

Contents

List of music examples [page ix]
List of tables [xii]
Acknowledgements [xiii]
Abbreviations [xv]

Introduction [1]

1 Preparations [10]
 The divide of 1824 [10]
 The years of transition [12]
 Genres in transition [14]
 The works of transition [30]

2 The year of crisis, 1823 [41]
 Schubert's letter [41]
 Illness [43]
 Absence of friends [47]
 Operatic frustrations [51]

3 Schuppanzigh and Schubert's chamber music [59]
 Schuppanzigh as inspiration [59]
 Schuppanzigh's misgivings [73]
 Schubert's concert – without Schuppanzigh [80]

4 Songs of death and the chamber music of 1824 [85]
 Miscegenation [85]
 Poems of death [88]
 Quartet of death [98]

5 Schubert's first public quartet and sonata form [105]
 A conventional movement [105]
 A Lied beginning [111]
 Cycles and textures [121]
 A Proustian narrative [134]

6 Schubert's Octet and Beethoven's Septet [139]
 One-upping Beethoven [139]
 Modeling Beethoven [145]

	The expanded importance of the slow introductions	[154]
	The <i>ombra</i> scene and its return	[164]
7	The Gesellschaft der Musikfreunde, Schubert, and his symphony	[177]
	No visible means of support	[178]
	Breakthrough, the Sonnleithners, and the GdMf	[180]
	Schubert's public face: the partsong	[185]
	Schubert and the "society concerts" of the GdMf	[190]
	The benefits of membership	[194]
	Symphony frustrated	[198]
8	Schubert's heroic symphony	[209]
	Contradictions	[209]
	The way forward	[211]
	Horns and trombones	[216]
	The coda wags the movement	[227]
9	The piano sonatas of 1825–1826	[236]
	A new frontier	[236]
	The piano sonata in 1825	[240]
	Reaching the public	[246]
10	Schubert and his publishers	[253]
	Beethoven's example	[253]
	Schubert's Viennese publishers	[258]
	Looking to Germany	[268]
11	The E-flat Piano Trio, Schubert's career, and its two last movements	[271]
	An outsized movement	[271]
	Schubert's benefit concert	[273]
	The two last movements of the E-flat Piano Trio	[280]
	Competing narratives	[295]
12	Schubert's <i>annus mirabilis</i> and the String Quintet	[302]
	A cello quintet	[302]
	Beyond Vienna, Germany, and career to "the highest in art"	[304]
	Shared preoccupations	[308]
	Singing	[315]
	Extremes	[318]
	Unreconciled	[331]
	<i>Bibliography</i>	[337]
	<i>Index</i>	[348]