Franz Schubert: Inside, Out

instructor:
Dr. Blake Howe [bhowe@lsu.edu]
M&DA 274

meetings:
Thursdays, 2:00–4:50
M&DA 273

office hours:
Fridays, 9:30–10:30
Vienna

For background information on early nineteenth-century Vienna, read Alice M. Hanson, "The Civic Environment for Music" (Chapter 1) in *Musical Life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985), 4–33. The rest of Hanson's book (on reserve in the music library) goes into fascinating detail about various Viennese musical institutions: the salon, concert hall, theater, etc. It's worth a read, but if you don't have time, you can find a much shorter introduction to the topic in Alice M. Hanson, "Vienna, City of Music," in *Schubert's Vienna*, ed. Raymond Erickson, 98–118 (New Haven, CT, and London: Yale University Press, 1997). The publishing industry also played an important role in Viennese musical life: for a brief overview, read Ernst Hilmar, "Schubert and the Publishers" (Chapter 3) in *Franz Schubert in His Time*, trans. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1985), 33-44.

The Vienna of Franz Schubert's childhood was under siege and occupation by the French army. After the end of the Napoleonic Wars, the Congress of Vienna (1815) negotiated reforms that attempted to repress future rebellions across Europe. It was mostly successful, yielding a prolonged period of political stability—albeit one that suppressed political dissent. Vienna, under the leadership of Foreign Minister Klemens von Metternich, became a police state. For more information on the effects this had on Viennese musicians, read Alice M. Hanson, "Musicians and the Austrian Police" (Chapter 2) in *Musical Life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985), 34–60. And for a fascinating study of the concept of freedom buried and concealed in his songs, read Kristina Muxfeldt, "Schubert's Freedom of Song, if Not Speech," in *Franz Schubert and His World*, ed. Christopher H. Gibbs and Morten Solvik, 201–40 (Princeton: Princeton University Press, 2014).

This political climate prompted an inward turn, away from revolution and toward domestic contentment. The more chaotic, grandiose elements of early German Romanticism were tamed by a preference for safety, tranquility, and composure—a style later termed (derogatorily) Biedermeier. To get a sense of these sometimes intersecting, sometimes divergent stylistic trends, browse through the paintings reproduced in Christoph Heilmann (curator), *Deutsche Romantiker: Bildthemen der Zeit von 1800 bis 1850* (Munich: Hirmer, 1985), on reserve in the music library.

Intersperse your reading with the following songs by Schubert, which intersect with some of the historical topics and themes developed above:

- "Die Befreier Europas in Paris," D. 104 (1814), with text by Johann Christian Mikan
- "Schwertiid," D. 170 (1815), with text by Theodor Körner
- "Die Geselligkeit," D. 609 (1818), with text by Johann Karl Unger
- "Der zürnenden Diana," D. 707 (1820), with text by Johann Mayrhofer
- "Sehnsucht," D. 879 (1826), with text by Johann Gabriel Seidl
- "Widerspruch," D. 865 (1826), with text by Johann Gabriel Seidl

Character and Temperament


To learn more about Schubert's personality, let's begin by reading his own words—as transcribed and translated in Otto E. Deutsch, Schubert: A Documentary Biography, trans. Eric Blom (London: J. M. Dent & Sons, 1946), on reserve in the music library. For the most part, Schubert's letters are businesslike; exceptions include the more heartfelt letters of 24 August 1818 (pp. 94–95), 31 March 1824 (pp. 338–40), 18 July 1824 (pp. 362–64), and 12 September 1825 (pp. 456–59). Only snippets of his diaries survive, including some revealing passages dated 14 June 1816 (p. 61), 16 June 1816 (p. 64), and 8 September 1816 (pp. 70–71). Some startling excerpts from a lost notebook, dated March 1824, were saved by Schubert's friend Eduard von Bauernfeld (pp. 336–37). Schubert wrote some poems of varied quality; his most famous is "Mein Gebet" ("My Prayer") (p. 279). Finally, one of the strangest documents left behind by Schubert is apparently a record of a dream ("Mein Traum"), dated 3 July 1822 (pp. 226–28).

