

# **SSUSA NEWSLETTER**

## **SCHUBERT SOCIETY OF THE USA**

Vol. 6, No. 3, 2008

Dear Members and Friends,

Like many of you, I am neither a professional musician nor a musicologist but I think I still have pretty good musical instincts from early piano training followed by years of listening to music, attending concerts and recitals, and reading whatever I could about music that was on the non-theory level. So, a woman and a dog walked into a dog groomer's apartment.... No, this is not the start of a joke but the story of when a music lover hears a fine pianist speak and *play* (for the first time in each case) and in a matter of minutes (I am being quite literal) knows that she has heard an exceptional talent.

On August 18, I brought a friend's dog (Merlin, my favorite Westie) to have his bath a few blocks north on West End Avenue. I told the groomer that I'd like to wait for Merlin – I had a book to read – and she told me what I already heard: her son was having a piano lesson. I said I'd sit quietly with my book. Well, reading was hard when I also had to listen to scales but as the lesson progressed the teacher was telling her student, an older teenager, interesting things about interpretation. I eavesdropped, of course. The student took a break and the teacher started to play a bit. Wow. The student returned, the lesson continued, Merlin was now a lovely white fluff ball, and I had to leave to take him home. Before I left the apartment I handed my SSUSA card to the teacher and departed saying nothing more than "Thank you." About a half-hour after I returned home, I got a telephone call from Yelena Grinberg, the young piano teacher I had heard. She had visited the SSUSA site and, I suppose, decided that Schubert and I were for real. We chatted. She told me that SSUSA Board member L. Michael Griffel was one of her mentors at Juilliard. This was too delicious a coincidence to ignore. We agreed to exchange e-mails, and we did so right away. Yelena provided her web address and I went to visit her site as soon as I could. As I went through the pages it was revelation upon revelation. All I can say is: Please, visit <[www.yelenagrinerberg.com](http://www.yelenagrinerberg.com)> and see what an incomparable and brilliant artist I met while waiting for a doggy to finish his wash 'n dry. I believe that the SSUSA should help young artists like Yelena. Go to her web pages and you'll see that she has an all-Schubert recording project under way. August 18 was a very good day for me and for Schubert, and Merlin will forever be my lucky music charm.

Do you have an "ah-ha" Schubertian music moment to share? Please send it to the newsletter care of the e-mail address below.

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**In Memoriam**

Charles K. Moss (1947-2008).  
Our first webmaster, and devoted  
supporter and friend.

## **ADVISORY BOARD**

**SUSAN KAGAN** presented a piano concert-lecture “Ferdinand Ries (1784-1838): Herald of Romanticism,” which was a great success, at the joint Annual Meeting of the Society for Music Theory and the American Musicological Society, November 6-9, 2008, in Nashville, Tennessee. The event was followed by a lively discussion indicating a great interest in Ries. The AMS awarded her a travel grant for her Nashville presentation. The *AMS NEWSLETTER*, (August 2008, page 4) featured a sidebar commentary about her upcoming November 7 concert-lecture citing the importance of Ries - Beethoven’s pupil, friend, agent, biographer and disciple - in extending Beethoven’s compositional legacy. In doing so, Ries exerted a “powerful but previously unexamined influence upon the next generation of early Romantic piano composers, including Schubert, Mendelssohn, and Chopin.” Her CD of Ries’s Piano Sonatas and Sonatinas (vol.1) for Naxos was recently released.

At the end of December, she will be in Hannover to record Ries’s last five piano sonatas in a two-CD set also for Naxos. Then she will make a research visit to the Staatsbibliothek zu Berlin to see some of Ries’s violin sonatas. Her European trip will round off in January with a visit to Prague where she has performed regularly.

**ANGELA LEAR**’s 5-CD recordings of Chopin, titled The Chopin Collection, is now available in a new release by Szafarnia (UK). Lear’s performances have received high marks from BBC Music Magazine and Le Matin. For ordering information, send an e-mail inquiry to [szafarnia.uk@btinternet.com](mailto:szafarnia.uk@btinternet.com), or go to [www.angelalear.co.uk](http://www.angelalear.co.uk). Her lifelong professional commitment to Chopin continues with ongoing recording projects, performances and lectures.

