of the song in his instrumental work.'[13]

After the two fragmentary piano sonatas of 1818, namely, the Sonata in C major (D613/612) and the Sonata in F minor (D625/505),[14] the **Piano Sonata in A major** of 1819, usually called 'Little' to differentiate it from the Piano Sonata in A major (D959) from 1828, is the first sonata in Schubert's output with a high level of consistency throughout. Structured along the Classical model of three movements, the balance between lyricism and concision, delicacy and lightness, together with *Ländler* echoes of folk music[15] makes this sonata a favorite with music lovers.

The **Quintet for piano, violin, viola, violoncello and double bass in A major** is known as the 'Trout' Quintet because its fourth movement is a set of variations on Schubert's 1817 song *Die Forelle* (*The Trout*, D550). Possibly modelled both in some of its music and in its unusual instrumentation on an arrangement of the Septet for piano, winds and strings in D minor (Op. 74) by Johann Nepomuk Hummel (1778-1837), the 'Trout' Quintet was written at the suggestion of Steyr's wealthy music patron, the amateur cellist Sylvester Paumgartner.[16] This chamber work is in five movements and shares the spirit of the Piano Sonata in A major. Although it can be said that it is not as solid structurally as other later chamber works by Schubert, the original

sonority and the innovative harmonic language of this quintet have attracted admirers since its creation.[17]

These two instrumental works of 1819 show Schubert as a composer 'whose genius was essentially lyrical. [...] The great instrumental works of his middle and late years [...] are dependent upon his earlier success as a songwriter [...] because they adapt the expressive freedom and inwardness of Romantic song to the formal patterns of instrumental music in such a way that [...] these instrumental works "stay in the mind, as songs do, fully sensuous and expressive."'[18]

Schubert and Johann Mayrhofer

I wrote poems, he composed what I had written,
much of which owes its existence, its development
and its popularity to his melodies.[1]

Johann Mayrhofer

The relationship between Schubert and Johann Mayrhofer (1787-1836) deserves special attention. The friendship between these two men began in 1814 and lasted, albeit unevenly, until Schubert's death in 1828. The first fruit of the collaboration between composer and poet was the song *Am See* (*By the Lake*, D124). Many more collaborations followed, especially in 1816 and 1817, with the pair working together even on some operatic projects. A deepening of the friendship came when Schubert, after returning from his summer stay at Zseliz in 1818, moved into Mayrhofer's lodgings from autumn 1819 until late 1820.[2]

A high-minded, melancholy, and gloomy intellectual, Mayrhofer embodied in many ways the figure of the tormented and self-isolated poet. His *œuvre* is dominated by a constant questioning of the meaning, or meaninglessness, of life. It shows a strong tendency to the darker sides of the existence – a sense of time and death – balanced by a deep love of Nature's purity and capacity for renewal as well as by his belief in a *milde Land* (gentle land) after death.[3] Often dominated by self-hatred, despair and his own sense of unworthiness, Mayrhofer often expressed his *dunkle Lebensangst* (dark anxiety of life)[4] through mythological subjects and allegories. His fascination with the classics, and especially with Greek antiquity as a world that had kept his own ideals untouched, also helped him find refuge and relief from his anguish.

Mayrhofer's personality and his poetry had a clear influence on Schubert's spiritual development and vice versa. Especially from 1817 on, the poems that he offered to Schubert took the composer to new levels of intellectual depth and stimulated his imagination, opening new doors of expression and a more radical approach to the Lied. After all, Mayrhofer is second only to Goethe in Schubert's song catalogue: among

the forty-seven of his poems that Schubert set to music are some of Schubert's finest songs.[5] The influence was mutual, and Schubert's music also constituted a source of inspiration for Mayrhofer's life and poetry. A prose portrait by one of the poet's contemporaries reads: '[Mayrhofer's] inner world, which was nearly always clouded and gloomy, nonetheless produced many sweet blossoms, especially in song, which inspired the ardent Schubert, who understood how to complete and illuminate the poems in music.'[6]

The four songs included in this concert are all Schubert settings of Mayrhofer poems in 1819 and present different sides of Mayrhofer's poetry, ranging from the breathtaking and gloomy *An die Freunde* to the idyllic and profound *Nachtstück*, both dealing with death from two very different perspectives,[7] and from the gentle *Beim Winde* to the magical *Die Sternennächte*, both of which represent Mayrhofer's devotion to Nature as the *Urquelle* of peace and goodness.

An die Freunde (To my Friends)[8]

Im Wald, im Wald da grabt mich ein,	*Bury me in the forest,*
Ganz stille, ohne Kreuz und Stein:	*silently, without cross or stone;*
Denn was ihr türmet, überschneit	*for whatever you raise up*
Und überwindet Winterszeit.	*winter storms will cover with snow.*
Und wann die Erde sich verjüngt	*And when the earth grows young again,*
Und Blumen meinem Hügel bringt,	*bringing flowers to my grave,*
Das freut euch, Guten, freuet euch!	*rejoice, good friends, rejoice;*
Dies alles ist dem Toten gleich.	*all this is nothing to the dead.*
Doch nein, denn eure Liebe spannt	*But no, for your love extends*
Die Äste in das Geisterland,	*its branches into the land of spirits,*
Und die euch führt zu meinem Grab,	*and as it leads you to my grave,*
Zieht mich gewaltiger herab.	*it draws me more forcefully downwards.*

Beim Winde (When the Wind Blows)

Es träumen die Wolken,	*They dream - the clouds,*
Die Sterne, der Mond,	*stars, moon,*
Die Bäume, die Vögel,	*trees, birds,*
Die Blumen, der Strom,	*flower and stream;*
Sie wiegen und schmiegen	*lulled, they nestle*
Sich tiefer zurück,	*more deeply down*
Zur ruhigen Stätte,	*to peaceful places,*
Zum tauigen Bette,	*dewy beds*
Zum heimlichen Glück.	*and secret happiness.*
Doch Blättergesäusel	*But rustling leaves*
Und Wellengekräusel	*and rippling waves*
Verkünden Erwachen;	*herald the awakening;*
Denn ewig geschwinde,	*for winds,*
Unruhige Winde,	*eternally swift and restless,*
Sie stöhnen, sie fachen.	*moan and stir.*

Erst schmeichelnde Regung,
Dann wilde Bewegung;
Und dehnende Räume.
Verschlingen die Träume.

First coaxing,
then wildly agitated;
dreams are engulfed
by the expanding spaces.

Im Busen, im reinen,
Bewahre die Deinen;
Es ströme dein Blut,
Vor rasenden Stürmen
Besonnen zu schirmen
Die heilige Glut.

Guard your dear ones
in your pure heart;
let your blood course,
that you may wisely protect
the sacred glow
from raging storms.

Die Sternennächte (Starry Nights)

In monderhellten Nächten
Mit dem Geschick zu rechten,
Hat diese Brust verlernt.
Der Himmel, reich besternt,
Umwoget mich mit Frieden;
Da denk' ich, auch hienieden
Gedeihet manche Blume;
Und frischer schaut der stumme,
Sonst trübe Blick hinauf
Zu ew'ger Sterne Lauf.

On moonlit nights
my heart has learnt
not to quarrel with fate.
The heavens, rich with stars,
leave me in peace
and I think: even here on earth
many a flower blooms;
and my silent, troubled gaze
brightens as it contemplates
the stars' eternal course.

Auf ihnen bluten Herzen,
Auf ihnen quälen Schmerzen,
Sie aber strahlen heiter,
So schliess' ich selig weiter:
Auch unsre kleine Erde,
Voll Misston und Gefährde,
Sich als ein heiter Licht
Ins Diadem verflicht;
So werden Sterne
Durch die Ferne!

On them, too, hearts bleed;
on them pain torments;
but they shine serenely on.
And so I happily conclude:
even our little earth,
full of discord and anger,
is a bright light
woven into this diadem;
stars are made thus
by distance!

Nachtstück (Nocturne)

Wenn über Berge sich der Nebel breitet
und Luna mit Gewölken kämpft,
So nimmt der Alte seine Harfe, und
schreitet
Und singt waldeinwärts und gedämpft:
'Du heilge Nacht:
Bald ist's vollbracht,
Bald schlaf ich ihn, den langen Schlummer,
Der mich erlöst von allem Kummer.'

When the mists spread over the mountains,
and the moon battles with the clouds,
the old man takes his harp,
and walks towards the wood,
quietly singing:
'Holy night,
soon it will be done.
Soon I shall sleep the long sleep
which will free me from all grief.'

Die grünen Bäume rauschen dann:
'Schlaf süss, du guter, alter Mann;'
Die Gräser lispeln wankend fort:
'Wir decken seinen Ruheort;'
Und mancher liebe Vogel ruft:
'O lass ihn ruhn in Rasengruft!'

Then the green trees rustle:
'Sleep sweetly, good old man;'
and the swaying grasses whisper:
'We shall cover his resting place.'
And many a sweet bird calls:
'Let him rest in his grassy grave!'

The *Schubertkreis* and the *Schubertiaden*

Schubert's friends were central to the composer's life. The role that his friends played in his life was crucial both to his personal and his professional development. Among other things, they hosted him on different occasions, influenced his work, made crucial introductions, promoted the publication of his works and provided performance opportunities.

Schubert's acceptance as a pupil at the Stadtkonvikt (Imperial Court Seminar) in 1808 through a choir scholarship was the first and main source of many lifelong friendships. This major event in Schubert's life provided him with an education otherwise unattainable for a young person of his origins. Moreover, it put him in contact with some of the offspring of Vienna's middle-high society. Among the friends he met at the Stadtkonvikt, some would play a crucial role in Schubert's life and social connections: the government servant and dilettante Franz Xaver von Schlechta, the official and occasional poet Josef Kenner, and, above all, the Austrian government official and strong supporter Joseph von Spaun, through whom Schubert met others who were crucial in his life and development as an artist: Johann Mayrhofer, the 'versatile' Franz von Schober (who introduced him to baritone Johann Michael Vogl), the state official Anton Ottenwalt, the lawyer Josef Wilhelm Witteczek, the poet Theodor Körner, and the poet and philosophy professor Matthäus von Collin, to name but a few.[1]

Throughout Schubert's career, his friends were not only a source of joy and entertainment, but also a source of intellectual motivation. Many of the songs that Schubert composed and most of the operatic projects that he undertook were to texts by his friends,[2] who constantly provided him with verses and through whom he became acquainted with many other authors.

Schubert's thirst for poetry, friendship, and music found its place in the gatherings that would eventually receive the name *Schubertiaden*, whose origins can be traced back to the so-called *Bildungskreis* of Linz and to the *Hauskonzerte* that from 1815 on took place at the Sonnleithner family home in Vienna.

The Sonnleithners were an Austrian family of musicians and writers who occupied an important position in Viennese culture during the first half of the nineteenth century, the most relevant of its members being Joseph, Ignaz and Leopold von Sonnleithner.[3] From 1815 to 1824 their Vienna home hosted a series of occasional concerts that gathered musicians, writers, painters and art-lovers – both professional and amateur – that became an attractive meeting point for cultured people. Through his friendship with Leopold von Sonnleithner, Schubert soon became a frequent participant in these musical soirées, where his works were often performed and which after 1821 would be described as *Schubertiaden*.

On the other hand, in the Germanic world at the beginning of the nineteenth century, especially under Humboldt's influence, the existence and proliferation of groups of self-development (the so-called *Bildungskreise*) was not unheard of. A *Bildungskreis* was a circle of friends, usually well-educated middle-class people, who shared intellectual and aesthetic ideals, gathering regularly to meet and discuss as a means of cultivation and self-improvement. The central idea of these groups was the *Bildung* – a German term for the shaping of being in its humanity through lifelong cultivation of the spirit, the intellect and the emotions.[4]

In Vienna, in particular, the political situation contributed to a certain secrecy about these groups. After Napoleon's abdication in 1814, the Austrian Empire, under the control of Metternich, entered the so-called *Vormärz* period (*Biedermeier* in the arts), a time of censorship under a police state that, among other things, 'censored the press, limited academic discussion of the new political and economic philosophies of liberalism, and restricted public meetings and the public discussion of such ideas as national unity and wider suffrage.'[5] However, a spiritual upheaval, whose liberal and nationalistic ideas would eventually lead to the Revolutions of 1848, began to take place underground; hence, the existence, among other initiatives, of these *Bildung* circles.