Schubert's friends and acquaintances left various testimonials after the composer's death. These are transcribed and translated in Otto E. Deutsch, Schubert: Memoirs by His Friends, trans. Rosamond Ley and John Newell (New York: Macmillan, 1958), on reserve in the music library. Everyone should read Johann Mayrhofer's obituary (pp. 13–15), Eduard von Bauernfeld's notes for biographer Ferdinand Luib (p. 45), Josef Kenner's notes for Luib (pp. 81–82), and excerpts from Wilhelm von Chézy's autobiography (p. 261). Working as a team, students in Group A should also read Joseph von Spaun's biographical notes (pp. 125–41) and Leopold von Sonnleithner's biographical notes (pp. 107–122). What information about Schubert's character and personality do these testimonies provide? Prepare a handout for the class with quotations of the most revealing passages.


Now, at last, to the heart of the matter. What, if anything, does information about Schubert's personality, health, and sexuality tell us about his art? Students in Group B should divide the following essays amongst themselves, then prepare a brief report to the class. What is the article's thesis, what is its evidence, and what is its methodology? What does it suggest (if anything) about the relationship between Schubert's life and his music? Is it insightful, convincing, valuable? Be sure also to have music examples from the pieces discussed.


Like many composers of the early nineteenth century, Schubert idolized Mozart: "O Mozart, immortal Mozart...," he wrote in his diary (13 June 1816). What traces of Mozart's style can be found in Schubert's music? Joshua Rifkin has identified a Mozartean allusion in the early drafts of Schubert's Symphony in C Major (D. 944), subsequently edited away; members of Group B should read his detective work in Joshua Rifkin, "A Note on Schubert's Great C-Major Symphony," 19th-Century Music 6 (1982): 13–16. For a broader overview of the topic, everyone should read Susan Wollenberg, "Schubert and Mozart" (Chapter 5) in Schubert's Fingerprint: Studies in the Instrumental Works (Abingdon and New York: Ashgate, 2011), 133–60; as you read, study and listen to the following works:

- Mozart's Symphony No. 40 in G Minor, K. 550 (1788) vs. Schubert's Symphony No. 5 in B-flat Major, D. 485 (1816)

According to Josef von Spaun, the ballades of Johann Rudolf Zumsteeg deeply affected Schubert: he could "revel in these songs for days on end." Schubert's early ballades (songs that tell stories, usually with contrasting sections) closely followed—but also updated and "modernized," according to Spaun—Zumsteeg's earlier settings. To get a sense of his style, browse one of the seven volumes of Zumsteeg, Kleine Balladen und Lieder (1800); then study, play, and listen to the following works:

- Zumsteeg's "Ritter Toggenburg" (1800) vs. Schubert's "Ritter Toggenburg," D. 397 (1816)

The Volkston ("folk style") was an important ideal to many lied composers; for some of the first examples of this style, browse J. A. P. Schulz, Lieder im Volkston, ed. Walther Dürr and Stefanie Steiner, Das erbe deutscher Musik, vol. 105 (Munich: Henle, 2006), in the reserve stacks of the music library. For Schubert's approach to the Volkston, read Walter Frisch, "Schubert's Nähe des Geliebten (D. 162): Transformation of the Volkston," in Schubert: Critical and Analytical Studies, 175–99 (Lincoln and London: University of Nebraska Press, 1986). Johann Friedrich Reichardt's songs (very much in the "Lieder im Volkston" model) often offer fruitful counterpoints to Schubert's settings; study, play, and listen to the following works:

- Reichardt's "Nähe des Geliebten" (1809) vs. Schubert's "Nähe des Geliebten," D. 162 (1815)
- Reichardt's "Heidenrösslein" (1809) vs. Schubert's "Heidenrösslein," D. 257 (1815) (Group A)
- Reichardt's "Der Jüngling am Bache" (1810) vs. Schubert's "Der Jüngling am Bache," D. 30 (1812) vs. Schubert's "Der Jüngling am Bache," D. 192 (1815) (Group B)
Freundeskreis