**DEBORAH STEIN** chaired the session Nineteenth Century Form at the joint Annual Meeting of the Society for Music Theory and the American Musicological Society, November 6-9, 2008, in Nashville, Tennessee.

**LARRY TODD** will be very busy in 2009 with celebrations of Felix Mendelssohn’s 200<sup>th</sup> birthday. On January 10, the Basel Chamber Orchestra with Mathias Kirschnereit will present the world premiere of Mendelssohn's Piano Concerto in E minor, with the final movement transcribed by Larry Todd from the final movement of Mendelssohn's Violin Concerto in E minor, Op. 64.

On February 3, he will give a pre-concert talk at the Lyric Chamber Music Society of New York at the world premiere of Mendelssohn's *Liederbuch* composed for his wife Cécile, from the Juilliard Manuscript Collection edition prepared by Larry’s doctoral student at Duke University, Angela Mace (see below in MEMBERSHIP NEWS).

On February 19, he will give a lecture at the Library of Congress entitled "Reflections on the Mendelssohn Bicentenary."

In March, he will return to New York to give a pre-concert talk at the Lyric Chamber Music Society of New York, and attend the LCMSNY’s New York premiere of Mendelssohn’s E-minor Piano Concerto.

## MEMBERSHIP NEWS

ANGELA MACE delivered a paper entitled "Reception of Felix Mendelssohn's 'Hear My Prayer' in England" at the North American British Music Studies Association Third Biennial Conference, July 31-August 3, 2008, at York University, Toronto, Canada. She is currently completing the editing of Mendelssohn's *Liederbuch für Cecile*, 1845, held by the Juilliard Manuscript Collection. Most of the Lieder are published in other versions, but this manuscript contains alternate versions, some with significant differences. Angela's edited version of the *Liederbuch* will be premiered on February 3, 2009 (Mendelssohn's 200th birthday) in New York by the Lyric Chamber Music Society of New York.

## NEWS AND NOTES

We've heard from Dr. **Osamu Okumura**, founder and president of the Arpeggione Society of Japan, about his interest in this instrument and its growing repertoire and in Schubert's famous Arpeggione Sonata. For readers with similar interests, Dr. Okumura is developing his web site "Arpeggione-World," and invites Schubertians to visit at <<http://arpeggione.web.fc2.com/>>. The site is currently bilingual and for non-Japanese language readers the English-language reference information is quite useful.

The well-known Schubert scholar in Vienna, Dr. **Rita Steblin**, was kind enough to share the news of her latest article "Schubert's Pepi: His Love Affair with the Chambermaid Josepha Pöcklhofer and Her Surprising Fate," *The Musical Times*, Summer 2008, 47-69. Not only does Dr. Steblin exculpate Pepi (1797-1879) as the source of Schubert's syphilis but she corrects the unfair and unjustified characterizations of Pepi as a not very intelligent being and a servile person of the lowest means. Pepi was, in fact, fairly well educated for her era and came from a respectable background. Her later life was equally respectable and one in association with the noble class. Steblin's arduous research in a number of Austrian archives of Pepi's ancestors and of her own life after Schubert is a model of dedicated detective work.

To hear some fine discussion of Schubert's last prolific years in composing, visit the **BBC Radio 3 Programme** for their Composer of the Week earlier this year. Listen to Donald Macleod joined by writer and broadcaster Stephen Johnson who together explore the highly productive 'Indian summer' of Schubert's final years. The episodes, which were broadcast on May 5-9, 2008, can be heard online at <[www.bbc.co.uk/programmes/b00b8h0n](http://www.bbc.co.uk/programmes/b00b8h0n)>. Put on your earphones (if you use them – I do) and select each episode one by one.