One such circle had been established in Linz in 1811 with a branch in Vienna, of which Mayrhofer was a member. It was probably through him that Schubert became a member of this circle in which the passion for literature and the arts was prominent.[6] In the words of Schubert's friend the dramatist Eduard von Bauernfeld, 'at the time Schubert came out into the world several young men in his native city, mostly poets and painters [...] gathered together, whom genuine striving after art and similarity of views soon united in sincere friendship, and into whose circle Schubert too was drawn. The mutual communication between these youths and their artistic conversations had a great effect on him and stimulated him, if not so much to talk, at any rate to the most varied musical productivity.'[7]

The members of this *Bildung* group had a strong interest in the cultivation of art in everyday life, the group's *raison d'être*. In their own words, 'every art worthy of humans has as its goal the betterment of our circumstances – directly or indirectly serving our perfection or ennoblement.'[8] In addition, the support of young artists together with other pedagogical interests were among the main goals of the group, to the point that they issued a yearbook in 1817 and 1818 entitled *Beyträge zur Bildung für Jünglinge* ('Contributions to the Cultivation of Youth').[9] A poetic and good example of the importance of art in the development of extraordinary spirits is Mayrhofer's poem *Aus Heliopolis I* (set by Schubert in 1822), in which the poet speaks of art as *Hoffnungspflanzen, Tatenfluten* (plants of hope, floods of deeds).[10]

At different stages of its existence, the group counted among its members Josef von Spaun, Johann Mayrhofer, Josef Kenner, Franz von Schober, Johann Michael Vogl,

the Hüttenbrenner and Kupelwieser brothers and, after 1820, others such as the poet, critic, and dramatist Eduard von Bauernfeld, the painter Wilhelm August Rieder, the Redemptorist priest Franz von Bruchmann, the composer Franz Lachner, the painter Moritz von Schwind, the physician, poet, and philosopher Ernst von Feuchtersleben and the jurist Franz von Hartmann, some of whom served as connections to significant figures in Vienna's intellectual scene.[11]

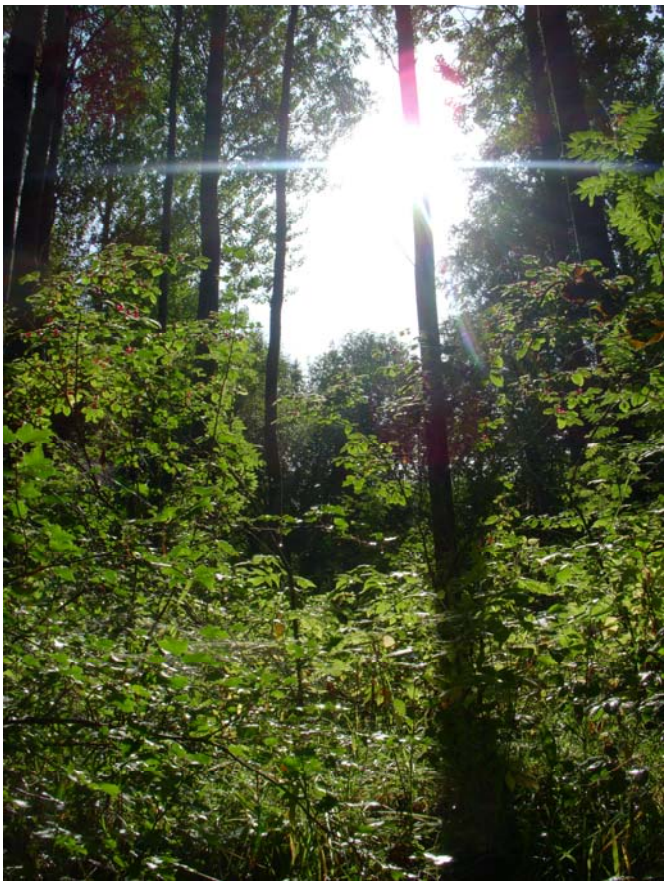
Over the years, the members of the circle helped promote Schubert's music and introduced him to significant figures in the Viennese musical world. In addition, they often provided Schubert with song texts, as well as libretti for his operatic projects, and introduced him to the work of other authors. A major aim of the group was to keep abreast of and discuss literary trends. At this point, it is interesting to note the differences – and therefore *what* was read in the meetings – between the aesthetic tendencies of the older and the younger generations of the members, since they had an impact on Schubert's work. Both groups were intensely interested in poetry and literature. However, while the younger generation did not have such categorical postures as the older one and inclined toward the Romanticism of Schlegel, Hoffman and Heine, the older group in general still revered the classical models of Goethe and Schiller.[12]

Although Schubert's development can be strictly analyzed from a musical point of view, I believe that these changing aesthetic influences and the way in which they shaped Schubert's *œuvre* deserve close attention, and that Ariadne's thread which his friends represent in his life and works, can help us come closer to the nature and meaning of his music.

Tonight's concert is an attempt to re-create the spirit of those gatherings known as *Schubertiaden*, which were above all a celebration of music and poetry, of culture and sharing, of friendship and life.

Part III

1825



Tiefer Sehnsucht heil'ges Bangen
Will in schön're Welten langen;
Möchte füllen dunklen Raum
Mit allmächt'gem Liebestraum.

Großer Vater! reich' dem Sohne,
Tiefer Schmerzen nun zum Lohne,
Endlich als Erlösungsmahl
Deiner Liebe ew'gen Strahl.

Sieh, vernichtet liegt im Staube,
Unerhörtem Gram zum Raube,
Meines Lebens Martergang
Nahend ew'gem Untergang.

Tödt' es und mich selber tödte,
Stürz' nun alles in die Lethe,
Und ein reines kräft'ges Sein
Laß o Großer, dann gedeih'n.[1]

Deeper longing, fear most holy,
Would reach worlds of greater beauty:
May it fill the dark of space
With love's dream of strength and grace.

Reward your Son, O mighty Father!
And deep pains around him gather;
At last, as the redemption-meal,
Thy love's eternal ray we feel.

See, destroyed in dust is lying
My loss, unheard sorrow sighing,
All my life and martyrdom
Sinking ever nearer home.

Let me die and my begetting,
Fallen to Lethe all-forgetting,
And a pure being, strong and wise,
Let, O Father, then arise.

1825

Programme

Franz Schubert
(1797-1828)

Piano Sonata in A minor, D845
I. Moderato
II. Andante, poco mosso
III. Scherzo: Allegro vivace
IV. Rondo: Allegro vivace

- Interval -

Piano Sonata in D major, D850
I. Allegro vivace
II. Andante con moto
III. Scherzo: Allegro vivace
IV. Allegro moderato

Javier Arrebola, fortepiano

The fortepiano played in this concert is a modern copy of a Conrad Graf fortepiano from around 1825 by Rod Regier

Programme notes:

1820-1823

In 1820, the future began to look promising for Schubert. Throughout the year, more performances of his works took place and a growing fame and more presence in Viennese musical circles led to a more prominent position in the musical life of the Imperial capital. In addition to many performances of songs and other small-scale pieces at different venues and private gatherings, his Singspiel *Die Zwillingsbrüder* (*The Twin Brothers*, D647, with libretto by Georg von Hofmann) was premiered in June at the Kärtnertortheater and his melodrama *Die Zauberharfe* (*The Magic Harp*, D644, text also by Hofmann) received eight performances between August and November.[2] This is just a sign of how interested in opera Schubert was during these years. As we shall see later, stage works and operatic projects played an important role in Schubert's aspirations as a composer, a surprising fact considering our present-day widespread conception of him as a composer not particularly connected to the opera world.

During 1820, most of Schubert's efforts focused on projects for the stage. However, he continued setting part songs – a genre that would receive a new and higher prestige under his hands – and Lieder. The songs of 1820 are symphonic in scope and show a renewed interest in classical and mythological themes, surely influenced by his recently acquired roommate, the poet Johann Mayrhofer. They include such jewels as the astonishing *Freiwilliges Versinken* (D700, on a text by Mayrhofer).[3] Among the works of 1820 there are two that, although unfinished, deserve special attention, since they are remarkable witnesses to Schubert's new compositional perspective. The first one is the Gluckian oratorio *Lazarus* (D689). Begun in January, this work ranks as one of Schubert's most experimental pieces, anticipating some tonal and structural practices of Wagner.[4] The second one dates from the prolific month of December and is the first movement of a string quartet in C minor (D 703, known as *Quartettsatz*), a piece of music that tonally and emotionally represents a major step forward in the development of Schubert's musical idiom.[5]

The year 1821 brought more performances, including some at the *Gesellschaft der Musikfreunde*, to which he would finally be accepted as a member by the end of the year. Besides, an enthusiastic reception of *Erlkönig* in December of the previous year[6] had led to the publication of that song and of *Gretchen am Spinnrade* as Opp. 1 and 2 through the generosity of Leopold Sonnleithner and other of Schubert's friends, a fact that meant a crucial change in the composer's circumstances. This year also saw the publication of thirty-six dances and ten more Goethe songs. By this time, his works

were performed and published, finally making him a notable composer on the Viennese scene.[7]

After the summer of 1821, Schubert embarked on another operatic project, this time commissioned by the Kärtnertortheater. He and his versatile friend Franz von Schober – who acted as librettist – left Vienna for St Pölten, Lower Austria, to work on a new full-scale grand opera (i.e. without spoken dialogues), *Alfonso und Estrella* (D732), returning to Vienna in November, right on time to attend a shortened version of Carl Maria von Weber's Berlin sensation, *Der Freischütz* (*The Marksman* or *Freeshooter*).[8]

At this point, and in spite of the limited space in these programme notes, I would like to draw attention to the interesting and significant change from song writing to instrumental compositions and especially to stage works and opera with which Schubert experimented between 1818 and 1821. In the musical world of the time, opera meant in many ways *the* ultimate goal for composers. Success as an opera composer meant success in the 'major league,' so to say. And Schubert was well aware of this. Reviewing the amount of operatic projects that he undertook before and after 1820[9] we realize that Schubert must have had high hopes of succeeding in the field. So what happened? Why did he fail to succeed? In which context did these efforts take place and how did all the socio-political, musical and literary forces shape his output in the direction it took?

In the German-speaking world of the first quarter of the nineteenth century, even in the theatres of the major cities, 'opera was still a primarily Italian form of entertainment, practiced by Italian artists, usually in the Italian language, under the patronage of royal or aristocratic princes.'[10] Although there were performances of traditional *Singspiele*[11] in German and translated versions of stage works originally in other languages (mainly Italian and French), the concept of a *grand opéra* in the German language in the tradition of Cherubini and Meyerbeer – that is, a through-composed opera, without spoken dialogues – was still far from daily practice,[12] so the environment for any composer of German opera was not particularly favorable. On the one hand, Viennese enthusiasm for the operas of Gioacchino Rossini (1792-1868) had reached its peak by 1821, in what the Viennese called the *Rossini Rummel* ('Rossini craze'); on the other hand, strict censorship exerted by the Metternich regime had forced all professional librettists to leave the Imperial capital. Regardless of these factors, and in contrast, was the sensational reception that Carl Maria von Weber's seminal opera *Der Freischütz* (1821) received in the Germanic world; and this gave fresh impetus to the German opera. Schubert's *Alfonso und Estrella*, the opera he worked on with Schober during the autumn of 1821, represents Schubert's response to this hopeful 'opening door' in the field of opera.

Unfortunately, things turned out unfavorably and his aspirations of achieving recognition in the operatic genre were dashed. The countless difficulties he faced in attempting to have his works staged (possibly including the lack of an appropriate and truly good libretto) and his lack of opportunity to learn from real stage experience – as had been possible with his orchestral works – disappointed Schubert to the extent that he turned his efforts back to instrumental music and song writing. It is interesting to consider what stage works Schubert might have created had fortune been kinder.

Despite all of Schubert's failed attempts – in Vienna, Dresden and elsewhere – to get a staging of his opera *Alfonso und Estrella*,[13] the new year of 1822 was to be important in terms of his creative growth. Although he was becoming a more visible part of Viennese musical life, and his works were often performed and published, that year also brought tensions with his family, as well as personal issues. These problems seem to have left a mark on his music, enhancing his musical awareness and giving his music a new assurance and intensity.

In 1822, Schubert finished the Mass in A-flat major (D678) and in November he completed two impressive movements of a symphony in B minor (D759, known as the 'Unfinished').[14] In line with the *Quartettsatz*, the depth and intensity of this new orchestral work show a composer much more aware of his own voice, even in the symphonic field where Beethoven's overwhelming presence daunted all who tried to write something worthy of comparison. For solo piano, he finished the 'Wanderer' Fantasy (D760), his technically most demanding work in the genre. This four-movement cyclic work would fascinate some later Romantic composers (especially Liszt) and would pave the way to the large-scale piano works of the next decades.

The future looked hopeful. Schubert's works continued to be published and performed – though not his operas – and his profile as a composer in Vienna was taking off. Unfortunately, a major and decisive event was just around the corner.