Schubert associated with many artists, musicians, poets, and philosophers throughout the course of his life; these associations formed various Freundeskreise, or circles of friends. Schubert benefitted from these friendships in several ways: they offered him camaraderie and emotional support, professional encouragement and patronage, and artistic inspiration and guidance. For an overview of the intellectual and philosophical agenda of these circles, their activities, and their effect on Schubert's career and compositions, see David Gramit, *The Passion for Friendship: Music, Cultivation, and Identity in Schubert's Circle,* in The Cambridge Companion to Schubert, ed. Christopher Gibbs, 56-71 (Cambridge: Cambridge University Press, 1997).

There was no single Freundeskreis; old friendships faded while new friendships developed; secret societies formed as old ones dissolved. The first and most influential circle was the Linzer Tugendbund (League of Virtue, Linz), whose membership included many of Schubert's closest childhood and teenage friends (but not, technically, Schubert himself). The group produced two volumes of a literary magazine, which reveal insights into the philosophical agenda of its authors: for more, read *Excerpts from Beiträge zur Bildung für Junglinge, 1817–1818,* introduced and trans. David Gramit, in Franz Schubert and His World, ed. Christopher H. Gibbs and Morten Solvik, 39-66 (Princeton: Princeton University Press, 2014). A member of the Tugenbund and Schubert's close friend (and roommate), Johann Mayrhofer wrote *Heliopolis,* a cycle of poems that exemplifies much of the circle's worldview; for more on these poems and Schubert's settings of some of them, read David Gramit, *Schubert and the Biedermeier: The Aesthetics of Johann Mayrhofer's 'Heliopolis,'* *Music & Letters* 74 (1993): 355–82. Be sure to study and listen to the following songs, all setting texts from Mayrhofer's *Heliopolis*:

- Schubert, *Nachtwiesen,* D. 752 (1822)
- Schubert, *Heliopolis,* D. 753 (1822)
- Schubert, *Heliopolis II,* D. 754 (1822)

The loftier aspirations of the Tugendbund are moderated by the silly playfulness (often raunchiness) of the Nonsense Society, a short-lived social club whose members wore outrageous costumes, spoke in riddles, and addressed each other with code names. For more on this group, their activities, and the rationales for including Schubert among its members, read Rita Steblin, *Schubert: The Nonsense Society Revisited,* in Franz Schubert and His World, ed. Christopher H. Gibbs and Morten Solvik, 1-37 (Princeton: Princeton University Press, 2014). Steblin has also proposed that Schubert wrote several songs for and about members of the Nonsense Society—including Ferdinand Dörflinger, who dressed in the society as a woman, *Elise.*" Read Rita Steblin, *Schubert's Elise: Das Därchern and the 'Unsinnsgesellschaft.'* The Musical Times 140, no. 1866 (1999): 33-43. Be sure to study and listen to the following song:

- Schubert, *Das Därchern,* D. 598 (1817/22)

In the early 1820s, a new circle formed: the *Schubert* Circle, named after its leading members Franz Schubert and Franz von Schober. For an introduction to this circle, their philosophical program, their internal squabbles, and their weekly Schubertials, read John M. Gingerich, *Those of us who found our life in art:* The Second-Generation Romanticism of the Schubert-Schöber Circle, 1820–1825,* in Franz Schubert and His World, ed. Christopher H. Gibbs and Morten Solvik, 67-114 (Princeton: Princeton University Press, 2014). Intriguingly, a satellite member of the circle was Ludwig Schnorr von Carolsfeld, a mesmerist who conscripted Schubert's participation in the practice of animal magnetism: for more on this bizarre incident, read Lisa Feurzeig, *Heroines in Perversity: Marie Schmith, Animal Magnetism, and the Schubert Circle,* 19th-Century Music 21 (1997): 223–43. Listen to and study the following songs, which set the texts of Friedrich von Schlegel, Franz von Bruchmann, and Jacob Nicolaus Cralinger—all poets associated (directly or indirectly) with the *Schubert* Circle:

