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This *Companion to Schubert* examines the career, music, and reception of one of the most popular yet most misunderstood and elusive composers. Sixteen essays by leading Schubert scholars make up three parts. The first discusses the social, cultural, and musical climate in which Schubert lived and worked, the second surveys the scope of his musical achievement, and the third charts the course of his reception from the perceptions of his contemporaries to the assessments of posterity. Myths and legends about Schubert the man are explored critically and the full range of his musical accomplishment is examined.

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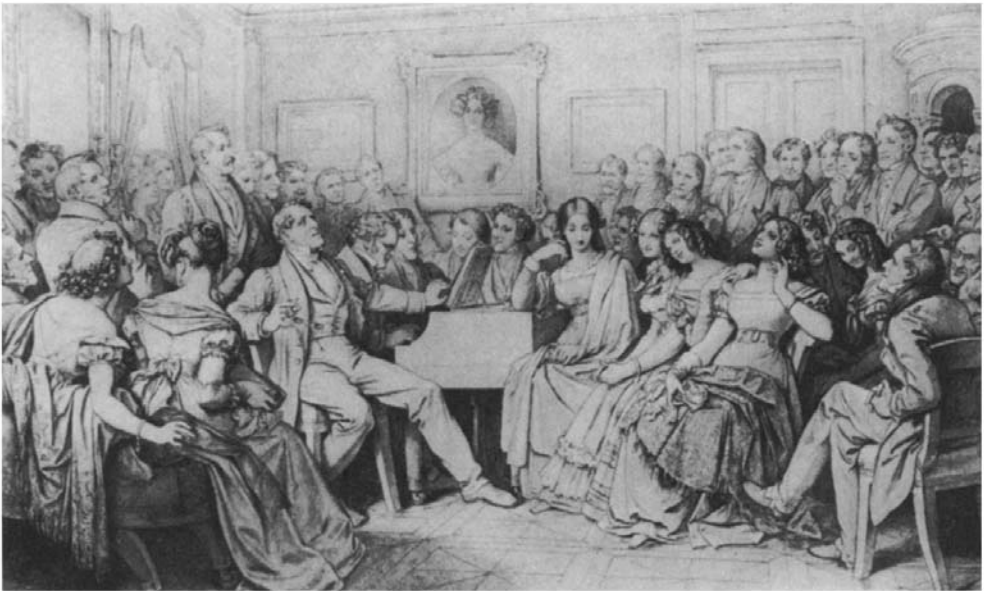
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David Gramit is Associate Professor in music history at the University of Alberta. His essays on the social and intellectual context of Schubert's circle, Schubert reception, and the construction of musical meaning in

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nineteenth-century culture have appeared in *19th-Century Music*, *Music and Letters*, the *Journal of Musicological Research*, *Current Musicology*, and *Schubert durch die Brille*.

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William Kinderman is Professor of Music at the University of Victoria, British Columbia, and has taught extensively at the Hochschule der Künste, Berlin. He is the author of *Beethoven's Diabelli Variations*, *Beethoven*, and editor of *Beethoven's Compositional Process*. An accomplished pianist, he has recorded the Diabelli Variations for Hyperion.

David Montgomery is a conductor, pianist, musicologist, and editor. He received the Ph.D. from U.C.L.A. in 1987 and has since contributed to major English and American journals on the subjects of performance practice and nineteenth-century aesthetics and analysis. He has served as editor and musicologist for Sony Classical and as a historical advisor to Columbia Pictures. As a pianist David Montgomery devotes himself particularly to nineteenth-century Viennese works, and as a conductor is engaged in a series of recordings with the Jena Philharmonic for BMG's Arte Nova label. Mr Montgomery lives in Hamburg, Germany.

Kristina Muxfeldt teaches music history at Yale University. She has published on a variety of topics in early nineteenth-century social history and aesthetics.

Margaret Notley has published articles on Brahms, Bruckner, and Viennese musical life in *19th-Century Music*, the *Journal of the American Musicological Society*, and several anthologies. She is a fellow of the National Endowment for the Humanities in 1996–97.

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After a successful career as a schoolmaster, as a producer and administrator in the BBC education department, **John Reed** retired to a busy life as a writer. His first book, *Schubert: The Final Years*, was noteworthy for its redating of the “Great” C Major Symphony. His most important books, however, are the critical biography of Schubert published in the “Master Musicians” series, and the *Schubert Song Companion*, which was awarded the Vincent Duckles Prize of the Music Library Association of America. He is an Honorary Member of the International Franz Schubert Institute of Vienna, and was the first Chairman of the Schubert Institute of the UK.

Charles Rosen is a pianist. Among his books are *The Classical Style*, *Sonata Forms*, *The Frontiers of Meaning: Three Informal Lectures on Music*, and *The Romantic Generation*.

Glenn Stanley is Associate Professor of Music at the University of Connecticut, Storrs, was guest editor of *Beethoven Forum III* and a contributor to the revised *Groves Dictionary of Music and Musicians*. He is the editor of the forthcoming *Cambridge Companion to Beethoven*.