1823 brought the blow that was to change Schubert's life. At the beginning of the year, he started experiencing the first symptoms of a venereal disease (otherwise common in nineteenth-century Europe)[15] that in Schubert's Vienna, although curable in some cases, most often meant a death sentence. Now that he was finally gaining recognition, one can only imagine how devastating this must have been. Schubert's rare poem *Mein Gebet* (*My Prayer*) from May 8 (included at the beginning of these notes) shows the struggles he faced during the first months of the disease. The increasing social opportunities had to be put aside for a while. However, it seems that his health's ups and downs allowed him to travel in the summer with his friend Vogl to Steyr and Linz, where both of them were inducted as honorary members of the Linz Musical Society. Schubert had already received a similar honour from the Styrian Society of Music in Graz. He was also able to re-attend reading parties at the home of the painter Ludwig Mohn at the end of the year.[16]

In spite of Schubert's health crisis, the pace of productivity in 1823 was maintained. In the spring, he wrote his Piano Sonata in A minor (D784) – included in the fourth concert of this series – and completed his eighth opera, the Singspiel *Die Verschworenen* (*The Conspirators*, D787).[17] Between May and October he composed his opera *Fierabras* (D796), based on a libretto by Schubert's friend Josef Kupelwieser. Kupelwieser happened to be the secretary of the Kärntnertortheater from 1821 to 1823, and this would hopefully ease the way for performances of the work.[18] However, the most important work of 1823 was probably the groundbreaking song cycle *Die schöne Müllerin* (*The lovely maid of the mill*, D795) based on poems by Wilhelm Müller – a work that ranks amongst Schubert's finest and which represents one of the peaks in the history of the Lied.[19]

New publications in 1823 include important songs like *Auf dem Wasser zu singen* (D774), *Frühlingsglaube* (D686), *Gruppe aus dem Tartarus* (D583) and *Sei mir gegrüsst* (D741), as well as the 'Wanderer' Fantasy.[20]

1824

What I produce is due to my understanding of music and to my sorrows.[21]

At the beginning of the year, Schubert's health worsened again and the sword of Damocles seemed to be hanging over him anew. In an often-quoted letter to his friend Kupelwieser, we find a silent cry of despair:

> *I find myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair continually makes things worse and worse instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain at best, whom enthusiasm (at least of the stimulating variety) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being? 'My peace is gone, my heart is sore, I shall find it nevermore.' I might as well sing every day now, for upon retiring to bed each night I hope that I may not wake again, and each morning only recalls yesterday's grief.*[22]

In addition to his health problems, the absence of many of his best friends and the dissolution of their reading meetings led Schubert to a situation of despair.[23] Thus

the invitation to tutor again the two Esterházy daughters in the summer at Zseliz probably seemed a welcome opportunity to escape Vienna and find some fresh country air. Although Schubert later concluded it to have been a mistake to return, the stay at Zseliz produced masterpieces such as the Sonata in C major (D812), the Variations in A-flat major on an original theme (D813) and most of the six *Grandes marches* (D819), all of them for piano duet and obviously meant for his now more experienced pupils, the Esterházy daughters.[24]

Other extraordinary works of this year are the Variations on '*Trockne Blumen*' for flute and piano (D802),[25] the six-movement Octet in F major (D803), modelled on Beethoven's Septet Op. 20,[26] the String Quartets in A minor (D804) and in D minor (D810, dubbed *Der Tod und das Mädchen* (*Death and the Maiden*) after Schubert's 1817 song, D531), several songs to texts by Mayrhofer, and, after the summer, the Sonata for arpeggione[27] and piano (D821). Most of these works rank among the finest of the entire chamber music repertoire, and many of them, especially the string quartets, are permeated by such a dark and gloomy atmosphere that the connection to the circumstances of Schubert's life at that time seems obvious.

1825

After the struggle of the previous two years, 1825 came as a respite. Starting from around February, for many consecutive months Schubert felt better, even probably to the extent of thinking that he was cured. One of the few songs from February, *Des Sängers Habe* (*The Minstrel's Treasure*, D832, on verses by his school friend Franz von Schlechta), shows a renewed spirit:[28]

Schlagt mein ganzes Glück in Splitter,	*Break all my happiness in pieces,*
Nehmt mir alle Habe gleich,	*Take away all my possessions,*
Lasset mir nur meine Zither,	*[But] leave me only my zither*
Und ich bleibe froh und reich...[29]	*And I will stay happy and rich...*

Around this time, Schubert moves residence again. Not far from his new place – the house where Gluck had died – lived the painter Wilhelm August Rieder, an acquaintance of Schubert who owned a fine piano (Schubert never had a piano of his own) made by the famous Viennese maker Anton Walter, and he let Schubert use it whenever he was not himself at home.[30] This is interesting because in those spring months, Schubert again focused on the composition of piano sonatas.

During April and May, he worked on two important large-scale four-movement piano sonatas, one in C major and one in A minor: works that mark a new stage in Schubert's compositional development, showing some innovations of form and thematic treatment that pave the way to the last piano sonatas. The Piano Sonata in

C major (D840, known as 'Reliquie') is a great work – sadly unfinished after two impressive movements – that contains some of the finest and most typically Schubertian music of this time. Its companion, the **Piano Sonata in A minor (D845)**, is the one presented in the first part of this concert. This sonata, the first four-movement piano sonata written by Schubert since 1817, is an admirable work. The astonishing thematic treatment in the first movement, the exquisite variations of the second or the driving force of the finale, together with a symphonic solidity and a marvellous depth of expression, have placed this work among the most important in the repertory. It is very interesting that, as John Reed has pointed out, an exactly contemporary song, *Totengräbers Heimwehe* (*Gravedigger's Longing*, D842), contains thematic relationships with the Sonata and gives an insight into Schubert's mood at this time. Significantly, the main unison theme of the first movement is used in the song to accompany the words 'Abandoned by all, cousin only to death, I wait at the brink, staring longingly into the grave.'[31] The symphonic scope and some of the formal characteristics of these two works and of the two string quartets of 1824[32] take us forward in Schubert's career and help us to understand the creation of possibly his greatest work of the year: a symphonic gesture of Beethoven proportions.

At the end of May, Schubert left Vienna for a four-and-a-half-month holiday travelling through Upper and Western Austria, a popular cure environment, and again in the company of his friend Vogl. It was probably the happiest time of Schubert's life. Enchanted by a countryside that 'surpasses the wildest imagination,' the 'truly heavenly' environs of Gmunden and the mountains of Salzburg and Bad Gastein, that 'rise higher and higher,'[33] together with a temporary remission of the disease, made him work on one of his lifelong aspirations: a 'grand symphony,' the work that was to become the Symphony in C major (D944, *Great*), whose gestation had started, at least, a year and a half before.[34] In August, they arrived in Bad Gastein, a little town of the Austrian Alps famous for its wonderful scenery of mountains and waterfalls, where Schubert composed the **Piano Sonata in D major (D850)**, the other work presented in this concert.[35] Structured in four movements as well as the other sonatas of 1825, its music resembles the majestic scenery of the Alps and the robust orchestral character of many of its passages reminds one of the C major Symphony.

It had been a long, happy and productive summer. When Schubert returned to Vienna in October, he learned that he had been elected a representative of the *Gesellschaft der Musikfreunde*.[36] However, this good news was soon overshadowed by the cruel reality and the difficult years – although glorious for the history of music – that were about to come.

. . . . .

World of the fortepiano around 1825
A brief overview

Since the instrument used in this concert is a copy of a fortepiano from 1825, I have considered it of interest to dedicate a brief chapter of these programme notes to the history of the fortepiano and the fascinating period that the years around 1825 represented in its development. I believe that the history of music is closely tied not only to important composers, seminal works, or even socio-economic factors, but also to the history of the instruments upon which the music was played. This is especially true of the piano, an instrument that has undergone radical and crucial changes during its three-hundred-year history.

The history of the piano starts around 1700 and the invention of the new instrument is credited to Bartolomeo Cristofori (1655-1731), keeper of instruments at the Medici court in Florence.[1]

At the beginning of the eighteenth century, the two main keyboard instruments – if we omit the organ, whose mechanism and sound production are entirely different – were the harpsichord and the clavichord. The harpsichord is an instrument in which the strings are plucked, and it was much appreciated for its capability of producing a strong and rich tone, although it could not produce significant variations in dynamic level. Meanwhile, in the clavichord, the sound is produced by striking the strings, and that permits a range of dynamics according to the speed with which the player strikes the keys; the drawback of the clavichord is that its tone is rather small. Without going into much detail, Cristofori's enormous achievement consisted in the fact that his new

instrument was capable of combining both qualities: it could produce a rich, strong tone *and* a wide variety of degrees of loudness – one might, to some extent, describe it as a 'louder clavichord.' In fact, the term *fortepiano* or *pianoforte* is a shortened form to name an instrument capable of playing *forte* ('loud') and *piano* ('soft').

With some exceptions, Cristofori's invention had to wait several decades before being taken as seriously as it deserved. The next big name in piano history is the German constructor Gottfried Silbermann (1683-1753), who experimented with his own pianos for the final twenty years of his life. However, the following generation would make the next important breakthrough. Via Silbermann's apprentices, Cristofori's ideas spread in two main directions: Vienna and England, although the latter and France would ultimately become the two most important countries for the development of the new fortepiano.

In Vienna, the central figures in the construction of fortepianos over the next decades were Johann Andreas Stein (1728-1792), an outstanding German piano maker who invented the so-called Viennese action; and Anton Walter (1752-1826), 'the most famous Viennese piano maker of his time.'[2] It is worth noting that Mozart owned and used a Walter piano for a very important part of his career.[3] Led by the most eminent Viennese builder of the 1820s and 1830s, Conrad Graf (1782-1851) (a copy of one of his pianos is featured in this concert), the next generation would take piano building into industrial production.

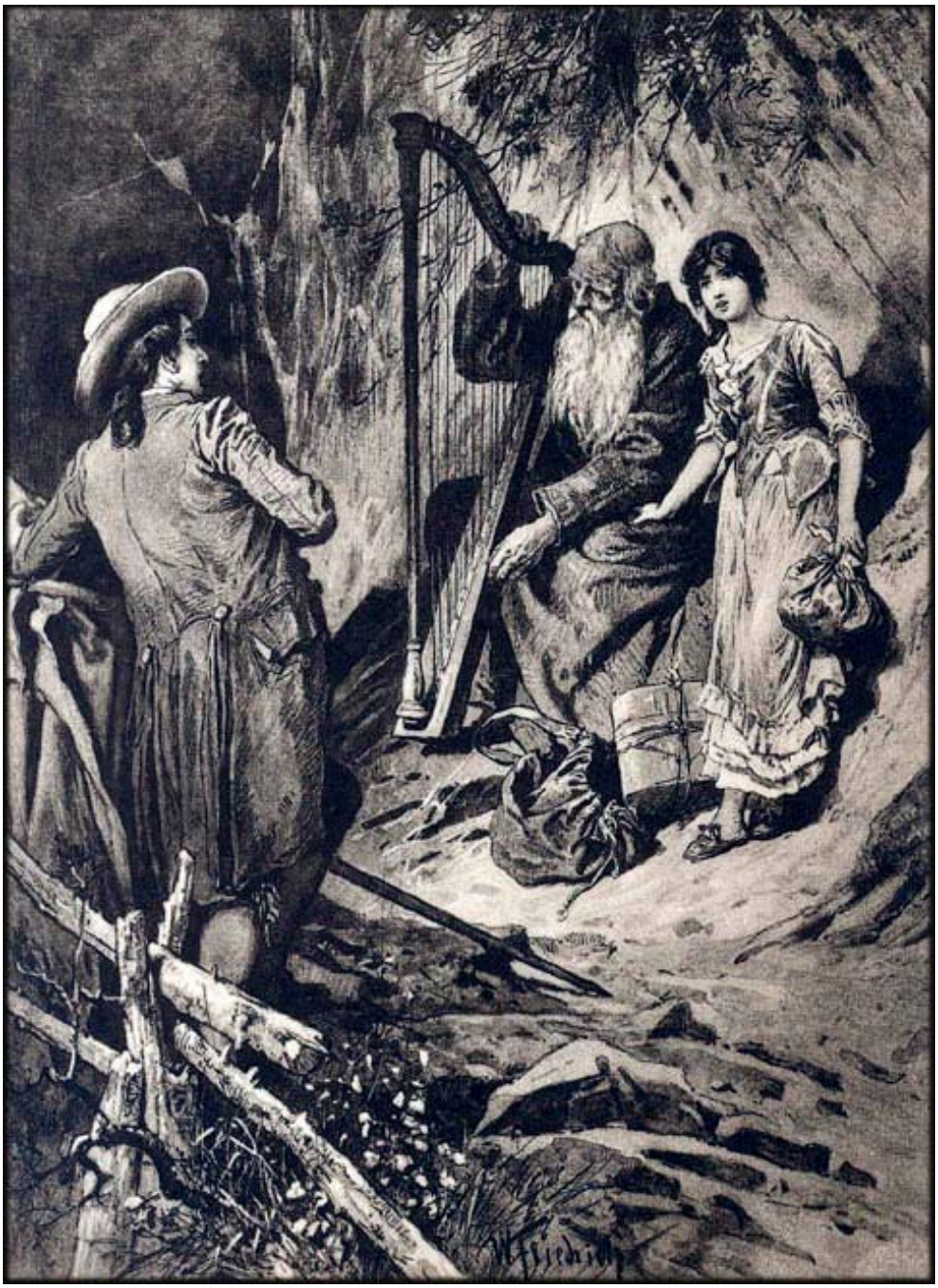
Viennese pianos were praised for their delicacy of touch, their charming tone, their transparency and their clarity, and they were the instruments for which Haydn, Mozart, Beethoven and, later, Schubert, Schumann, Mendelssohn and Brahms composed.