- Schubert, *Abendröte,* D. 690 (1820/23)
- Schubert, *Am See,* D. 746 (1822)

Finally, select one of the following names (divide yourselves as a class, so as not to duplicate someone else's work), and prepare a short presentation about him or her to the class. You should begin your research with Peter Clive, Schubert and His World: A Biographical Dictionary (Oxford: Clarendon Press, 1997), on reserve in the music library.) Who was this person, and what was his or her relationship to Schubert? How did they meet, and for how long were they in close contact? In what ways might this person have influenced Schubert's own music (as performer, poet, patron, inspiration, etc.)? Please bring visual and musical examples, if they suit your presentation.

- Eduard von Bauernfeld
- Franz von Bruchmann
- Anna Fröhlich and Josephine Fröhlich
- Anselm Hüttenbrenner and Josef Hüttenbrenner
- Josef Kenner
- Leopold Kupelwieser
- Johann Mayrhofer
- Franz von Schober
- Moritz von Schwend
- Johann Senn
- Ignaz von Sonnleithner and Leopold von Sonnleithner
- Joseph von Spaun
- Johann Michael Vogl
Goethe

Johann Wolfgang von Goethe is one of cultural history's great polymaths. He produced literary masterpieces in poetry, drama, fiction, memoir, and criticism, plus substantial philosophical, theological, and scientific studies; he also dabbled in politics and was a fairly talented artist. Goethe wrote hundreds of poems over the course of his long career—on diverse subjects, in diverse forms, in diverse styles. For an overview of Goethe's poetic output, read John R. Williams, "Goethe the Poet," in The Cambridge Companion to Goethe, ed. Lesley Sharpe, 42-65 (Cambridge: Cambridge University Press, 2002). (I have highlighted every reference to a poem that Schubert set to music.) An amateur cellist and a musical enthusiast, Goethe held strong opinions on the ways composers should set his poems to music. For an overview of his attitudes, read Lorraine Byrne [Bodley], "Goethe the Musician?" (Chapter 1) in Schubert's Goethe Settings (Aldershot and Burlington, VT: Ashgate, 2003), 3-24. As Byrne Bodley describes, Goethe's closest musical friendship was with Carl Friedrich Zelter; spend some time browsing his songs (while keeping an eye out for settings of poems that were also taken up by Schubert), as found in Carl Fredrich Zelter, Lieder, ed. Reinhold Kubik and Andreas Meier, Das Erbe deutscher Music 106 (Munich: Henle, 1995), in the reserve stacks of the music library.

Schubert composed songs on the poetry of Johann Wolfgang von Goethe nearly seventy-five times, setting Goethe more frequently than any other poet. There are so many treasures to choose from! Let's spend our time focused on the poems and songs featuring the following five personae:

- **Mignon:** Listen to "Heiß mich nicht reden," D. 726 (1821); "Heiß mich nicht reden," D. 877/2 (1826); "So laßt mich scheinen," D. 727 (1821); and "So laßt mich scheinen," D. 877/3 (1826). Read Sterling Lambert, "Recycling Mignon" (Chapter 7) in Re-Reading Poetry: Schubert's Multiple Settings of Goethe (Woodbridge: Boydell Press, 2009), 191-225.