While not explicitly about Schubert, music critic **Alex Ross**'s review in *The New Yorker*, "Why So Serious? How the classical concert took shape" (September 8, 2008, pages 79-81) deftly condenses two new books: Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford University Press, 2007) and William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge University Press, 2008).\* Schubert's music obviously got caught up in the flow of change in concert programming from 1800 to today. The start of public concerts can be charted as beginning with 19<sup>th</sup> century eclecticism which programming we now view as a disconnected melange of musical fragments strewn throughout an evening to noisy and inattentive audiences.

This evolved from about 1900 into mid-20<sup>th</sup> century concert programming as being one of profound determination to perform serious music seriously before a quiet and worshipful audience of music lovers. These same music lovers became fearful of making the faux pas of applauding at the end of a symphony or chamber music movement as had their 19<sup>th</sup> century predecessors. Now that 20<sup>th</sup> century programming is seen as outmoded by some, it has begun to morph into something resembling a structured free-for-all in which the performer is the driving force – and anything goes, but tastefully. The latest phase feels somewhat akin to the early days. All in all, the transformation bespeaks the rising 19<sup>th</sup> century middle class's burgeoning ownership of the concert halls after they cast out the aristocracy. Contemporary music and composers now confront the challenge of finding their own path into or out of the concert hall. Live musical performances can be made and heard anywhere.

\* Ross's latest book is *The Rest is Noise: Listening to the Twentieth Century*, (HarperCollins, 2008).

Once again I extend my appreciation to Dr. **Henrike Junge-Gent** of Wolfenbüttel, Germany, for sending me reviews over the years from leading German newspapers of Schubert performances and CDs. Just received from Dr. Junge-Gent is a review from the *Frankfurter Allgemeine Zeitung* (April 8, 2008) of Christoph Prégardien's new CD of "Die schöne Müllerin" (D795) from Challenge Classics (CC 72292). It seems to be a German newspaper tradition to provide long and thoughtful CD reviews instead of the capsule blinks featured in the music sections of American newspapers. In the US, long reviews like this are generally consigned to music magazines – in print and online. It is becoming harder to find print editions of Gramophone or BBC Music Magazine in the chain book stores, probably reflecting the high per-copy price and waning interest in classical music. I note that several local Barnes & Noble bookstores are stocking fewer copies of these two magazines on their magazine racks, if at all. Of course, one can subscribe to them online. Fanfare, a serious subscription magazine for classical music record/CD collectors is in print and online at <[www.fanfaremag.com/](http://www.fanfaremag.com/)>, for which, incidentally, SSUSA Advisory Board member Susan Kagan writes reviews. I am one of those who occasionally likes to curl up with a magazine instead of a flat-panel computer screen, which I look at for hours anyway.

Our sister society in England – **The Schubert Institute (UK)** a/k/a SIUK – shares with us a just-issued special offer from Bärenreiter music publisher in Germany of *Franz Schubert: The Complete Chamber Music in Study Scores* (BVK 1280) in three paperback slip-cased volumes. The price has been significantly reduced; I saw it listed only in British pounds (reduced from £99.50 to £47.00) and the publisher's web site lists the set at 59 euros. Since the euro is generally the better value against the dollar than the pound, check first with your local music dealer if you wish to purchase. If you cannot find the books to order, contact the publisher via e-mail at <[baerenreiter@dial.pipex.com](mailto:baerenreiter@dial.pipex.com)>. Unfortunately, there will be a high cost for postage to the buyer ordering from outside Europe. Abebooks has Blackwell's listing of the three volumes at an excellent dollar price. The search is on.

Here is a fascinating use of the Internet for Schubertians: you can read and download the full text of *Schubert; Memoirs by his Friends*, collected and edited by Otto Erich Deutsch (New York: Macmillan, 1958). The major problem is that the scanning software did not accurately register

all the spelling, accent marks and punctuation. At times, the text looks rather weird yet it is readable. Try reading it first before you think about downloading; it is a large file. You can find it at the following URL (which is very long and runs over the next two lines): <[www.archive.org/stream/schubertmemoirsb017777mbp/schubertmemoirs\\_b017777mbp\\_djvu.txt](http://www.archive.org/stream/schubertmemoirsb017777mbp/schubertmemoirs_b017777mbp_djvu.txt)>.