Meanwhile, in England, some of the most important pupils of Silbermann – Johann Christoph Zumpe (1726-1790), Americus Backers and John Broadwood (1732-1812)[4] – along with Robert Stodart (1748-1831) and Muzio Clementi (1752-1832) had begun to develop the instrument with a different goal in mind. Probably through the influence of the extraordinary harpsichord maker Burkat Shudi (1702-1773) – for whom some of these important builders had worked – the new fortepianos in England represented a quest for greater volume and dynamic range. These piano makers developed the so-called English grand action, which provided the instrument with a louder, heavier and more resonant (although less clear) sound than its Viennese counterpart. While the lightweight and mostly wooden-framed Viennese piano produced a better-defined and more charming tone – very appropriate for articulation and clarity – the strong and robust, iron-framed English piano could, in terms of sound, fill a much larger hall. Over time, the gradual domination of the English type – with the addition of some French innovations mainly provided by Sébastien Érard (1752-1831) – would become decisive for the history of the instrument.

By the year 1825, the world of piano making in Europe had become extremely competitive and a fascinating field for experimentation. Virtually every large piano-building firm was offering a characteristic piano with its own distinct qualities. Composers and performers alike kept abreast of the field and this, in turn, must have influenced their own artistic development. During these years and over the following decades, the growth of a cultured middle class, the ascendance of virtuosi who performed in large concert halls (previously keyboard music had been mainly for domestic use) and further innovations in the instrument itself would bring about changes that significantly shaped the history of music.

Part IV

So lasst mich scheinen



Wilhelm Meister, the Harper and Mignon [1]

An Mignon [2]

Über Tal und Fluß getragen,
Ziehet rein der Sonne Wagen.
Ach, sie regt in ihrem Lauf,
So wie deine, meine Schmerzen,
Tief im Herzen,
Immer morgens wieder auf.

Kaum will mir die Nacht noch frommen,
Denn die Träume selber kommen
Nun in trauriger Gestalt,
Und ich fühle dieser Schmerzen,
Still im Herzen
Heimlich bildende Gewalt.

Schon seit manchen schönen Jahren
Seh ich unten Schiffe fahren,
Jedes kommt an seinen Ort;
Aber ach, die steten Schmerzen,
Fest im Herzen,
Schwimmen nicht im Strome fort.

Schön in Kleidern muß ich kommen,
Aus dem Schrank sind sie genommen,
Weil es heute Festtag ist;
Niemand ahnet, daß von Schmerzen
Herz im Herzen
Grimmig mir zerrissen ist.

Heimlich muß ich immer weinen,
Aber freundlich kann ich scheinen
Und sogar gesund und rot;
Wären tödlich diese Schmerzen
Meinem Herzen,
Ach, schon lange wär ich tot.

Carried over vale and river, the sun chariot passes unsullied. Ah, passing, it stirs your agonies and mine, deep in our hearts, each morning ever anew.

Now night scarce avails me, for dreams themselves come now in sad guise, and of these agonies I feel, quiet in my heart, the secretly growing power.

For many a year have I seen ships sailing below, each arriving where it should; but ah, the constant agonies, firm seated in my heart, float not away on the stream.

In fine clothes must I appear, from the wardrobe they are fetched, because today's a holiday; no one suspects with what agony my innermost heart is grimly rent.

In secret I must forever weep, but cheerful I can seem, even healthy and ruddy; were these agonies fatal to my heart, ah, I would be long since dead.

So lasst mich scheinen

Programme

Franz Schubert
(1797-1828)

Piano Sonata in A minor, D784
I. Allegro giusto
II. Andante
III. Allegro vivace

Gesänge aus Wilhelm Meister, D877
Heiss mich nicht reden
So lasst mich scheinen
Nur wer die Sehnsucht kennt

Annami Hylkilä, soprano

- Interval -

Piano Sonata in G major, D894
I. Molto moderato e cantabile
II. Andante
III. Menuetto e Trio: Allegro moderato
IV. Allegretto

Javier Arrebola, fortepiano

The fortepiano played in this concert is a modern copy of a Conrad Graf fortepiano from around 1825 by Rod Regier

Programme notes:

1826

1826 was not an easy year for Schubert. After the wonderful respite of 1825, he was back in Vienna once more facing professional and personal difficulties. To name a few: he was forced to move lodgings several times during the year, his health had worsened again, and his increasing presence in Viennese musical life did not always come hand in hand with more practical issues like money. In John Reed's words, 'at this time ill-health was by no means Schubert's only worry. Financial embarrassment, the increasingly senseless authoritarianism of censorship and the security police, the short-sightedness of publishers, and the decline in standards of taste all combined to make 1826 a year of bleak prospects.'[3]

At this point, it is worth going back some years in Schubert's life in order to contextualize the year 1826 and to better understand the underlying concept of this concert's programme. The key year we should consider is 1823.

In 1823 Schubert had begun to experience the first symptoms of what was, in most cases, a deadly venereal disease: this meant a crucial turning point in his life and in his output. Perhaps with the exception of 1825, the years to come, although glorious for the history of music, would for the composer become increasingly more difficult. Written in February 1823, the **Sonata in A minor (D784)** included in this concert is a witness of the struggles Schubert underwent during the first months of the disease, as well as a sign of a new phase in his musical development. Works from this time begin to show a much deeper awareness and often an overwhelming emotional range only hinted at hitherto. Together with other important works from around the same time, like the *Quartettsatz* (D703), the Symphony in B minor (*Unfinished*, D759) or the Collin settings (D770-1), this Sonata represents an important step towards the music of 1825/1826. Within a very compact structure, it encompasses an extraordinary emotional depth. Its orchestral conception of sound and timbre (especially the first two movements) does not really belong to conventional keyboard-music writing. Rather, this work appears to represent another musical 'study' towards a larger-scale work of symphonic proportions. Other 'studies' would include the two string quartets of 1824 and the piano sonatas of 1825/1826, two of which were presented in the third concert of this series. One could also argue that this Sonata relates to the B minor Symphony in a similar way as the unfinished C major Sonata (*Reliquie*, D840) from 1825 does to the C major Symphony (*Great*, D944).[4] With echoes, at times, of Mahler and reminiscences of Renaissance and Baroque compositional techniques,[5] its adventurous harmonic progressions and keyboard novelties place this work in a very special place among Schubert's piano works.

After the struggle of previous years, 1825 had come as a blessed balm. The wonderful summer in Upper Austria and a productive autumn led into 1826, the first of three difficult years (the last ones in his life) during which Schubert's fortune and health would steadily decline.[6]

During most of 1826, Schubert was sharing lodgings with his friend Franz von Schober. From the spring of that year Joseph von Spaun writes in his recollections: 'Back in Vienna again... I found Schubert in the full flowering of his talent. At last he was getting more recognition and receiving payment for his works, even though this was miserable in comparison with their worth. His position had improved, though it still continued to be unsatisfactory.'[7] Schubert's financial instability could have changed when he applied for the vacant position of second court Kapellmeister that had been open for a year after his teacher Salieri's death. However, once more, fortune turned its back on Schubert.[8]

Meanwhile, his former circle of friends was changing. Some of the key members of the group, like Vogl and Leopold Kupelwieser, were becoming increasingly detached from the group owing to personal circumstances. The outcome was a new generation of intellectuals quite different from the former membership.[9] Schubert still enjoyed his time with good friends like the painter Moritz von Schwind and the dramatist Eduard von Bauernfeld, but his letters from this time show his disenchantment with the new atmosphere of the group. In spite of the new blood, Schubert's opinion was that the group had spiritually deteriorated and could not recapture the glory of its earlier days.

1826 also saw the last chapter in the long history of Schubert's disappointments and frustrations with opera. Encouraged by a change of management at the Kärntnertor Theater, Schubert and the Viennese dramatist Eduard von Bauernfeld (1802-1890), one of Schubert's closest friends at the time, embarked early in the year on a new opera bearing the name *Der Graf von Gleichen* (*The Count of Gleichen*, D916). Although its libretto was (predictably) banned in October,[10] Schubert worked on it throughout 1826 and 1827, drafting about 3000 bars for the first two acts.[11] *Der Graf von Gleichen* is Schubert's last attempt to succeed in the 'major' genre into which he had put so much work and hope throughout his career.

However uneasy, 1826 brought a string of masterpieces. Throughout much of the year, Schubert continued to work on his C major Symphony (begun the previous year in Gmunden) with the hope of having it performed by the *Gesellschaft der Musikfreunde*, of which he was now a member.[12] In addition, he carried out two extensive explorations in the key of G major, a key whose potential he had not beforehand greatly exploited. The first was a strikingly original string quartet (D887) written in June, and the second was the wonderful **Piano Sonata in G major (D894)**, written in October and included in this concert. Although sharing the same

key, these two works are very different in tone and conception. The Quartet, Schubert's last, is a highly intellectual work, very angular and rigorously concentrated, close to the spirit of Beethoven's last string quartets (which were written around the same time). In contrast, the Sonata is very expansive, serene and lyrical. Its first movement, first published as *Fantasia*, contains reminiscences of Beethoven's Fourth Piano Concerto and is closely related in spirit to Schubert's own late B-flat major Sonata (D960). A puzzling detail is the heading of the autograph, which reads 'IV. Sonate fürs Pianoforte allein October 1826.' The piano sonatas in A minor (D845) and D major (D850) had already been published as *Première grande Sonate* and *Seconde grande Sonate*, but it is not clear which one was intended to be number three. It could be the unfinished C major Sonata from 1825, but also the Sonata in D-flat major (D567) from 1817, thoroughly revised during 1826 as the E-flat major Sonata (D568).[13]

1826 was not a particularly great year for song in terms of quantity: however, it was in quality. Schubert's literary sensibility usually drew him not only to a poem but often to a poet. At this time, it seemed once again to be the case. Thus we have several groups of songs which share interesting analogies and which are very significant not only of how Schubert set different poems in different ways, but also of how he set different *poets* diversely. In 1826, among other songs, Schubert wrote groups of songs to the poetry of Franz Xaver von Schlechta, Johann Gabriel Seidl and Ernst Schulze, as well as three exquisite Shakespeare songs (D888, 889, 891), and the four **Gesänge aus Wilhelm Meister** by Goethe **(D877)**, three of which are included in this concert.[14]

During this same year, Schubert also saw the publication of some important works such as the two piano sonatas mentioned above (in A minor, D845, and D major, D850), about ten songs and four works for piano duet.[15]

Schubert and Goethe

The influence that Johann Wolfgang von Goethe (1749-1832) exerted over the late 18th- and the entire 19th-century German-speaking culture is truly hard to measure. His works quickly spread across Europe and became a major source of inspiration for a wide range of artists and thinkers.

On the art of music, Goethe's influence went 'deeper and further than that of any other man of letters, Shakespeare alone excepted.'[1] His lyrics stimulated the imagination of several generations of composers, and his love and support of German *Volkslieder* (folk songs) contributed greatly to the renaissance of German literature.[2] However, his defence of traditional forms and his somewhat narrow-minded conception of the Lied proved restrictive to the development of the genre in the hands of the early Romantics, Schubert included.

True as it was that Goethe always had an interest in music and its relationship to poetry, his conception – and that of the Weimar School [3] – was mostly built upon the belief that music should always serve poetry. In their view, 'the composer's task was to *set* a poem to music, that is, to invent a musical strophe which matched the form and poetic tone of the verses, leaving the nuances of expression and the differences between stanzas to be dealt with by the performer.'[4]

Schubert's conception of the relationship between music and words was quite different from the very start. The function he assigned to music was far from modest. For him, music needed to be independent and must be allowed to follow its own rules in order to do full justice to the words. In other words, the better the music, the more enhanced the poem and, therefore, the greater the song.

Schubert's life-long interest in the figure of Goethe is easy to trace. With seventy-four songs – as well as stage works – that span the composer's entire career, settings of Goethe outnumber those of all other poets and are amongst the finest of Schubert's songs. They extend from the seminal *Gretchen am Spinnrade* (D118) in October 1814 through to the final *Gesänge aus Wilhelm Meister* (D877) in January 1826. Between these, we find a wonderful variety of songs on texts from several of Goethe's major works – *Faust*, *West-Östlicher Diwan*, *Wilhelm Meisters Lehrjahre* – as well as on many important individual poems like *Erlkönig*, *Ganymed*, *Prometheus*, *Heidenröslein*, *Grenzen der Menschheit*, etc.