Susan Youens is Professor of Musicology at the University of Notre Dame and author of *Retracing a Winter’s Journey: Schubert’s Winterreise*, *Schubert – Die schöne Müllerin*, *Hugo Wolf: The Vocal Music*, and *Schubert’s Poets and the Making of Song*.

Chronology

- 1797 Born in Vienna on January 31
- 1806 Studies with Michael Holzer at the Liechtental church
- 1808 Becomes a choirboy in the Imperial Court Chapel and enters the Stadtkonvikt boarding school
- 1810 Composes the *Fantasy in D* (D1)
- 1811 Composes *Hagars Klage* (D5) and other songs
- 1812 His mother dies; writes part of *Der Spiegelritter* (D11)
- 1813 Leaves the Stadtkonvikt; First Symphony (D82)
- 1814 Successful performances of the Mass in F (D105); composes *Gretchen am Spinnrade* (D118) and nearly 150 other songs; begins teaching at his father's school
- 1815 *Erlkönig* (D328) and many other songs to Goethe poems in particular; completes his Second Symphony (D125) and writes his Third (D200); writes two Masses (D167 and 324) and four operas (D190, 220, 239, 326)
- 1816 Fourth and Fifth Symphonies (D417, 485); songs set to Goethe's texts are sent to the poet, but Schubert gets no response; stops teaching
- 1817 Meets Johann Michael Vogl
- 1818 First song printed (D586); spends the summer teaching for the Esterházy family in Zseliz; in the fall Schubert moves to inner city and lives with Johann Mayrhofer; completes Sixth Symphony (D589)
- 1819 "Trout" Quintet (D667); travels with Vogl during summer; first public performance of a song (D121)
- 1820 Arrested with his friend Johann Chrisostomus Senn; performances of *Die Zwillingsbrüder* (D647) at the Kärntnerthor Theater and of *Die Zauberharfe* (D644) at the Theater an der Wien; composes the oratorio *Lazarus* (D689)
- 1821 *Erlkönig* published as Op. 1; important public performances, publications, and reviews
- 1822 "Unfinished" Symphony (D759); "Wanderer" Fantasy (D760); completes the opera *Alfonso und Estrella* (D732)
- 1823 Illness; *Die schöne Müllerin* (D795); *Fierrabras* (D796); *Rosamunde* (D797); *Die Versworenen* (D787)

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- 1824 Second trip to Zseliz; Octet (D803), String Quartets in A Minor (D804) and D Minor (D810)
- 1825 Travels with Vogl to Upper Austria; begins composition of the “Great” C Major Symphony (D944)
- 1826 String Quartet in G Major (D887)
- 1827 Beethoven dies on March 26, Schubert is torch bearer at his funeral; begins the opera *Der Graf von Gleichen* (D918); completes Mass in A flat (D678); *Winterreise* (D911); Trio in E Flat (D929)
- 1828 E flat Major Mass (D950); the C Major String Quintet (D956); Fantasy in F Minor for piano four hands (D940); last three piano sonatas in C Minor, A Major, and B flat Major (D958–60); Schubert’s public concert given on March 26; dies on November 19
- 1829 *Schwanengesang* (D957) published
- 1839 Last three piano sonatas published
Mendelssohn premieres “Great” C Major Symphony
- 1853 Octet and String Quintet in C published
- 1863 The bodies of Schubert and Beethoven are exhumed from Währing Cemetery for scientific study
- 1865 Premiere of the “Unfinished” Symphony; publication in Vienna of the first extended Schubert biography
- 1872 Statue of Schubert is dedicated in Vienna’s Stadtpark
- 1884 Collected edition of Schubert’s works begins to appear from Breitkopf und Härtel (ASA)
- 1888 The bodies of Schubert and Beethoven are exhumed a second time and moved to Vienna’s Central Cemetery
- 1897 Schubert Centennial, collected edition is completed

Note to the reader

Otto Erich Deutsch's invaluable collections of Schubert documents are cited within the body of the text, as well as in the notes, with the following abbreviations:

- SDB *Schubert: A Documentary Biography*. Trans. Eric Blom. London, 1946. (The American edition is entitled *The Schubert Reader: A Life of Franz Schubert in Letters and Documents* [New York, 1947].)
- SMF *Schubert: Memoirs by His Friends*. Trans. Rosamond Ley and John Nowell. London, 1958.

When necessary, full citations of the German editions of these collections are provided in the notes.

The first critical edition of Schubert's collected works (*ASA*), published by Breitkopf und Härtel (1884–97), has been superseded by a new edition – *Neue Schubert-Ausgabe* – still in progress, that will be referred to as *NSA*, followed by the series, volume, and page number.

Acknowledgments

It is a pleasure to have the opportunity to thank those people who supported in the realization of this volume. I am grateful to Walter Frisch, Ernst Hilmar, Karen Painter, and Glenn Stanley for helping to identify potential contributors and to music editor Penny Souster for her encouragement with the project.

Parts of my own chapters in this collection benefited from suggestions and readings provided by Christopher Hatch, Edward A. Lippman, Donald Wilson, Janet Johnson, Morten Solvik, David Gramit, Jane Malmo and Helena Sedláčková Gibbs.