In the SSUSA NEWSLETTER, III/1 (2005), Prof David Gramit (University of Alberta) provided his conference report on *The Unknown Schubert: New Perspectives, New Insights* held at Luther College of the University of Regina, December 4-5, 2004. We are pleased to receive the published papers of that conference: Barbara M. Reul and Lorraine Byrne Bodley, eds., *The Unknown Schubert*, (Ashgate Publishing, 2008).

Schubert als Kabarett: Thanks to Frankfurt-born and Texas-raised singer **Karen Kohler**, Schubert's "Gretchen am Spinnrade" has made it into 21<sup>st</sup> century cabaret. Kohler's group, Kabarett Kollektiv, produced New York's first Euro-style cabaret with her new two-act show "Little Death: Songs of Coming and Going," which opened on October 30, and has several repeat dates in November at the Zipper Factory. The show is a mix of genres from classical to tango to rock. Music critic Stephen Holden claims Kohler as a "credible interpreter of German lieder" (The New York Times, November 3, 2008) so Gretchen held her own in a program that included Mae West's "A Man What Takes His Time." We know that some of Schubert's music (songs and an overture) performed in his lifetime took place in a Viennese Gasthof called Zum römischen Kaiser - a respectable local inn - so cabaret in 2008 is not really that farfetched.

### **SOME NOTABLE NEW PUBLICATIONS**

David Damschroder, *Thinking About Harmony: Historical Perspectives on Analysis*, (Cambridge University Press, 2008). Covers the period 1800-1850 and includes discussion of Schubert.

Marjorie W. Hirsch, *Romantic Lieder and the Search for Lost Paradise*, (Cambridge University Press, 2008). Explores the lost paradise myth in Schubert and other 19<sup>th</sup> century composers.

Michael H. Kater, *Never Sang for Hitler: The Life and Times of Lotte Lehmann, 1888-1976*, (Cambridge University Press, 2008). Lehmann was a leading interpreter of Schubert and taught and wrote about interpretation of Schubert's Lieder and his three song cycles.

Sterling Lambert, "Schubert, Mignon, and Her Secret," *Journal of Musicological Research*, vol. 27, no. 4, October 2008, 307-333. Here is the article's Abstract:

Schubert set Mignon's lyric "Heiß mich nicht reden" (from Goethe's *Wilhelm Meisters Lehrjahre*) twice. The first setting constitutes an extremely ambivalent and mysterious interpretation of Mignon, and the secret of which she speaks; many components of this initial setting are radically reused in the second to create an alternative reading that speaks more clearly of the secret's tragic nature. Schubert's contraction of syphilis between the two settings may have had an impact on his understanding of Mignon and her own illness, although the very consideration of this possibility is primarily testament to the compelling nature of Schubert's differing poetic interpretations.

Susan Youens, *Heinrich Heine and the Lied*, (Cambridge University Press, 2008). Includes Schubert's Heine settings.

**RE: LEO BLACK'S RESPONSE TO MY THOUGHTS ON SCHUBERT AND CLIMATE CHANGE IN THE SSUSA NEWSLETTER, July 2008.**

Leo Black responds: "An interesting speculation. There's a hint and a precedent – Elizabeth Norman McKay dealt with it in "Schubert and 'The Year Without Summer'," *Schubert durch die Brille*, [27; June 2001, 65-78]. 1816 was the year, as a result of the colossal volcanic explosion of Mount Tambora in what we now call Indonesia the previous April. It was apparently the coldest summer ever recorded, but to judge by the Mayrhofer-Schubert *Geheimnis*, which seems to refer to the weather that year, Schubert was totally unfazed and remained his youthful happy self. The gloom continued through 1817 on both sides of the Atlantic."