Wilhelm Meisters Lehrjahre

Published 1795-96, *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*) became one of the most influential of all of Goethe's works. The impact of this novel was highly significant. The German poet Friedrich Schlegel (1772-1829) considered *Wilhelm Meisters Lehrjahre* one of the three most important events of the period, the other two being the French Revolution and Fichte's *Wissenschaftslehre*.

Preceded by an early version, *Wilhelm Meisters theatralische Sendung* (*Wilhelm Meister's Theatrical Calling*, 1785), and followed by a sequel, *Wilhelm Meisters Wanderjahre* (*Wilhelm Meister's Journeyman Years*, 1829), this novel is an odyssey of self-realization – Wilhelm's – that encompasses ideas ranging from literature to philosophy and from music to politics. On the other hand, it constitutes one of the most important indicators of the increasing revival in 18th-century Germany of the dramas of William Shakespeare.[5]

Wilhelm Meisters Lehrjahre represents the birth of the so-called *Bildungsroman* or 'novel of formation.' The term *Bildungsroman* refers to a literary genre which focuses on the inner growth from youth to adulthood of an often sensitive protagonist, mostly concentrating on his psychological and moral development.

Self-cultivation and the quest for spiritual enlightenment was very much in vogue at the end of the 18th century and during the first decades of the 19th century in the Germanic world.[6] In the words of the philosopher and poet Novalis (1772-1801), 'the highest task of education [...] is to master one's own transcendental self [...] and at the same time to be the Self of one's Self.'[7]

In the novel, during his journey, Wilhelm encounters various people that will help him in his quest. The two most important are the blind, aged Harper[8] and the young Mignon.

Mignon is probably the deepest and most enigmatic character of the whole story, the very *raison d'être* of the novel. The product of an incestuous relationship between the Harper and his own sister, Mignon is a mysterious creature, an angel-like girl of almost androgynous nature who represents the embodiment of the impossible fulfilment of earthy love. In other words, she is the incarnation of Romantic longing, she is *Sehnsucht* herself. Goethe calls her a prophet and a genius as she is the creative voice of the Divine who speaks through her. Mignon is *ein Scheinknabe*, a 'shining child,' for whom the heart is the only criteria of judgement. As an outsider of human society, she knows from the start that she will die of a broken heart, of disappointment.

Here follows a brief account of each of these poems as sung by Mignon at different stages of the novel: In *Heiss mich nicht reden*, she begs 'do not ask me to reveal myself.' Thus, we come to know that her oath is the ruin of her life, as only one of her own kind – a god – can reveal it. In Mignon's eyes, obedience dictating to love is a blasphemy, for life implies change. The hermaphrodite connotations of Mignon's nature are most clearly expressed in *So lasst mich scheinen*, where she exposes the sacrifice necessary in order to unite with the Divine. In this poem, Mignon represents the old saying 'you must die in order to be reborn.' In *Nur wer die Sehnsucht kennt* the Beloved is absent. There is no trace of a divinity. Mignon loves without compromise but she is deprived of the embrace, the union and completion with the Divine which she longs for: in other words, the ultimate expression of the Romantic *Sehnsucht*.

Heiß' mich nicht reden (Bid me not speak)

Heiß' mich nicht reden, heiß' mich schweigen, Denn mein Geheimnis ist mir Pflicht; Ich möchte dir mein ganzes Innre zeigen, Allein das Schicksal will es nicht.	*Bid me not speak, bid me be silent,* *for I am bound to secrecy;* *you would I show all that is within,* *but Fate will not have it so.*
Zur rechten Zeit vertreibt der Sonne Lauf Die finstre Nacht, und sie muß sich erhellen; Der harte Fels schließt seinen Busen auf, Mißgönnt der Erde nicht die tiefverborgnen Quellen.	*At the due time the sun's career banishes* *dark night, and it must grow light;* *the unyielding rock unlocks its bosom,* *grudges not the earth her deep-hid springs.*
Ein jeder sucht im Arm des Freundes Ruh, Dort kann die Brust in Klagen sich ergießen; Allein ein Schwur drückt mir die Lippen zu, Und nur ein Gott vermag sie aufzuschließen.	*Everyone, in a friend's arms, seeks peace,* *there the heart can pour forth its complaint;* *but oath seals tight my lips,* *A god alone can open them.*

So laßt mich scheinen (So let me seem)

So laßt mich scheinen, bis ich werde;
Zieht mir das weiße Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes feste Haus.

Dort ruh ich eine kleine Stille,
Dann öffnet sich der frische Blick,
Ich lasse dann die reine Hülle,
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten,
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt ich ohne Sorg und Mühe,
Doch fühlt ich tiefen Schmerz genung.
Vor Kummer altert ich zu frühe –
Macht mich auf ewig wieder jung!

So let me seem, until I am;
strip not my white robe from me!
from the lovely earth I hasten
down into that sure house.

There in brief repose I'll rest,
then my fresh eyes will open,
my pure raiment then I'll leave,
with girdle, rosary, behind.

And those forms who are in heaven
ask not who is man or woman,
and no robes, no folds
enclose the transfigured body.

True, I lived free of sorrow, toil,
yet I feel deep pain enough.
Too early I grew old with grief –
make me forever young again!

Nur wer die Sehnsucht kennt (Only he who knows longing)

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.
Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

Only he who knows longing
knows what I suffer!
Alone and cut off
from all joy,
I gaze at the firmament
in that direction.
Ah, he who loves and knows me
is far away.
My head reels,
my body blazes.
Only he who knows longing
knows what I suffer!

Music in language had always fascinated Goethe. In fact, one of the main reasons for the appeal of Goethe's lyric poetry to musicians is the extraordinary musicality of his language. In *Wilhelm Meisters Lehrjahre* there are constant references to music and to singing. In this respect, it is quite significant that the first published edition of the work even contained melodies for eight of the songs.[9]

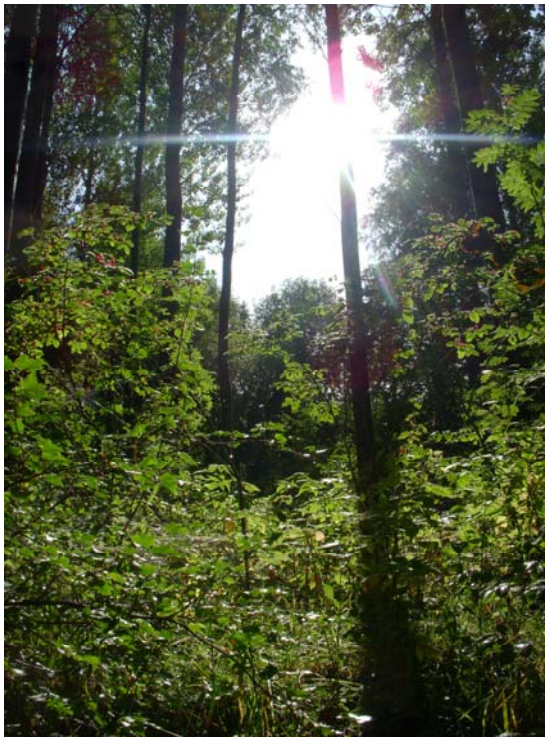
Like many other composers, Schubert became interested in the Wilhelm Meister songs. The ***Gesänge aus Wilhelm Meister*** or *Lieder der Mignon* (D877) from January 1826 are the last settings in the long story of Schubert's involvement with these poems. Over the years, Schubert wrote multiple versions that show his preoccupation: two different settings of *Heiss mich nicht reden*, four of *So lasst mich scheinen*, and five of *Nur wer die Sehnsucht kennt*.[10]

At the end, even for Schubert, Mignon remained a mystery, a riddle, as ultimately all of us are.

Part V

1828 – The Final Year

Von eines Birnbaum's Zweige
Da sang ein Vögelein:
Der Herbst, er geht zur Neige,
Es muß geschieden sein!
Ich flatt're von hinnen
Zu wolkigen Zinnen,
Weit über das Meer;
Die Winde von Norden
Sie wüthen und morden
Hier Alles umher!
D'rum eil' ich zu Auen,
Wo unter dem lauen
Gekose der Lüfte
Mich segnende Düfte
Und Blüten erfreu'n;
Wo ewige Lenze
Nie welkende Kränze
Verschwenderisch streu'n!
Wie will ich dort singen,
Wie soll es nicht klingen
Mein friedliches Lied, -
Wenn jubelnd die Seele
Aus schwellender Kehle
Verstandener zieht!
O selige Wonnen!
Ihr leuchtenden Sonnen,
Ich fliege zu Euch!



A little bird sang from a pear-tree branch: The autumn draws to a close – I must depart!

I fly away to the cloudy pinnacles, far over the ocean; the north winds rage and kill everything here, all about!

Therefore, I hurry to the meadows where fragrances, consecrating me, and flowers, under the breezes' mild caresses, gladden me; where eternal springtime extravagantly strews garlands which never wither!

How I want to sing there, why shouldn't my peaceful song resound – when the soul, rejoicing, issues forth from the swelling throat in full understanding!

O blessed rapture! You shining suns, I fly to you!

Nachgefühl. An Fr. Schubert (19 Novbr. 1828).[1]
[Emotion afterward. To Franz Schubert (19 November 1828).]

Johann Mayrhofer

1828 – The Final Year

Programme

Franz Schubert
(1797-1828)

Piano Sonata in C minor, D958
I. Allegro
II. Adagio
III. Menuetto: Allegro – Trio
IV. Allegro

- Interval -

Piano Sonata in A major, D959
I. Allegro
II. Andantino
III. Scherzo: Allegro vivace – Trio: Un poco più lento
IV. Rondo: Allegretto - Presto

- Interval -

Piano Sonata in B-flat major, D960
I. Molto moderato
II. Andante sostenuto
III. Scherzo: Allegro vivace e con delicatezza
IV. Allegro ma non troppo – Presto

Javier Arrebola, piano

Programme notes:

1827

The end of 1826 and the beginning of 1827 were happy months for Schubert. In general, he was feeling better; it seemed that the worst years of his life (from late 1822 to 1824 approximately) had been left behind. Thanks to two new additions to the circle of friends, the brothers Franz and Fritz von Hartmann, we know that Schubert felt well enough to take part in numerous parties and gatherings. The Hartmanns' diaries contain a detailed account of the meetings, including some big Schubertiads in which Schubert's works were regularly performed. Paradoxically, these documents convey the image of a composer whose external appearance and behaviour (rather 'ghostly') do not seem to match the creative fire with which Schubert was experimenting at that time. This is perhaps what leads John Reed to define 1827 as the critical year when 'the contrast between man and artist reaches baffling proportions; the task of reconciling Schubert's private life with the inner world of his imagination becomes so difficult as to seem irrelevant.'[2]

From the end of 1826, Schubert lived alone for a couple of months. In March he moved again, this time into the lodgings of the Schober family. The luxury that the Schobers' apartment offered him (he even had his own music room) probably contributed to a more relaxed life after the difficulties of the previous years. Schubert would stay there until August the following year when he moved, just a few weeks before his death, to his brother Ferdinand's home.

In social terms, the most significant event of the beginning of the year in Vienna was the death of Beethoven on March 26th. Thousands of people attended Beethoven's funeral, including Schubert. A sign of his growing status in Viennese musical life was his inclusion as one of the torchbearers.[3] Incidentally, another of the torchbearers was the famous pianist-composer Johann Nepomuk Hummel (1778-1837). While still in Vienna, Hummel, Schubert and the singer Johann Michael Vogl were invited to dinner by Katharina Lászny, a former Viennese opera singer. More than fifty years later, Ferdinand Hiller, a pupil of Hummel who was present at the dinner, recalled the evening:

> *One song was followed by another. [...] Schubert had but little technique, Vogl had but little voice, but they both had so much life and feeling, and were so completely absorbed in their performances, that the wonderful compositions could not have been interpreted with greater clarity and, at the same time, with greater vision.*[4]

Schubert's acquaintance with Hummel is rather significant. For a long time, the figure of Hummel in Schubert's works has been largely overlooked; yet it seems to deserve a closer study. Both as a composer and as a performer, Hummel was very visible in the Vienna of the day, and it is more than likely that Schubert knew Hummel's works. Moreover, traces of Hummel's influence on Schubert can be seen in such important works as the *Trout* Quintet (D667) and the Fantasy for piano duet in F minor (D940).[5] A clear sign of Schubert's admiration is that he intended to dedicate his last three piano sonatas (the works that form tonight's concert) to Hummel. In the end, by the time these sonatas were published in 1839, both Hummel and Schubert had passed away and the publisher decided to change the dedication to Robert Schumann.