Please listen to all the songs and study their poetry. Everyone should also complete the reading assignments associated with the Erlking, Ganymede, and Mignon. Students in Group A should also complete the reading assignment for Gretchen, and students in Group B should complete the reading assignment for Suleika; be prepared to summarize your source to the rest of the class.
Fingerprints

Today we will investigate some of Schubert's stylistic "fingerprints": the features, devices, and inventions most commonly associated with a Schubertian musical language. Our focus will be on the instrumental works—but, as is always the case with Schubert, vocal music will never be far away. In contrast to our previous meetings, which were rooted in history and criticism, our methodologies today are primarily theoretical and analytical. Begin by reading two introductions to Schubert's style: Brian Newbould, "Aspects of Technique" (Chapter 23), in Schubert: The Music and the Man (Berkeley and Los Angeles: University of California Press, 1997), 389-402; and Robert S. Hatten, "Schubert's Alchemy: Transformative Surfaces, Transfiguring Depths," Schubert's Late Music: History, Theory, Style, ed. Lorraine Byrne Bodley and Julian Horton, 91-111 (Cambridge: Cambridge University Press, 2016).

Then, study and listen to the following work, which illustrates some of the points made above by Newbould and Hatten, and contains nearly all of the "fingerprints" listed below (you may also wish to spend some time perusing the facsimile of the autograph score: Franz Schubert, Drei grosse Sonaten für das Pianoforte (Frühe Fassungen): Faksimile nach den Autographen in der Wiener Stadt- und Landesbibliothek, ed. Ernst Hilmar [Tutzing: Hans Schneider, 1987], on reserve in the music library):

- Schubert, Piano Sonata in B flat Major, D. 960 (1828)

Students in Group A should read the essays on the following "fingerprints," then pick a topic to present to the class (individually or in pairs; please make sure every topic has a presenter):


Students in Group B should read the essays on the following "fingerprints," then pick a topic to present to the class (individually or in pairs; please make sure every topic has a presenter):


In your presentation, identify the characteristics of your Schubertian "fingerprint," then summarize (in a manner also incorporating your own insight and criticism) the main argument of the assigned reading(s). Prepare a handout to display scores, graphs, figures, and quotations, and please use audio examples.
Memory and Cyclicity

Intensely subjective and deeply expressive, Schubert's compositions sometimes suggests a kind of artificial consciousness—as if the musical work remembers aspects of its own past; or as if it reaches into someplace outside of itself, recalling other themes, other memories. Theorists have assigned technical terminology to both retrospective tendencies: the former, cyclicity (in which different sections of a musical work are bound together by a unifying theme or motive); and intertextuality (in which a musical work borrows or alludes to preexisting works). But it's also worth thinking of the ways in which these compositional techniques constitute a kind of musical memory, one reflective of a newly emergent Romantic sense of self. (We'll also use this topic as an opportunity to discuss masterpieces of Schubert's last year.)

Let's begin with cyclicity. For an introduction to the topic, focused on Schubert's compositional and organizational strategies, read Martin Chusid, "Schubert's Cyclic Compositions of 1824," Acts musicologica 36 (1964): 37–45. Then, for perspective on "extreme existential states" and "divided self-consciousness" in Schubert's music, read John M. Gingerich, "Remembrance and Consciousness in Schubert's C-Major String Quintet, D. 956," The Musical Quarterly 84 (2000): 619-34. Be sure to study and listen to the following works analyzed by Chusid and Gingerich:

- Octet in F Major, D. 803 (1824)
- String Quintet in C Major, D. 956 (1828)

Next, intertextuality. An early overview of the topic, listing thirty-three examples of Schubert's self-borrowing, may be found in Reinhard van Hoorickx, "Schubert's Reminiscences of His Own Works," The Musical Quarterly 60 (1974): 373–88. For a second, similarly exhaustive study concerning the transformation of themes across musical works, read Leo Black, "Oaks and Osmosis," The Musical Times 138, no. 1852 (1997): 4-15. You don't need to spend your time scrutinizing every example; just pick a few self-borrowings that interest you, then listen to the relevant pieces (or play through them at the piano). For a more sustained investigation into this topic ("how music grounded in a shared lexicon of tropes and figures...seeks the expression of some deep well of sentient experience"), read Richard Kramer, "Against the Grain: The Sonata in G (D. 894) and a Hermeneutics of Late Style," in Schubert's Late Music: History, Theory, Style, ed. Lorraine Byrne Bodley and Julian Horton, 111–33 (Cambridge: Cambridge University Press, 2016). Be sure to study and listen to the following works discussed by Kramer:

- "Schwestergreuf," D. 762 (1822)
- Piano Sonata in G Major, D. 894 (1826)

Lastly, consider an analysis that examines both cyclicity and intertextuality. Read Charles Fisk, "Recovering a Song of Origin: The Sonata in A Major, D. 959" (Chapter 8), in Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas (Berkeley: University of California Press, 2001), 204-36. Be sure to study and listen to the following work discussed by Fisk:

- Piano Sonata in A Major, D. 959 (1828)
Song Cycles

Today we'll study one of Schubert's most beloved song cycles; then we'll consider whether some other Schubert songs might be stitched together to form a persuasive whole. But first, let's study the origins and forms of the genre itself. "Song cycle" (a catchall term for Liederkreis, Liederzyklus, Liederreihe, etc.) existed without a lexicographic definition until 1865; early examples came in all shapes and sizes. For more on this early history, read Ruth O. Bingham, "The Early Nineteenth-Century Song Cycle," in The Cambridge Companion to the Lied, ed. James Parsons, 101–19 (Cambridge: Cambridge University Press, 2004). You can find some examples of non-narrative cycles in Ruth O. Bingham, ed., Topical Song Cycles of the Early Nineteenth Century, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 37 (Middleton, WI: A-R Editions, 2003), in the reserve stacks of the music library. For additional information about the wandering protagonist found in so many narrative song cycles (including Schubert's), and for an important analytical tool to help make sense of a cycle's various tonal centers, read Barbara Turchin, "The Nineteenth-Century Wanderlieder Cycle," The Journal of Musicology 5 (1987): 498–525.

We will focus our attention today on Schubert's Die schöne Müllerin. The poetry, by Wilhelm Müller, has a fascinating origin story, involving a real-life love triangle, a Liederspiel, and Felix Mendelssohn's future brother-in-law. For more, read Susan Youens, "Behind the Scenes: The Genesis of Wilhelm Müller's Cycle" (Chapter 1) in Schubert, Müller, and "Die schöne Müllerin" (Cambridge: Cambridge University Press, 1997), 1-41:

- **Die schöne Müllerin**, D. 795 (1824)

For close readings of Müller's poetry and Schubert's music, and how both poet and composer dealt with the topics of sex and death, read Susan Youens, "Lilies that Fester': Sex and Death in Müller's and Schubert's Cycles" (Chapter 4), Schubert, Müller, and "Die schöne Müllerin" (Cambridge: Cambridge University Press, 1997), 159-203.

Schubert composed two song cycles setting the poetry of a single author—Die schöne Müllerin and Winterreise. He also composed settings of Ludwig Rellstab, Heinrich Heine, and J. G. Seidl that were published posthumously as Schwanengesang, D. 957. The extent to which this collection represents a cycle has been hotly contested. For an examination of the cyclical features of the Heine songs (and a proposed reordering), read Richard Kramer, "Schubert's Heine" (Chapter 6), in Distant Cycles: Schubert and the Conceiving of Song (Chicago: University of Chicago Press, 1994), 125-47. Be sure to study and listen to the six songs, too—ideally in Kramer's ordering:

- **Schwanengesang**, D. 957, nos. 8-13 (1828): "Das Fischermädchen," D. 957, no. 10; "Am Meer," no. 12; "Die Stadt," no. 11; "Der Doppelgänger," no. 13; "Ihr Bild," no. 9; and "Der Atlas," no. 8