A bit of elucidation on Leo's comment: The 1815 eruption of Mount Tambora has been designated by scientists as the greatest volcanic eruption in 1,600 years before 1815. According to McKay, Schubert was busy composing in that summer of 1816 but he did not seem to transform the strange meteorological conditions into his music. In January 1816, Schubert turned twenty, and during that summer temperatures fluctuated unusually in Vienna, producing abnormally cool and overcast days. Vienna had almost always experienced hot summers, which were famous for driving into the nearby mountains those Viennese who could afford the cost of a summer retreat to escape the heat and humidity of the city. Modern-day visitors and tourists to Vienna often contend with the same summer weather but now have the advantage of air conditioning.

That year, 1816, Schubert tried to find employment as a teacher in a local school, an occupation he did not really like. That was also the year which saw the start of the local Schubertiades, gatherings put together by his friends for performing Schubert's music and also for having some private and safe social time together in the oppressive political climate instigated by Metternich who was notorious for using secret police and informers - a case of meteorology and ideology working against the comfort of the local citizens. While Schubert seemed to have endured the strange weather without its having a radical impact on his compositional output, the inclement weather - rain storms - did force the postponement of his cantata *Prometheus* (D451) from June to July of 1816.

In the *Neue Schubert-Ausgabe*, the entry for *Prometheus* (D451) shows that the cantata has its text by Philipp Dräxler von Carin and was probably written to celebrate the name day of Schubert's friend, Heinrich Josef Watteroth. Schubert later wrote a song in October 1819 titled *Prometheus* (D674) which was set to Goethe's poem (1774). In fact, since its promulgation in the mists of Greek mythology, the Prometheus myth has been a major creative source for music, art and literature, weather notwithstanding. Other creators as well were affected by The Year Without Summer. To quote from the anonymous author in *Wikipedia*:

In July 1816 "incessant rainfall" during that "wet, ungenial summer" forced Mary Shelley, John William Polidori and their friends to stay indoors for much of their Swiss

holiday. They decided to have a contest, seeing who could write the scariest story, leading Shelley to write *Frankenstein, or The Modern Prometheus*....

Mary Godwin Shelley (1797-1851), an exact contemporary of Schubert, arrived in Switzerland in May 1816 where she began writing the short story of Victor Frankenstein, which was very soon expanded into the novel and first published anonymously in London in 1818. Shelley's name did not appear as the author until 1831, in the book's third edition. In addition to Polidori (1795-1821) - a physician and writer who is credited as originating the vampire genre (which seems somewhat fanciful given the age of that particular bit of folklore) - was their host Lord Byron whose physician young Polidori was. Mary Godwin was accompanied to Lake Geneva that spring and summer of 1816 by her five-month old son and her stepsister Claire Clairmont, who was pregnant by her lover, Lord Byron. They were soon joined by Mary Godwin's later husband Percy Bysshe Shelley - the infant's father. This fascinating quintet (except for the baby) sat around a log fire in Lord Byron's Swiss villa, trying to amuse themselves during what Mary Godwin described as "incessant rain [which] often confined us for days to the house." Schubert's *Prometheus* cantata hardly has the exotic origins of Mary Shelley's *Frankenstein*, nevertheless they each bear some of the impact of The Year Without Summer. Schubert, like many others, seemed not to have known or recognized the momentous origin of that very cold and rainy Vienna summer of 1816.

A recent book explores the musical use of the Prometheus myth; see Paul A. Bertagnolli, *Prometheus in Music: Representations of the Myth in the Romantic Era*, (Ashgate, 2007).

### **ONLINE QUERIES TO THE SSUSA**

Throughout the year questions are sent to the SSUSA web site which are redirected to my home e-mail. As editor of the Newsletter, I respond to every query. Here is a selection that may be of interest to the Newsletter reader. For the sake of space and privacy, I've deleted the sender's name and other ID and edited these entries for clarity.