After the disappointment of 1818, in the summer of 1827 Schubert was finally awarded full membership of the steering committee of the *Gesellschaft der Musikfreunde*.[6] However, this good news was soon counterbalanced by his failing health. In June, he is said to have been in a 'depressed state of mind' and in October, after a two-month stay outside Vienna, he was back in town, 'assailed again by [my] usual headaches.'[7]

Despite his medical condition, the year 1827 would be very productive for Schubert. He continued to work on the opera *Der Graf von Gleichen* (*The Count of Gleichen*, D918), producing in addition a flood of important works: two big piano trios (in B-flat major, D898, and in E-flat major, D929), the Fantasy in C major for violin and piano (D934) and two sets of Impromptus for piano (D899 and 935); as well as some splendid songs, including several settings of poems by Karl Leitner (1800-1890), which are extraordinary examples of Schubert's mature song style. However, the most important work of the year was probably the second of the song cycles that Schubert would write on poems by Wilhelm Müller (1794-1827): *Winterreise* (*Winter Journey*, D911). The composition of *Winterreise* took Schubert from February until October of 1827 approximately, and the correction of the proofs of part II seems to have been the last work Schubert did, on his deathbed.[8] Although there are links between the two Müller cycles (*Die schöne Müllerin* and *Winterreise*), in the four years that passed between the creation of these two works, Schubert went through considerable struggle. By 1827, Schubert was a quite different composer and his personal circumstances at that time made Müller's lonely and tormented wanderer especially appealing to him. Contemporary testimonies (even from Schubert himself) confirm the special significance of these songs for Schubert, and reveal that these songs affected him more than anything else before. One of the most interesting figures in Schubert's circle of friends, the poet Johann Mayrhofer, would write in his recollections:

> *It now seems to be in order to mention two poems of Wilhelm Müller's which constitute a more extensive cycle, and permit a more penetrating glimpse into the composer's mind. Opening with a joyful song of roaming, the mill songs depict love in its awakening, its deceptions and hopes, its delights and sorrows … Not so with 'The Winter Journey,' the very choice of which shows how much more serious the composer had become. He had long been seriously ill, had gone through shattering experiences, and life for him had shed its rosy colour; winter had come for him. The poet's irony, rooted in despair, appealed to him; he expressed it in cutting tones. I was painfully moved.*[9]

By the end of 1827, Schubert was enjoying higher social status. His works were regularly performed and during that year he would see about thirty of them published. The future looked most promising. However, Fate did not wish it so, for now Schubert began the final year of his life.

1828

> *1st January 1828: At Schober's. On the stroke of 12 we (Spaun, Enk, Schober, Schubert, Gahy, Eduard Rössler […], Bauernfeld, Schwind and we two) drank mutually to a happy new year in Malaga [wine]. Bauernfeld then read a poem on that time of year. At 2 o'clock we went home. [Before that, we went] To Bogner's coffee-house, where the whole usual party was.*[10]

Thus the New Year began: the happy group of friends toasting to a promising year ahead. The reading sessions were revived after several years and some new members were now joining the group; yet most of the group members would soon follow their own paths and the cohesion of the former circle of friends would inevitably suffer. On the public side of Schubert's career, things were better than ever. His works were often programmed at private as well as public venues, and publishers were beginning to approach the increasingly well-known composer. A sign of this ever-growing fame came in March, when the *Gesellschaft* offered Schubert a concert entirely devoted to his music (the only one in his lifetime). After some date changes, the concert took place on March 26th (the first anniversary of Beethoven's death) and it consisted of chamber works and vocal music by Schubert. From all of the contemporary accounts, it seems that the concert was a great success. The song *Auf dem Strom* (*On the River*, D943, a poem by Ludwig Rellstab) was composed especially for the occasion. It is noteworthy that during 1828 the connections with Beethoven's work and, most

importantly, Schubert's awareness of his own position after the master's death (probably thinking of himself as his natural and worthy successor) considerably increased. For instance, Schubert's extraordinary Mass in E-flat major (D950), *Mirjams Siegesgesang* (*Miriam's Song of Triumph*, D942, which was originally planned as part of the March concert),[11] and *Auf dem Strom* (which contains a quotation from the *Marcia funebre* of Beethoven's 'Eroica' Symphony) all draw important connections with Beethoven.

Although the chronology is uncertain, it seems that during the spring and part of the summer Schubert worked on two groups of songs on poems by Ludwig Rellstab (1799-1860) and Heinrich Heine (1797-1856). Although most likely intended as two separate groups of songs, they were eventually published together after Schubert's death under the title of *Schwanengesang* (*Swan Song*, D957). Despite their very different nature, these songs from the last year of his life show Schubert at his finest. The Rellstab settings are more overtly emotional and probably reinforced the image of Schubert as a successor to Beethoven.[12] On the other hand, the Heine songs are quite different and much closer to the world of *Winterreise*. Most of the Heine settings are inwardly tragic and show a remarkable economy of means, at times almost aphoristic. Distinctively different from the Rellstab settings or other songs from that time like *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*, D965), the emotional concentration and introspection that permeate most of the Heine songs place these works among Schubert's less 'public' pieces, so to speak. They seem to have been a project of a much more private nature.

Unfortunately, Schubert's phenomenal musical achievements were accompanied by a quick deterioration of his health. In the summer, he seems to have felt unwell again. Several weeks later, on September 1st and following the advice of his doctor, he moved once more, this time to lodgings with his brother Ferdinand. This would be Schubert's last residence, a much less comfortable place than his room in Schober's apartment in the inner city. It is likely that the unsatisfactory sanitary conditions of the new room, small and very damp, in fact worsened Schubert's health. Considering these circumstances, even for a healthy man, the quantity and quality of the music that Schubert wrote in the last months of his life is simply incredible. The flood of works that flew from his pen reveals a person whose inner fire refuses to acknowledge his stricken body. In fact, well aware as Schubert must have been of his failing health, I do not believe that he – or anyone around him – expected death to be so close.

On September 26th, Schubert finished his last three piano sonatas, to which tonight's programme is dedicated. This set of pieces, a monumental trilogy often compared to Mozart's last three symphonies, is in fact a 'family' of complementary and interconnected works.[13] In these sonatas, Schubert's achievements in terms of thematic treatment, harmonic and formal design, pianistic textures, cyclic integration and

emotional depth are of the highest significance, opening many unexplored paths for the following generation of Romantic composers. As in several other works of 1828, Beethoven's example is palpable. Despite the connections and the interrelatedness of these sonatas, each one of them has its own distinctive character, the range of emotions that they display being truly vast: from the darker and even macabre passages in the **Sonata in C minor (D958)** to the positive and bright character of the powerful **Sonata in A major (D959)**, and the lyrical and sublime atmosphere of the **B-flat major Sonata (D960)**. These three works are extraordinary examples of Schubert's late style. They rank among Schubert's greatest achievements and certainly represent one of the peaks of Western music.

In October, Schubert's genius produced other extraordinary works such as the marvellous String Quintet in C major (D956) and the exquisite concert song *Der Hirt auf dem Felsen* (D965). During the same weeks, Schubert would also write a very special song: *Die Taubenpost* (*The Pigeon Post*, D965a, on a poem by Johann Gabriel Seidl). This setting is not only important for being Schubert's very last song, but also for metaphorically serving as a compendium of his life and his art.[14]

During the last weeks of his life, Schubert continued to work (whenever his health allowed it) on the opera *Der Graf von Gleichen* and began to sketch a new symphony in D major (D936a). He left musical material for three movements which open new paths for exploration. Some passages are truly prophetic, transporting us ahead in time to the symphonies of Gustav Mahler written many decades later.

Schubert's health seemed to have deteriorated more rapidly during the first weeks of November. At the beginning of the month, he would write: '*only I am so exhausted that I feel as if I were going to fall through the bed*;'[15] and on Nov. 12th, in his last letter, to his friend Schober: '*I am ill. I have eaten nothing for eleven days and drunk nothing, and I totter feebly and shakily from my chair to bed and back again. [Doctor] Rinna is treating me. If ever I take anything, I bring it up again at once.*'[16] During his last days, Schubert seems to have alternated between periods of delirium (during which he 'sang ceaselessly') and periods of lucidity during which he worked on the proofs of part II of *Winterreise*.[17] His obsession with Beethoven also seemed to continue until the very end. In his last hours, he expressed his desire to hear Beethoven's C-sharp minor Quartet Op. 131 as well as to lie next to him. Both wishes would be fulfilled.[18] For several days, he was confined to his bed, passing away on November 19th at the age of thirty-one and leaving one of the most extraordinary legacies of Western music history.

. . . . .

Epilogue

'Die Feier von Schuberts 100 Geburtstag im Himmel'[19]
[The Celebration of Schubert's 100th Birthday in Heaven]

Otto Böhler (1847–1913)

Leb' wohl, du schöne Erde!
Kann dich erst jetzt versteh'n,
Wo Freude und wo Kummer
An uns vorüberweh'n.

Leb' wohl, du Meister Kummer!
Dank dir mit nassem Blick!
Mit mir nehm' ich die Freude,
Dich laß' ich hier zurück.

Farewell, beautiful Earth!
I can understand you only now,
when joy and sorrow
pass away from us.

Farewell, Master Sorrow!
I thank you with moist eyes!
Joy I take with me,
you I leave behind.

Sei nur ein milder Lehrer,	*Be a kindly teacher*
Führ' alle hin zu Gott,	*and lead all men to God;*
Zeig' in den trübsten Nächten	*in the darkest nights*
Ein Streiflein Morgenrot!	*reveal a gleam of dawn!*
Lasse sie die Liebe ahnen,	*Let them know what love is*
So danken sie dir noch,	*and they will be thankful;*
Der früher und der später,	*some sooner, others later*
Sie danken weinend doch.	*will thank you with tears.*
Dann glänzt das Leben heiter,	*Then life will be radiantly happy;*
Mild lächelt jeder Schmerz,	*every sorrow will smile gently,*
Die Freude hält umfangen	*and joy will hold in its embrace*
Das ruhige, klare Herz.[20]	*the pure, tranquil heart.*

These are the final steps of our journey through Schubert's life and works. Across five musical evenings, we have walked beside him, wanderers in his shared world: joy and sorrow, happiness and bitterness, hope and despair, doubt and suffering, tears and laughter... We have witnessed them all on our journey; in fact, every one of them is present in each of us, at the core of our human nature. Ultimately, for me, Schubert's music is nothing less than a wonderful invitation to a fuller life, an open door to a path which leads us back to ourselves. And I believe that, in a world far too often dominated by external appearances, tremendous egoism and a frightening spiritual vacuum, art like Schubert's is more necessary than ever: it is an art that speaks of endless giving and of love without boundaries. His music is a further example of the power of love and how love can transform us – music that is not only an extraordinary representative of a certain cultural age, but also the pigeon post of a message that has been resounding in each of us since the beginning of time: love without thought of reward. Let love burn and consume you. There lies true freedom.

Javier Arrebola © 2012

Notes:

Part I: 1817

[1] *An die Musik* (*To Music*), poem by Franz von Schober (1798-1882). *The Lied and Art Song Texts Page*. http://www.recmusic.org/lieder/get_text.html?TextId=14616
Accessed: 27/09/2009
[2] *Schubert: The Complete Song Texts*. The Hyperion Schubert Edition. English translations by Richard Wigmore (London: Hyperion Records Ltd., 2005).
[3] See Eric Blom, 'The Middle-Classical Schubert' in *The Musical Times* 69, No. 1029 (Nov. 1, 1928), 980-983.
[4] See Malcolm Bilson, 'Schubert's Piano Music and the Pianos of His Time.' *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 22, Fasc. 1/4. Akadémiai Kiadó, 1980, 263-271. In London, under Dussek's encouragement, the firm of Broadwood was also working on expanding the range of the piano.
[5] Robert Winter, et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1>
Accessed: 28/09/2009
[6] John Reed: *Schubert*, The Master Musicians series (London: Dent & Sons Ltd., 1987), 1.
[7] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[8] Ibid.
[9] Ibid.
[10] See Eric Sams, 'Notes on a Magic Flute: The Origins of the Schubertian Lied' in *The Musical Times* 119, No. 1629, Schubert Anniversary Issue (Nov., 1978), 947-949.
[11] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[12] Ibid.
[13] It is widely believed that Therese Grob played an important part in Schubert's emotional life.
[14] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[15] Ibid.
[16] Graham Johnson, 'Schubert in 1815 II.' The Hyperion Schubert Edition, Vol. 10. CDJ33010 (London: Hyperion Records Ltd., 1991), 2.
[17] Christopher H. Gibbs, 'Introduction: the elusive Schubert' in *The Cambridge Companion to Schubert*, ed. Christopher H. Gibbs (Cambridge University Press 1997), 9.
[18] See David Gramit, 'The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle' in *The Cambridge Companion to Schubert*, 56-71.
[19] John Reed, *Schubert*, 63.
[20] See Susan Youens, *Schubert's Poets and the Making of Lieder* (Cambridge University Press, 1996), 151-227.
[21] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[22] See Eric van Tassel, 'Something Utterly New: Listening to Schubert Lieder. 1: Vogl and the Declamatory Style,' in *Early Music*, Vol. 25, No. 4, 25th Anniversary Issue: Listening Practice (Oxford University Press, 1997), 703-714.
[23] Martino Tirimo, 'Préface' to *Schubert. Sämtliche Klaviersonaten. Band I*. (Vienna: Wiener Urtext Edition, 1997). See commentary about the *Menuetto in A major* (D334).
[24] Paul Badura-Skoda, 'Préface' to *Franz Schubert. Klaviersonaten. Band III.* (Munich: G. Henle-Verlag, 1997).
[25] Ibid.
[26] John Reed, *Schubert*, 60.
[27] Martino Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I.*
[28] Some authors have suggested that the *Rondo* D506, probably composed in June 1817, might be the missing fourth movement.
[29] Martino Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I.*
[30] John Reed, *Schubert*, 60.

