Schubert’s Late Music

Schubert’s late music has proved pivotal for the development of diverse fields of musical scholarship, from biography and music history to the theory of harmony. This collection addresses current issues in Schubert studies, including compositional technique, the topical issue of ‘late’ style, tonal strategy and form in the composer’s instrumental music and musical readings of the ‘postmodern’ Schubert. Offering fresh approaches to Schubert’s instrumental and vocal works and their reception, this book argues that the music that the composer produced from 1822 to 1828 is central to a paradigm shift in the history of music during the nineteenth century. The contributors provide a timely reassessment of Schubert’s legacy, assembling a portrait of the composer that is very different from the sentimental Schubert permeating nineteenth-century culture and the postmodern Schubert of more recent literature.

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Schubert’s Late Music

History, Theory, Style

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For Susan Youens
with admiration, love and gratitude
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Jürgen Thym has been at the Eastman School of Music (University of Rochester) for more than forty years. Now being a Professor Emeritus of Musicology (and still teaching), he has published mostly on text–music relations in the Lieder of Schubert, Mendelssohn, Schumann, Brahms, Wolf, Weill and others (co-authoring several essays with the late Ann C. Fehn) in journals such as Archiv für Musikwissenschaft, Ars Lyrica, American Choral Review, Comparative Literature, Fontes Artis Musicae, Journal of Musico logical Research, Journal of the American Liszt Society, Musik-Konzepte. Neue Folge and Notes. He edited the anthology 100 Years of Eichendorff Songs (1983), co-edited several volumes in the Arnold Schoenberg Collected Works Edition (with Nikos Kokkinis, 1984–94) and was co-translator of music theory treatises by Kirnberger (Die Kunst des reinen Satzes in der Musik, with David Beach, 1982) and Schenker (Kontrapunkt, 2 vols., with John Rothgeb, 1987). His most recent accomplishments are Luca Lombardi: Construction of Freedom, a translation and edition of the composer’s selected writings (2006), Of Poetry and Song: Approaches to the Nineteenth-Century Lied (2010) and Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies (2014). From 1982 to 2000, Thym was the Chair of Musicology at the Eastman School of Music.

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Susan Youens, who received her Ph.D. from Harvard University, is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and the author of eight books on the Lieder of Schubert, Schumann, Wolf and others, as well as over fifty scholarly articles. She is a recipient of fellowships from the Humboldt Foundation, the National Endowment for the Humanities, the Institute for Advanced Study at Princeton, the Guggenheim Foundation and the National Humanities Center, and has taught at the Ravinia, Aldeburgh and Oxford Lieder Festivals.
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Following the success of the conference, scholars were invited to expand and develop their papers to become essays in a substantial book. Every one of these essays has undergone revisions in order to adapt material from the original occasion to the context of this book. Further essays have been developed for *Rethinking Schubert*, edited by Lorraine Byrne Bodley and Julian Horton (Oxford University Press, 2015); a special edition of *Nineteenth-Century Music Review*, guest edited by Lorraine Byrne Bodley and James William Sobaskie (2015); and a special issue of *Music Analysis* devoted to Schubert’s String Quintet (2014).

The editors owe all the contributors a debt of gratitude for their dedication and patience, and especially for their shared commitment to making this book a valuable resource for Schubertian scholars. The volume aims to address key issues for experts in the field no less than for readers wishing to explore Schubert’s late music for the first time. If the book has achieved that goal, then it is due to the contributors’ deep knowledge of Schubert’s music. We feel very fortunate to have worked with such scholars. Vicki Cooper, Commissioning Editor at Cambridge, also deserves special attention for her faith in this project from the beginning and her unwavering encouragement. Fleur Jones, our assistant editor at Cambridge, and Sarah Starkey, Content Manager, provided constant and reliable advice regarding content, formatting and a host of other issues, and were superbly efficient in seeing the book through production. Hilary Scannell edited in exemplary fashion. We are grateful to Matthias Griebler for permission to use Martha Griebler’s, ‘Frank Schubert’ for the cover image; Hart McLeod Ltd is responsible for the book’s attractive design.
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Lorraine Byrne Bodley

All students of Schubertian song owe an immense debt of gratitude to the dedicatee, Professor Susan Youens. In the fifteen years that I have been privileged to know her, I have witnessed unremitting calls on her energy, countless official engagements and addresses. I’ll always remember the first time I was in an audience when she was the keynote speaker at the International Conference on Music and Literature in German Romanticism organized by Robin Elliott and Siobhán Donovan at the Department of Music, University College Dublin, 8–10 December 2000. Her lecture on Schubert’s ‘Der Winterabend’, D. 938, was delivered with great intellectual and oratorical verve, and after it left the lecture room with a new spring in our step. There have been many high public moments but the same substance, conviction, comprehension and passionate utterance have been in evidence every time. For her many unselfish kindnesses to me, and for her interest and encouragement, I owe a further, entirely personal debt.

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My debt of gratitude to old friends reminds me of friendships newly formed. This volume of essays was one of a number of projects I worked
on while on sabbatical at the Schubert-Archiv, University of Tübingen. The support I received from dear Professor Walther Dürr, doyen of Schubert studies, was shared by the very brilliant but unassuming Schubertian, Dr Christine Martin (Editorial Board Member, Neue Schubert Ausgabe). Christine and Walther shared their office with me on many occasions over the course of my winter sabbatical. The warm welcome I received the day I arrived at the Schubert-Archiv was the occasion I met Dr Rudolf Faber (Editorial Board Member, Neue Schubert Ausgabe) and the ever efficient Susanne Eckstein (Secretary at the Schubert-Archiv). When I recall my fellow Schubertians, Professor Thomas Schipperges and his colleagues at the Musikwissenschaftliches Institut, University of Tübingen, I am reminded of Goethe’s words: ‘Leider läßt sich eine wahrhafte Dankbarkeit mit Worten nicht ausdrücken, und ebenso wenig darf sie an eine unmittelbare Wiedervergeltung denken.’

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Jürgen Thym’s evocation of memory in Schubertian song in this book bears personal resonance for memory is lodged not only in what is experienced but what is imagined as possible. That possibility is nurtured by friendships that bolster the human spirit in the midst of that which challenges and contradicts it. Profound thanks, therefore, are due to colleagues at the Department of Music, Maynooth University, for their immense courtesy and kindness to me. Two dear friends, Dr Patrick Devine and Professor Gerard Gillen, have helped me immeasurably over the years with
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Julian Horton

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A debt of gratitude is also owed to my brother Tim, a pianist of extraordinary ability, with whom I collaborated on the original version of my own chapter. To the extent that our collaboration crossed a disciplinary boundary, it exemplified the spirit in which this book came into being, in
which regard, I want to amplify Lorraine's thanks to all of the volume's contributors, whose work demonstrates with special clarity the unique disciplinary pluralism that defines current research into Schubert's music.

Two people deserve special mention. First, I warmly second Lorraine's remarks about the book's dedicatee. Susan Youens's contribution to Schubert scholarship, and to the study of nineteenth-century music more generally, is unsurpassed; I am very grateful for the opportunity to honour that achievement. Secondly, I owe a profound debt of gratitude to Lorraine Byrne Bodley, whose patience, generosity, friendship and superhuman scholarly energy have made this project possible.