*Q. I'm performing two of Schubert's four impromptus (the 1st and 3rd) and I'd like to have some information that I could pass on to my audiences – like when were they composed? were the four written together? Separately? was there some inspiration for these pieces? (e.g. A trip? A lover? An agony?)*

**A.** Not a lot has been written but one of the best and most recent bios of Schubert has a few things to say: Brian Newbould, *Schubert. The Music and the Man* (University of California Press, 1997). On page 341: "It was not Schubert who gave the title Four Impromptus to his D.899 pieces but their publisher, Haslinger, perhaps in the hope of jumping aboard an 1820s bandwagon, in that the Bohemian composer Voříšek, for example, had used the term [Impromptu] for his Op. 7 of 1822." Schubert knew composer Voříšek's pieces – and Newbould says he probably knew Voříšek himself, in Vienna. Newbould goes on to list the other examples in or near this genre – Beethoven's Bagatelles (1802), and Tomášek (another Bohemian composer) and the even earlier Bohemian Mysliveček's *Divertimenti per cembalo*. Schubert probably knew the work of all three.

Here is Newbould on D.899/1 [C minor]: “alternates a march-like theme in C minor (with a rather formal cut) with a more expansive and fluid theme in A flat major.” On D.899/3 [G flat major]: “Nocturne or song without words, the third impromptu so embodies the intimate, poetic model of the Romantic piano miniature before its time that if it alone survived of all Schubert’s works one would not hesitate to call him a Romantic composer.”

Schubert was busy composing in 1827. Beethoven died in March and Schubert was a torch bearer in the great funeral procession, which was probably a greater blow to Schubert than any other personal tragedy (except his own syphilis and certain early death sentence). It is also the year in which Schubert began *Winterreise*. He was also getting a nice amount of recognition (some negative criticism but always respectful of his great talent) in Vienna and major music cities in Germany. That year was such a mix of moods that I could not say exactly what prompted him to write impromptus (to coin a thought).

What motivated him to compose these Impromptus (D.899)? I don’t know. Composers are a species apart and they seem to be driven to compose. I am reading Oliver Sacks, *Musicophilia. Tales of Music and the Brain*. Music and the brain seem to be an amazing combination. In Schubert’s case, it must have been astounding beyond words.

Q: *I am a piano student and would like to locate an analysis of the Schubert Sonata in A Major, D959. I was wondering if your Society has any links or research works that would provide analysis by bars.*

A. The SSUSA does not focus on the discrete level of analysis that you need. I consulted with an Advisory Board member who is a pianist. We suggest that you use *The New Grove 2d* (2001) [*The New Grove Dictionary of Music and Musicians*, second edition] and refer to the bibliography at the end of the Schubert article. There are several sections that may be of interest to you: "Musical Style" and "Piano Works." To speed up the search process, I've pasted the entries below for you. This bibliography ends well before the year of publication so there is still a decade's worth of research material that you could seek out. Have you tried to Google your search interest in the last sonatas? You will find over 400,000 online entries of all kinds to these works. You can refine the search by referencing "D959."

Q. *Could you help me with the attached drawing of Schubert? I would like to show it to my class, but I've seen questions raised about its authenticity. Do you believe that Schubert is the subject?*

A. It is allegedly Schubert at age sixteen but it has never been authenticated to any Schubert scholar's satisfaction. The attribution in my Schubert Iconography is as follows:

Kupelwieser or Kuppelwieser, Leopold (1796-1862) Painter.  
Kreidezeichnung (?), 1813, *Deutsch-Bildern*, page 19.

See the entry for Kupelwieser in Peter Clive, *Schubert and His World: A Biographical Dictionary*, (Clarendon Press, 1997). The author's chronology pretty much destroys the argument that it was Kupelwieser who was the artist. I doubt that any evidence will turn up to authenticate this as Schubert.

My Schubert Iconography is back online at <http://web.gc.cuny.edu/rcmi/WassermanSchubert.pdf> - but there are no images in this inventory.

Q. [From Japan] *Could you please inform me, who is the owner of the manuscript of the work D2e Fantasy c-minor (D993). Or are you the owner of this manuscript? I want to print a total 10 bars (Takte) of this work in my CD-booklet. I need this part for my commentary, in which I will compare this work with Mozart's Fantasie.*

A. The Schubert Society of the USA is not the owner of the autograph. In fact, I do not know who owns the 1811 autograph. Otto Erich Deutsch, *Schubert Thematic Catalogue* (Dover Publications, corrected edition 1995), cites Otto Taussig, Malmö, as having possession of the unpublished MS around 1950.