[31] Martino Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I.*
[32] See Walburga Litschauer, 'Unknown Versions of Schubert's Early Piano Sonatas' in *Schubert the Progressive: History, Performance practice, Analysis*, ed. by Brian Newbould (Ashgate Publishing Ltd, 2003), 102-103. The *Trio* is the same, almost note-for-note, as the *Trio* of the second one of the *Zwei Scherzi* (D593) from November 1817.
[33] Ibid.
[34] Martino Tirimo, 'Preface' to *Schubert. Sämtliche Klaviersonaten. Band I.*
[35] See Walburga Litschauer, 'Unknown Versions of Schubert's Early Piano Sonatas' in *Schubert the Progressive: History, Performance practice, Analysis*, 103.

Part II: An 1819 Schubertiade

1818-1819

[1] Moritz von Schwind's drawing from 1868. Franz Schubert is at the piano, while present are Josef von Spaun, Johann Michael Vogl, Franz Lachner, Moritz von Schwind, Wilhelm August Rieder, Leopold Kupelwieser, Eduard von Bauernfeld, Franz von Schober, and Franz Grillparzer. A painting of Countess Karoline Esterházy can be seen on the wall.
[2] First documented Schubertiad. Letter from Joseph Huber to his fiancé from January 1821. In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1>
Accessed: 30/06/2010
[3] On 27 September 1817 Franz Xaver Schlechta published the poem *An Herrn Franz Schubert (Als seine Kantate Prometheus aufgeführt ward)* in the *Wiener allgemeine Theaterzeitung*. On 1 March 1818 one of Schubert's two overtures 'im italienischen Stil' (D590-91) was performed at the inn Zum römischen Kaiser. Around this time, his Sixth Symphony was premièred in a house concert at Otto Hatwig's and the song *Erlafsee*, with text by Johann Mayrhofer, was published. See Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[4] The *Gesellschaft der Musikfreunde* (Society of Music Lovers) was a prestigious amateur group founded in 1812 in Vienna for the promotion of music. Among its later musical directors was Johannes Brahms. For deeper insight into Schubert's relationship to this Society, see John Reed, 'Schubert and the Musikfreunde' in *The Musical Times* 119 (Nov., 1978), 940-43.
[5] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[6] Ibid.
[7] Schubert's letter to his friend Franz von Schober from September 1818, in Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[8] In Zseliz, Schubert wrote four polonaises (D599) and a sonata (D617); in the following years his interest in the genre would produce such important works as the Grand Duo in C major (D812), the Variations in A-flat major on an original theme (D813) and the Fantasy in F minor (D940).
[9] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[10] Johann Mayrhofer and Johann Michael Vogl had been born in Steyr, and the Spaun family came from Linz.
[11] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[12] Franz Schubert's letter to his brother Ferdinand from 15 July 1819, Wikipedia article on Schubert's Piano Sonata in A major (D664).
<http://en.wikipedia.org/wiki/Piano_Sonata_in_A_major,_D._664_%28Schubert%29>
Accessed: 29/06/2010
[13] John Reed, *The Schubert Song Companion* (Manchester: Manchester University Press, 1997), 489.
[14] The Sonata in C major (D613/612) consists of two unfinished movements that show the strong influence of Carl Maria von Weber's virtuoso piano writing. On the other hand, the Sonata in F minor (D625/505) presents some of the most audacious experiments of

Schubert's keyboard output: astonishing modulations, virtuoso passages *à la Liszt* or *à la Chopin* and the like.
[15] The *Ländler* is a folk dance, which often included stamping and hopping, sometimes even yodelling. It was popular in Austria and South Germany at the end of the eighteenth century.
[16] See Piero Weiss, 'Dating the "Trout" Quintet.' *Journal of the American Musicological Society* 32 (1979), 539-48.
[17] Its musical writing clearly shows textures characteristics of the piano duet, which Schubert had begun to cultivate the previous summer in Zseliz.
[18] John Reed, *The Schubert Song Companion*, 494.

Schubert and Johann Mayrhofer

[1] From Mayrhofer's obituary of Schubert, in Brian Newbould, *Schubert: The Music and the Man* (Berkeley: University of California Press, 1997), 66.
[2] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1>
Accessed: 30/06/2010
[3] Susan Youens, *Schubert's Poets and the Making of Lieder* (Cambridge: Cambridge University Press, 1996), 182.
[4] An apposite phrase coined by Mayrhofer's first biographer, the philosopher Ernst Freiherr von Feuchtersleben, and cited in Susan Youens, *Schubert's Poets and the Making of Lieder*, 153.
[5] Ibid., 151.
[6] Prose portrait of Mayrhofer by Franz Gräffer (1785-1852), cited in Susan Youens, *Schubert's Poets and the Making of Lieder*, 152.
[7] For some very interesting resemblances and parallelisms between these two songs, composed only few months apart, see Susan Youens, *Schubert's Poets and the Making of Lieder*, 209-14.
[8] The texts of all four poems are cited from *Schubert: The Complete Song Texts*. English translations by Richard Wigmore. The Hyperion Schubert Edition (London: Hyperion Records Ltd., 2005), 215-23.

The *Schubertkreis* and the *Schubertiaden*

[1] All biographical information is taken from John Reed, *The Schubert Song Companion*, 461-81.
[2] In addition to many of his songs, many libretti of Schubert's operas were also written by his friends, for example, *Des Teufels Lustschloß* (D84) by August von Kotzebue, *Adrast* (D137) and *Die Freunde von Salamanka* (D326) by Mayrhofer, *Alfonso und Estrella* (D732) by Franz von Schober, and *Fierrabras* (D796) by Josef Kupelwieser.
[3] Joseph Sonnleithner (1766-1835) was a librettist, archivist and translator. Among his many other activities, it is worth mentioning that he was the author of the libretto for the first version of Beethoven's *Fidelio* in 1805 and a cofounder of the *Gesellschaft der Musikfreunde* in 1814. His brother Ignaz (von) Sonnleithner (1770-1831) was a lawyer and an enthusiastic amateur singer at whose place the musical soirées began in 1815. Ignaz's son, Leopold Sonnleithner (1797-1873), was a versatile man who played a major role in the Schubert circle, promoting Schubert's music, among other things. In Ewan West, 'Sonnleithner.' *Grove Music Online*. *Oxford Music Online*.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26225?q=sonnleithner&search=quick&pos=1&_start=1#firsthit>
Accessed: 02/07/2010
[4] David Gramit, 'The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle' in *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 58.
[5] Wikipedia article: 'Vormärz.' <http://en.wikipedia.org/wiki/Vorm%C3%A4rz>

Accessed: 04/07/2010
[6] Brian Newbould, *Schubert: The Music and the Man*, 40.
[7] 'On Franz Schubert,' Bauernfeld's obituary, 1829, cited in David Gramit, 'The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle' in *The Cambridge Companion to Schubert*, 59.
[8] From a letter on the nature of poetry written by Anton von Spaun to Franz von Schober on 16 February 1813, cited in David Gramit, 'The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle' in *The Cambridge Companion to Schubert*, 62.
[9] Brian Newbould, *Schubert: The Music and the Man*, 40.
[10] David Gramit, 'The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle' in *The Cambridge Companion to Schubert*, 70.
[11] Ibid., 63.
[12] Ibid.

Part III: 1825

[1] *Mein Gebet* (*My Prayer*, 1823), poem by Franz Schubert. Text from *The Lied and Art Song Texts Page*, http://www.recmusic.org/lieder/get_text.html?TextId=27204
Accessed: 20/07/2010.
Translation from Stephan Marienfeld, 'On His 200th Birthday – Franz Schubert: Striving for the Highest in Art,' translated by Paul Gallagher, *The American Almanac*, Nov. 1997.
http://american_almanac.tripod.com/schubert.htm Accessed: 20/07/2010
[2] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1>
Accessed: 30/06/2010
[3] For a detailed consideration of this song, see Susan Youens, *Schubert's Poets and the Making of Lieder* (Cambridge University Press, 1996), 202-205.
[4] See Glenn Stanley, 'Schubert's Religious and Choral Music' in *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge University Press, 1997), 215-219.
[5] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.* For a detailed consideration of the unusual harmonic and tonal features of this work, see Marianne Danckwardt, 'Funktionen von Harmonik und tonaler Anlage in Franz Schuberts Quartettsatz c-moll, D703,' in *Archiv für Musikwissenschaft*, 40. Jahrg., H. 1. (1983), 50-60.
[6] John Reed, *Schubert*, The Master Musicians series (London: Dent & Sons Ltd., 1987), 82.
[7] Robert Winter et al., 'Schubert, Franz,' *Grove Music Online. Oxford Music Online.*
[8] Ibid.
[9] Between 1811 and 1827 Schubert began no fewer than 16 full-scale dramatic works, completing half of them. The number and time-span is truly surprising: *Der Spiegelritter* (D11, 1811), *Des Teufels Lustschloß* (D84, 1813/1814), *Der vierjährige Posten* (D190, 1815), *Fernando* (D220, 1815), *Claudine von Villa Bella* (D239, 1815), *Die Freunde von Salamanka* (D326, 1815), *Die Bürgschaft* (D435, 1816), *Adrast* (D137, 1819/1820), *Die Zwillingsbrüder* (D647, 1818/1820), *Die Zauberharfe* (D644, 1810), *Sakuntala* (D701, 1820/1821), *Sophie* (D982, 1821?), *Alfonso und Estrella* (D732, 1821/1822), *Rüdiger* (D791, 1823), *Die Verschworenen* (D787, 1823), *Fierrabras* (D796, 1823) and *Der Graf von Gleichen* (D918, 1827/1828). See also Thomas A. Denny, 'Schubert's operas: "the judgement of history"?' in *The Cambridge Companion to Schubert*, 224-238.
[10] John Reed, *Schubert*, 86.
[11] The *Singspiel* is considered a minor form of opera in which spoken dialogues are interspersed with singing. It resembles operetta rather than through-composed opera.
[12] John Reed, *Schubert*, 86-87.
[13] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[14] See L. Michael Griffel, 'Schubert's Orchestral Music' in *The Cambridge Companion to Schubert*, 199-202.
[15] See Eric Sams, 'Schubert's Illness Re-Examined' in *The Musical Times*, Vol. 121, No. 1643 (Jan., 1980), 15-19 and 21-22.