Schubert also composed and published songs in groupings that suggest a cyclical organization—albeit a highly covert one. For more on Schubert's opuses as "song sets," spend some time browsing Michael Hall, Schubert's Song Sets (Aldershot: Ashgate, 2003), on reserve in the music library. Then read a study that I wrote, on three part songs that resonate suggestively with one another: Blake Howe, "Bounded Finitude or Boundless Infinitude? Schubert's Contradictions at the 'Final Barrier,'" in Schubert's Late Music: History, Theory, Style, ed. Lorraine Byrne Bodley and Julian Horton, 357-82 (Cambridge: Cambridge University Press, 2016). Be sure to study and listen to these three part songs, too—ideally in my proposed ordering:

- "Widerspruch," D. 865a; "Nachthelle," D. 892; and "Grab und Mond," D. 893 (1826)
Schubert and Beethoven

Ludwig van Beethoven's stature loomed large throughout Schubert's life. No Viennese composer of the time escaped comparison (often unfavorable) with Beethoven, and Schubert contended with his elder contemporary as both rival and idol. For an overview of the influence of Beethoven on Schubert's life, music, and reception, read Maynard Solomon, "Schubert and Beethoven," 19th-Century Music 3 (1979): 114–25. Focus especially on the primary sources from which Solomon quotes, including Schubert's diary entry of 16 June 1816 (which we have already read), his letter of 31 March 1824 (which we have also already read), Joseph Hüttenbrenner's letter of 14 August 1822, and the various testimonies of Anselm Hüttenbrenner, Josef von Spaun, and others. Solomon's article is mostly biographical; for more on Schubert's music and its possible links to Beethoven, read William Kinderman, "Franz Schubert's 'New Style' and the Legacy of Beethoven," in Rethinking Schubert, ed. Lorraine Byrne Bodley and Julian Horton (Oxford: Oxford University Press, 2016). If you have time, take a look at John M. Gingerich, Schubert's Beethoven Project (Cambridge: Cambridge University Press, 2012), on reserve in the music library. Gingerich examines the chamber and orchestral music that Schubert composed during the final four years of his life and shows how he aspired to achieve the prestige and fame of his more prominent Viennese counterpart, sometimes by modeling his own compositions on those of Beethoven.

As a case study of this Beethoven–Schubert nexus, let's consider Schubert's Piano Trio in E-flat Major. For an analysis of its musical borrowings from both Beethoven and folk music, and its possible function as a memorial for Beethoven, read Christopher Gibbs, "Schubert's Tombeau de Beethoven: Decrypting the Piano Trio in E-flat Major, Op. 100," in Schubert and His World, ed. Christopher Gibbs and Morten Solvik, 241–98 (Princeton: Princeton University Press, 2014). Spend time listening to and studying the musical works analyzed by Gibbs:

- Ludwig van Beethoven, Symphony No. 3 (Eroica): Second movement, Marcia funebre – Adagio assai (1802–04)
- Franz Schubert, Piano Trio in E-flat Major, D. 929 (1827)

For a comparative study of Schubert and Beethoven, their late styles, and their innovative approach to musical temporality and ontology, read Scott Burnham, "Beethoven, Schubert and the Movement of Phenomena," in Schubert's Late Music: History, Theory, Style, ed. Lorraine Byrne Bodley and Julian Horton, 35–51 (Cambridge: Cambridge University Press, 2016). Spend time listening to and studying the musical works analyzed by Burnham:

- Ludwig van Beethoven, String Quartet in B-flat Major, Op. 130: Sixth movement, Große Fuge (1826)
- Franz Schubert, String Quartet in G Major, D. 887 (1826)

Finally, let's consider another composer who loomed large: Gioachino Rossini, often framed (with some condescension) as Beethoven's antithesis. For a study of the ways in which the reception histories of all three composers are intertwined—usually to Beethoven's benefit and Schubert and Rossini's detriment—read Suzannah Clark, "Rossini and Beethoven in the Reception of Schubert," in The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism, ed. Nicholas Mathew and Benjamin Walton, 96–119 (Cambridge: Cambridge University Press, 2013).
Landscape and the Wanderer