Schubert's *Fantasie in c für Klavier* (D2e, later assigned D993 which was then reverted to D2e) for two hands was published in 1988 under the auspices of the *Neue Schubert-Ausgabe* ([www.schubert-ausgabe.de/](http://www.schubert-ausgabe.de/)), in a facsimile by Bärenreiter (BA 5525), which is only one compilation of piano music in the ongoing publication series ([www.baerenreiter.com/](http://www.baerenreiter.com/)).

On page 489, the note in the Deutsch *Catalogue* about D993 says: "The second section, Andantino, is reminiscent of the corresponding section in Mozart's *Fantasia in C minor for Pianoforte* (K. 475)." I would suggest that you search for this score in a classical music store or a comprehensive university or conservatoire library; it will probably be the authenticated Bärenreiter publication.

Q. *I am a graduate student ... currently pursuing my MM in Choral Conducting. This summer we will be performing Schubert's Messe Es-dur, D. 950. In my research thus far (and, admittedly, I've only just begun), I haven't found out what religion Schubert was. The only reason I ask is that I was wondering if his masses were meant primarily for worship or for performance. Also, I was wondering if you knew of any resources that could tell me more about performance practice with regard to Schubert's works.*

A. I can answer the religion question first: he was raised in a pious Catholic family in Catholic Austria of his era and he got a normal Catholic education. His father and some siblings were *very* devout. Franz Schubert was dismissive of the power structure of the Church and he was not overly fond of the powerful religious figures themselves; they allied with the repressive Habsburg dynasty (Catholic) which he disliked and feared.

Schubert was NOT devout but he appeared to have a strong spiritual side - and this came in part from his early religious training and from some deep instinct as a creative artist and a human being. He seemed pleased to have his masses performed. He sometimes left words out of a Mass (because he did not believe them ...) - and that, of course, went against Church doctrine. So, his masses were performable both in a religious setting (except where he changed things) as well as in a secular one. He was complicated and opinionated about his religion just as he was about many other things. Catholic? yes; Religious? no.

I'll get back with some citations to books and articles about performance practice. [I later e-mailed a long list of books, articles and reviews, some with pertinent extracts.]

Q. [From Macedonia] *At the moment I am working on my doctoral thesis with the title "Aspects of harmonic influence over the reproductive process in the B-major Sonata D.960 of Franz Schubert". I turn to you for advice or help for materials I can use for my thesis. Can you recommend books or materials I can refer to for my thesis? I specifically need literature that speaks about the last years of Schubert's life and his last three piano sonatas, harmonic and structural analysis of these works.*

A. Below is a list of books and articles that may be of some use. I hope this has been of some help to you. Please feel free to ask for more information. [The list is titled LITERATURE ON SCHUBERT'S PIANO SONATA D960 and contains sixty-one titles.]

Q. [From Macedonia - Follow-up to above] *Thank you very much for your help. Do you know if there is a library that has these books digitalized where I can use them online, because financially I cannot afford to buy them?*

A. Try Google Books <<http://books.google.com/bkshp?hl=en&tab=wp>> by entering each title to see if they have any of them digitized. If you do find a digitized version you will not be allowed to print or download the image. However, if you can read the text on the screen, perhaps you can photograph the screen image with a digital camera. When I read on-screen, I take notes manually (I do not own a digital camera but I may have to buy one). Google also has a selection titled Scholar <<http://scholar.google.com/schhp?hl=en&tab=ws>> where you can also search for texts of scholarly articles. You cannot print or download them. Music journals are underrepresented. Have you checked [www.worldcat.org/](http://www.worldcat.org/)? It enables the researcher to find books and journals in libraries world-wide.