[16] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[17] Again showing Schubert's interest in subjects from Ancient Greece, the libretto of *Die Verschworenen*, by Ignaz Castelli, loosely recalls Aristophanes' *Lysistrata*.
[18] Ibid.
[19] For a detailed study of this song cycle, see Susan Youens, *Schubert: Die schöne Müllerin* (Cambridge University Press, 1992).
[20] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[21] Entry from Schubert's March 1824 notebook. In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[22] Letter from Schubert to his friend Leopold Kupelwieser on March 31st 1824. In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[23] Many of his best friends – among them Spaun, Stadler, Kenner, Schober and Kupelwieser – had left Vienna either temporarily or permanently. Schubert wrote to Kupelwieser in March that 'thus, joyless and friendless, I should pass my days, did not Schwind visit me now and again and turn on me a ray of those sweet days of the past.' In the same letter to Kupelwieser, Schubert writes that 'our society [reading circle], as you probably know already, has done itself to death because of an infusion of that rough chorus of beer drinkers and sausage eaters, for its dissolution is due in a couple of days, though I had hardly attended myself since your departure.' In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[24] Ibid.
[25] The theme of these variations is the song *Trockne Blumen* (*Withered flowers*) from Schubert's song cycle *Die schöne Müllerin* (song number 18).
[26] John Reed, *Schubert*, 127.
[27] The arpeggione was a kind of bowed guitar invented in Vienna in 1814. It was popular for a short period of time. Nowadays, this piece is usually played on the violoncello or the viola.
[28] John Reed, *Schubert*, 134.
[29] The Lied and Art Song Texts Page.
http://www.recmusic.org/lieder/get_text.html?TextId=14616
Accessed: 04/07/2010
[30] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[31] John Reed, *Schubert*, 137.
[32] See William Kinderman, 'Schubert's Piano Music' and Martin Chusid, 'Schubert's Chamber Music,' in *The Cambridge Companion to Schubert*, 155-160 and 180-182.
[33] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[34] In the same letter to Kupelwieser from March 1824, Schubert writes: 'I seem once again to have composed two operas for nothing [*Die Verschworenen* and *Fierrabras*]. ... Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two quartets ... and an octet, and I want to write another quartet; in fact I intend to pave my way towards a grand symphony in this manner.' In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
It is now usually accepted that the 'Great' Symphony dates from the summer of 1825. For a detailed consideration of the dating of this work, see Paul Badura-Skoda, 'Possibilities and limitations of stylistic criticism in the dating of Schubert's "Great" C major Symphony' in *Schubert Studies. Problems of style and chronology*, ed. by Eva Badura-Skora and Peter Branscombe (Cambridge University Press, 1982), 187-209.
[35] The D-major Sonata was written for and dedicated to professional pianist Karl Maria von Bocklet. This Sonata occupies a special place among Schubert's piano sonatas, and it is noticeable that it was written with someone more skillful than average in mind. An acquainted of Schubert since 1823, Bocklet became quite a frequent figure in Schubert's circle, often performing four-hand music with Schubert at the meetings. Among other Schubert pieces, he played the piano trios and the Fantasy in C major for violin and piano (D934). In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online*. *Oxford Music Online*.
[36] Ibid.

World of the fortepiano around 1825. A brief overview.

[1] Edwin M. Ripin et al., 'Pianoforte.' *Grove Music Online. Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21631> Accessed: 05/07/2010
[2] Michael Latcham, 'Walter, (Gabriel) Anton.' *Grove Music Online. Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29863> Accessed: 05/07/2010
[3] See David Rowland, 'Pianos and pianists c.1770–c.1825' in *The Cambridge Companion to the Piano,* ed. by David Rowland (Cambridge University Press, 1998), 26-29.
[4] Edwin M. Ripin et al., 'Pianoforte.' *Grove Music Online. Oxford Music Online.*

Part IV: So lasst mich scheinen

[1] Drawing by Woldemar Friedrich (1846-1910) in *17 Zeichnungen zu Goethes Leben entstanden 1883/84*. http://www.goethezeitportal.de/index.php?id=256#Meister Accessed 18/8/2011
[2] 'To Mignon,' poem by Goethe from 1796, set by Schubert in 1815 (D161) and published in 1825, with Goethe himself as dedicatee. All the texts of the poems and all the translations are taken from *The Fischer-Dieskau Book of Lieder*. Translations by George Bird and Richard Stokes (New York: Limelight Ed., 1995).
[3] John Reed, *Schubert*, in *The Master Musicians* (London: Dent & Sons Ltd., 1987), 149.
[4] Andreas Krause, 'Die Klaviermusik' in *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 408-413.
[5] Ibid.
[6] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1> Accessed: 30/06/2010
[7] John Reed, *Schubert*, 150.
[8] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[9] John Reed, *Schubert*, 148-9.
[10] The plot of the opera is as follows: 13th Century. Ernst, Count of Gleichen, is imprisoned during the Crusades in Egypt. The daughter of the Sultan, named Suleika, falls in love with him and helps him to escape. They flee together. In Europe, she converts to Christianity and, by special permission from the Pope and with his wife's agreement, the Count marries Suleika and the three of them live happily ever after.

Love stories that took place in Oriental atmospheres were very much in vogue during the late 17th and 18th centuries, also in literature and music. The translation into the main European languages of the *Thousand and One Nights* during the 18th century had launched a mixture of eroticism and exoticism that quickly became so appealing to European audiences. In the early 19th century, the first edition of Goethe's *West-Östlicher Diwan* (1819) also played its part in spreading a fascination with Oriental exoticism. This influence in the arts obviously reached music, some of the best-known examples being Mozart's *Zaide* (1780) and *Die Entführung aus dem Serail* (1782), Rossini's *L'italiana in Algeri* (1813) and Weber's *Oberon* (1826).

From this point of view, *Der Graf von Gleichen* could have succeeded. The story obviously had dramatic possibilities and the demand for Oriental exoticism could have helped to see it staged. However, one cannot but wonder how Schubert and Bauernfeld could miss the strongly immoral ingredients – an open celebration of bigamy – which was presumably why the Viennese censors banned the libretto altogether.
[11] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[12] Ibid.
[13] See John Reed, *Schubert*, 158-159.
[14] In March 1826 Schubert set two texts by his school friend Franz von Schlechta (1796-1875). The first is *Totengräber-Weise* (*Gravedigger's Ditty*, D869), a highly original song that

encompasses a wide range of emotions related to death; the second is *Fischerweise* (*Fischerman's Ditty*, D881), surely one of the best examples of Schubert's mastery of the modified strophic song.

Schubert's interest in the poetry of Ernst Konrad Friedrich Schulze (1789-1817) had already begun with the six settings he wrote the previous year, 1825. Schulze's poetry and personality were very pessimistic, a result of a constant struggle between his inner world and bitter reality. The Schulze settings include jewels like *Im Frühling* (*In Springtime*, D882), *Lebensmut* (*Courage*, D883) and *Über Wildemann* (*Above Wildemann*, D884), and their pessimism and driving rhythms (also present in the second movement of the G major String Quartet) foreshadow the song-cycle *Winterreise* (*Winter Journey*, D911). For an interesting article on Schulze's poetry and its association with Schubert songs, see Susan Youens, 'En route to *Winterreise*: Ernst Schulze and the sisterly muses, or a study in romantic psychopathy' in *Schubert's Poets and the Making of Lieder* (Cambridge University Press, 1997), 228-330.

Probably the most interesting group of songs in this respect is the one on poems by Johann Gabriel Seidl (1804-75). The Seidl songs are highly idiomatic and represent Schubert's mature song style, combining a master command of the form of the strophic song with the flexibility of the through-composed *Gesang*. The group includes extraordinary songs like *Der Wanderer an den Mond* (*The Wanderer Addresses the Moon*, D870), *Wiegenlied* (*Cradle Song*, D867), *Am Fenster* (*At My Window*, D878), *Sehnsucht* (*Longing*, D879) and *Im Freien* (*In the Open*, D880). In John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 476-9.

[15] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*

Schubert and Goethe

[1] John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 464.

[2] Asked by his university friend the writer Johann Gottfried Herder (1744-1803), Goethe embarked in 1771 on the task of collecting German folk songs with the belief that they contained the true soul of their country. This interest contributed, to a great extent, to the renaissance of German literature and the *Sturm und Drang* movement from the 1770s onwards. In Kenneth S. Whitton, *Goethe and Schubert: The Unseen Bond* (Amadeus Press, 2003), 46.

[3] The Weimar School – or Weimar Classicism – was a literary and cultural movement that flourished in the last three decades of the 18th century in Germany. The goal of the movement was to synthesize the ideas of the Age of Enlightenment, Classicism and nascent Romanticism in order to establish a new form of humanism. The main two figures of the movement were Goethe himself and Friedrich Schiller (1759-1805).

[4] John Reed, *The Schubert Song Companion*, 464.

[5] Wikipedia article on Wilhelm Meister's Apprenticeship,
http://en.wikipedia.org/wiki/Wilhelm_Meister%27s_Apprenticeship
Accessed: 18/08/2011

[6] For a more detailed consideration of the concept of *Bildung* and its association with Schubert's circle of friends, see the chapter entitled 'The *Schubertkreis* and the *Schubertiaden*' of my programme notes for the second concert of this series, *An 1819 Schubertiade*.

[7] Novalis' words echo Schiller's and Fichte's. In Lawrence Kramer, 'Decadence and Desire: The Wilhelm Meister Songs of Wolf and Schubert' in *19th-Century Music*, Vol. 10, No. 3, Special Issue: Resolutions I (University of California Press, 1987), 231.

[8] The Harper's songs have also exerted a wide interest among composers. Schubert's most important contribution in this respect is the three *Gesänge des Harfners* (grouped as D478), although he also wrote other versions of those texts at different times.

[9] The melodies are by Johann Friedrich Reichardt (1752-1814), a German composer and close friend of Goethe. In Jack M. Stein, 'Musical Settings of the Songs from Wilhelm

Meister' in *Comparative Literature*, Vol. 22, No. 2, Special Number on Music and Literature (Duke University Press, 1970), 125.
[10] See Marie-Agnes Dittrich, 'Die Lieder' in *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 237-239.

Part V: 1828 – The Final Year

[1] From *Gedichte von Johann Mayrhofer. Neue Sammlung. Aus dessen Nachlasse mit Biographie und Vorwort.*, ed. Ernst Freiherr von Feuchtersleben (Vienna: Ignaz Klang, 1843), 151-52, in Susan Youens, *Schubert's Poets and The Making of Lieder* (Cambridge: Cambridge University Press, 1996), 166-67.
[2] John Reed, *Schubert* (London: Dent & Sons Ltd., 1987), 164.
[3] From the 'Sammler,' 14th April 1827 (On Beethoven's funeral), in Otto Erich Deutsch, *The Schubert Reader. A Life of Franz Schubert in Letters and Documents*, trans. Eric Blom (New York: W.W.Norton & Company, Inc., 1947), Doc. 841.
[4] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1
Accessed: 30/06/2010
[5] See Elizabeth Norman McKay, 'Schubert and Hummel: Debts and Credits' in *The Musical Times* (Vol. 140, No. 1868, 1999), 30-35.
[6] *The Schubert Reader*, Docs. 901-3.
[7] Robert Winter et al., 'Schubert, Franz,' and Letter from Schubert to Frau Pachler on October 12th 1827, in *The Schubert Reader*, Doc. 957.
[8] Memoirs of Ferdinand Schubert and Josef von Spaun, in John Reed, *The Schubert Song Companion* (Manchester University Press, 1997), 442.
[9] John Reed, *The Schubert Song Companion*, 443.
[10] From Franz von Hartmann's diary, in *The Schubert Reader*, Doc. 989.
[11] Schubert's Mass in E-flat was written for the Church – the Holy Trinity at Alsergrund – where Beethoven's funeral had taken place; in addition, Schubert's work breathes a Beethovenian atmosphere 'in its aspiration to musical sublimity.' In the case of Schubert's *Mirjams Siegesgesang*, the link between the two composers seems to be Handel. Beethoven had promised an oratorio to the Philharmonic Society with a text by the famous Austrian dramatist Franz Grillparzer (1791-1872), and as a preparation, he had studied Handel's oratorios. Schubert's cantata for the concert on the anniversary of Beethoven's death is clearly Handelian in tone, and the words are also by Grillparzer. In Graham Johnson, 'The Final Year,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 37, CDJ33037 (2000).
[12] Although it is not entirely certain, it seems that those poems by Ludwig Rellstab had been intended for setting by Beethoven. Apparently, Beethoven's factotum, Anton Schindler, passed them on to Schubert after Beethoven's death. This could help to explain Schubert's interest at this stage of his career in the work of a poet he had not previously paid much attention to. In Johnson, 'The Final Year,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 37.
[13] See Alfred Brendel, 'Schubert's Last Sonatas' in *Alfred Brendel on Music: Collected Essays* (Chicago Review Press, 2000), 153-215, and Andreas Krause, 'Die Klaviermusik' in *Schubert Handbuch*, ed. by Walther Dürr and Andreas Krause (Kassel: Bärenreiter-Verlag, 1997), 420-27.
[14] See Johnson, 'The Final Year,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 37.
[15] Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[16] *The Schubert Reader*, Doc. 1158.
[17] Memoirs of Josef von Spaun. In Robert Winter et al., 'Schubert, Franz.' *Grove Music Online. Oxford Music Online.*
[18] Johnson, 'The Final Year,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 37.
[19] *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 253.

[20] *Abschied von der Erde* (*Farewell to the World*), poem by Adolf von Pratobevera (1806-75), set by Schubert in February 1826 (D829). This is the only melodrama – spoken verse over musical accompaniment – in Schubert's songs. Rarely performed, it presents us with Schubert at his best, and its musical material foreshadows some of the music of the last year of his life, especially the slow movement of the String Quintet and the Piano Sonata in B-flat major. In John Reed, *The Schubert Song Companion*, 9-10. Poem from Graham Johnson, 'An 1826 Schubertiad,' sleeve notes for *The Hyperion Schubert Edition*, Vol. 26, English translations by Richard Wigmore, CDJ33026 (1996).

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