Take a deep breath, and gird your loins: it's time for some Adorno. Begin by reading Theodor Adorno, "Schubert (1928)," trans. Jonathan Dunsby and Beate Perrey, 19th-Century Music 29 (2005): 3–14. It's an extraordinary essay—but also elliptical, ambiguous, and nearly impenetrable. Take your time. Part of the joy of reading Adorno is the process of struggling with his prose and deciphering his provocative, challenging metaphors. Be sure to read and listen to the following musical works, which are central to Adorno's conception of a Schubertian "landscape":

- "Der Wanderer," D. 489 (1821)
- Piano Fantasy in C Major [Wanderer], D. 760 (1822)


- "Einsamkeit," D. 620 (1818)
- "Der Musensohn," D. 764 (1822)
- "Wandrers Nachtlied," D. 768 (1823)

Unfinished Schubert

We might usually consider fragments to be examples of musical ephemera—nothing more than abandoned jottings that pale in significance to a composer’s completed masterworks. But Schubert’s fragments are anything but; indeed, some of his most famous works are unfinished, from the Quartettsatz to the "Unfinished" Symphony itself. What do these works tell us about Schubert’s compositional process? And how do we contend with them as historians, analysts, and—most problematically—performers?

For an overview of Schubert’s fragments, in all their various guises, read Reinhard van Hoorickx, "The Chronology of Schubert’s Fragments and Sketches," in Schubert Studies: Problems of Style and Chronology, ed. Eva Badura-Skoda and Peter Branscombe, 297–325 (Cambridge: Cambridge University Press, 1982). (As with our previous reading by Hoorickx, you should browse his essay for general themes and insights; you don’t need to scrutinize every word.) Then take a look at Appendix 2 (Anhang 2) in Andrea Lindmayr-Brandl, Franz Schubert: Das fragmentarische Werk (Wiesbaden: Franz Steiner, 2003), 357–76, on reserve in the music library. Lindmayr-Brandl sorts the Schubert fragments into seven categories: Überlieferungsfragmente, Manuskriptfragmente, Entwurfsfragmente, Reinschriftfragmente, Studienfragmente, Pfusdfragmente, and Kompositionsfragmente. (What do these words mean? You might need to use a German dictionary.) For examples of these different kinds of fragments, spend some time browsing my favorite volume of the Neue Schubert Ausgabe: Franz Schubert, Sinfonische Entwürfe und Fragmente, ed. Michael Kube, Neue Ausgabe sämtlicher Werke, Serie 5, Band 6 (Kassel: Bärenreiter, 2012), in the reserve stacks of the music library. Play through a page or two that you find interesting: can you find some “fingerprint” of Schubert’s style in this music, even in its embryonic stage?

Let’s begin with "Der Unglückliche," D. 713 (1821), a song that exists in three forms—a fragmentary Entwurf (sketch, outline, draft), a complete Niederschrift (written copy, transcription), and a print (published in 1827, presumably preceded by a now-lost Reinschrift, or clean copy). Study the online facsimiles, comparing them to the modern editions—either the Gesamtausgabe (Serie 20, Band 6, ed. Eusebius Mandyczewski [Leipzig: Breitkopf & Härtel, 1895]) or the Neue Schubert Ausgabe (Serie 4, Bände 4a + 4b, ed. Walther Dürr [Kassel: Bärenreiter, 1979], in the reserve stacks of the music library). We’ll spend time at the beginning of class grappling with the complicated compositional history of this work. Our investigation will be informed by Walther Dürr, "Entwurf—Ausarbeitung—Revision: Zur Arbeitsweise Schuberts am Beispiel des Liedes 'Der Unglückliche' (D 713)," Die Musikforschung 44 (1991): 221–36. (If your German is good enough, try to read some of it.)


- String Quartet in C Minor [Quartettsatz], D. 703 (1820)
- Symphony No. 7 (or 8) in B Minor [Unfinished], D. 759 (1822)
- Piano Sonata in C Major [Reliquie], D. 840 (1825), as completed by Paul Badura-Skoda