Q. *I have learned through Wikipedia that there are piano sketches for Schubert's Tenth Symphony. Would there be a website that would have a PDF of the sketches?*

A. Not that I know of. The *Neue Schubert-Ausgabe* is still plugging away and they may have included the sketches in a volume. I don't follow their site but they do list all their published volumes and tell you the upcoming volumes. Also, go to the web site of the music publisher Bärenreiter to check if they have the symphony fragments in print. I do not know how the so-called Tenth is numbered in the German system but Deutsch lists it as D936A. Definitely try the Vienna City Library (Wiener Stadtbibliothek), where I think the autograph is.\* Remember, they will charge you to provide copies of anything and they are very jealous of their copyrights. I just checked the NSA revised Deutsch catalogue and there is cited a facsimile with an afterword by Ernst Hilmar in *Documenta Musicologica* II (1978), vol. 6. Not everything makes it to the Internet and certainly not as a PDF. Try a new search using the Deutsch number.

\* Note that the Wiener Stadt- und Landesbibliothek has undergone a name change to *Wienbibliothek im Rathaus* <[www.wienbibliothek.at/](http://www.wienbibliothek.at/)> and remains in place in Vienna's City Hall.

Q. [From Netherlands] *I am writing a story on Schubert and his 'hunting-songs'. What I would like to know is; did Schubert [go] hunting himself? Has he ever been in the field on a hunt? What was his attitude towards this subject? Is anything known about this? Thank you very much for helping me, because I cannot find any information on this subject.*

A. In all of my reading on Schubert (many biographies and scholarly articles, etc.) I have never read of Schubert himself going hunting. Living in Vienna, as he did, it seems that he never

expressed an interest in hunting although he may have been aware of hunting - among the nobility, for example (though he had little contact with them). He devoted his life to composing. Schubert did spend two summers teaching piano at the Esterhazy estate in Zseliz, Hungary, where he may have been aware of hunting on the estate. Hunting, of course, probably was embedded in Austrian culture, as elsewhere, as both a practical necessity and a noble pursuit of pleasure. The horn calls may have been familiar from other hunting songs he heard if not hearing the actual horn calls on the Esterhazy country estate himself. That is my surmise only; no scholarly research offered.

Schubert did go on excursions into the countryside - the famous *Landparteien* - and as a nature lover he was known to walk along and beyond the walls of Vienna for exercise. He made several notable trips to Steyr and elsewhere in upper Austria and was impressed by the beautiful nature scenes in the Austrian provinces. Schubert was a city man and always happy to return home to Vienna. I don't recall reading anything about hunting in his letters. I recall that he was very impressed with Carl Maria von Weber who he met and was especially fond of Weber's *Der Freischütz*. Of course, the opera's lead character Max lived a romanticized life in the countryside where all the opera's action took place. ... Since Schubert selected the poets whose poems he wished to set, it would be instructive to see what these poets wrote relating to hunting.

In Schubert's Lieder there are a handful of hunting and huntsmen songs; also something in Rosamunde and some part-songs for male chorus. Any hunting songs composed by him would have focused on the drama of the story being told which was surrounded, if you will, by the hunt.

Of course, you might ask, for a composer living in the capital city of an empire whose personal preferences were for amiable evenings drinking with friends, why would he write of something he knew little about and never participated in? Then again, there is the mind of the composer who can find the poetry and drama of the hunt a provocative idea, one which impels him to compose songs. The hunt, I suppose, is as rich a source of material for Schubert as a babbling brook or a trout.

### **ON A PERSONAL NOTE**

As of October 24, my tenure as president of the National Coalition of Independent Scholars came to its conclusion. The new president and former vice president of NCIS (not to be confused with a popular TV series using "our" initials) is Kendra Leonard, a published musicologist. It is merely a high order of coincidence for an organization of independent scholars to have two consecutive presidents with backgrounds in music. It also shows that despite being deeply embedded in the academic fabric of higher education, music scholarship can and does exist outside the institutional life of academia. That perspective is encouraging as music in higher education and national and regional performance organizations face the onslaught of rapidly diminishing support, public and private. The SSUSA manages to continue. But, we too face issues threatening our survival. I believe what we offer above all is a community of Schubertians. No degrees required, just your interest and commitment.

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