

Schubert's Piano

The piano features prominently in Schubert's musical output throughout his career, not only as an instrument for solo piano pieces (for two and four hands), but also in Lieder and chamber music as an equal partner to the voice or other instruments. His preference for the instrument is reflected in contemporary reports by his friends and colleagues as well as in iconography, where he is frequently depicted at the piano. In early nineteenth-century Vienna the piano underwent a rapid period of development, allowing composers to experiment with expanded ranges, sonorities and effects that differ substantially from modern concert grands. *Schubert's Piano* considers the composer's engagement with this instrument in terms of social history, performance and performance practices, aesthetics, sonority and musical imagery, and his approaches to composition across several musical genres, stimulating new insights into the creative interplay among Schubert's piano compositions.

MATTHEW GARDNER holds an Akademie der Wissenschaften Junior Professorship in Musicology at the University of Tübingen in association with the Neue Schubert-Ausgabe. His research interests include music in eighteenth-century Britain, on which he has published widely, as well as performance practices, source studies and critical editing.

CHRISTINE MARTIN is a Research Associate in the editorial office of the Neue Schubert-Ausgabe at the Eberhard Karl University of Tübingen. She is a member of the edition's Editorial Board and a consultant for the online portal Schubert Digital (in development). Her publications include several critical editions for the Neue Schubert-Ausgabe, alongside numerous research articles.

Schubert's Piano

Edited by

MATTHEW GARDNER

University of Tübingen

CHRISTINE MARTIN

University of Tübingen



Cambridge University Press & Assessment
978-1-316-51536-5 — Schubert's Piano
Matthew Gardner, Christine Martin
Frontmatter
[More Information](#)



CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of education,
learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781316515365

DOI: 10.1017/9781009022767

© Cambridge University Press & Assessment 2024

This publication is in copyright. Subject to statutory exception and to the provisions
of relevant collective licensing agreements, no reproduction of any part may take place
without the written permission of Cambridge University Press & Assessment.

When citing this work, please include a reference to the DOI 10.1017/9781009022767

First published 2024

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Gardner, Matthew, 1981– editor. | Martin, Christine, 1961– editor.

Title: Schubert's piano / edited by Matthew Gardner, Christine Martin.

Description: [1.] | Cambridge ; New York : Cambridge University Press, 2024. | Includes
bibliographical references and index.

Identifiers: LCCN 2024011985 | ISBN 9781316515365 (hardback) | ISBN 9781009011907
(paperback) | ISBN 9781009022767 (ebook).

Subjects: LCSH: Schubert, Franz, 1797–1828 – Criticism and interpretation. | Schubert,
Franz, 1797–1828 – Performances. | Piano music – 19th century – History and criticism. |
Music – 19th century – History and criticism. | Piano – History – 19th century.

Classification: LCC ML410.S3 S29947 2024 | DDC 780.92–dc23/eng/20240328

LC record available at <https://lcn.loc.gov/2024011985>

ISBN 978-1-316-51536-5 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
or accuracy of URLs for external or third-party internet websites referred to in this
publication and does not guarantee that any content on such websites is, or will
remain, accurate or appropriate.

Contents

List of Figures [page vii]
List of Tables [viii]
List of Music Examples [ix]
Notes on Contributors [xiii]
Acknowledgements [xix]
List of Abbreviations and Conventions [xxi]

Introduction
MATTHEW GARDNER AND CHRISTINE MARTIN [1]

PART I THE PIANO IN SCHUBERT’S WORLD [7]

1 Franz Schubert as a Pianist
ANDREA LINDMAYR-BRANDL [9]
2 Between Society and Solitude: Schubert’s Improvisations
LORRAINE BYRNE BODLEY [30]
3 The Piano in Schubert’s Lied Texts
ANDREAS DORSCHER [50]
4 Schubert’s Four-Hand Piano Music
THOMAS CHRISTENSEN [70]

PART II INSTRUMENTS AND PERFORMANCE [91]

5 Schubert and the Viennese Piano
MATTHEW GARDNER [93]
6 Performing Simultaneous Triplets and Dotted Rhythms
in Schubert’s Piano Music
DAVID ROWLAND [116]
7 Viennese Pianoforte Treatises as a Reflection of Schubert’s
Pianistic Audience
MARIO ASCHAUER [136]

	PART III SOUND AND MUSICAL IMAGERY	[159]
8	Schubert as Balladeer	
	LAURA TUNBRIDGE	[161]
9	The Piano and Musical Imagery in Schubert's Lieder	
	MARJORIE HIRSCH	[180]
10	Franz Schubert, Death and the Gothic	
	JOE DAVIES	[201]
11	<i>Una Corda</i> : Beethoven's and Schubert's Exploration of the Piano's Sonority as a Structural Resource	
	HANS-JOACHIM HINRICHSSEN	[219]
	PART IV UNDERSTANDING SCHUBERT'S WRITING FOR THE PIANO	[239]
12	Schubert and the <i>Style Brillant</i> : Variation and Figuration in Schubert's Concertante Chamber Music with Piano	
	CHRISTINE MARTIN	[241]
13	Rethinking Development and Variation in Schubert's Last Piano Sonatas: What Do the Drafts and Final Versions Reveal?	
	ANNE M. HYLAND	[259]
14	Reflections and Echoes in Schubert's Waltzes	
	JAMES WILLIAM SOBASKIE	[283]
15	'Schubert Would Have No Objection if He Knew about It': Franz Liszt's Reception of Schubert's Music	
	ANDREA WIESLI	[301]
	<i>Select Bibliography</i>	[324]
	<i>Index</i>	[347]

Figures

- 5.1 M. von Schwind, *Franz Schuberts Klavier*, pen drawing, 1822. [page 107]
- 5.2 L. Kupelwieser, *Gesellschaftsspiel der Schubertianer in Atzenbrugg*, watercolour, 1821. [107]
- 5.3 W. A. Rieder, *Franz Schubert (Komponist)*, 1875, after a watercolour from 1825. [108]
- 5.4 F. Schubert, Sonata in A Minor (1825), D845/i, bb. 205–9, published as *Première grande sonate* (Vienna: A. Pennauer [1826]), p. 8. [109]
- 6.1 H. Montgeroult, *Cours complet pour l'enseignement du forté piano* (Paris: Janet et Cotelle, 1820), p. 66. [123]
- 6.2 L. Adam, *Méthode de piano du Conservatoire* (Paris: Conservatoire, 1804), p. 122. [126]
- 8.1 Friedrich Schiller, 'Der Taucher', in *Deutsches Balladenbuch mit Holzschnitten nach Zeichnungen von Adolf Ehrhardt Theobald von Oer, Hermann Plüddemann, Ludwig Richter und Carl Schurig* (Leipzig: G. Wigand, Dulau & Co., 1858), p. 142. [165]
- 11.1 J. N. Höchle, *Beethovens Studierzimmer im Schwarzschanerhaus*, ink-wash sketch, 1827. [235]
- 11.2 G. Leybold (after J. N. Höchle), *Ludwig van Beethoven's Studierzimmer*, engraving, 1927. [236]
- 15.1 F. Liszt, 'Der Gondelfahrer', S559, bb. 61–82, Cranz edition (1883). [303]
- 15.2 Title page of F. Liszt's 'Ave Maria' transcription, Richault edition of 1838. [307]

Tables

- 1.1 Public concerts with programmes mentioning Franz Schubert as pianist [page 20]
- 1.2 Concerts with possible or probable participation of Schubert [23]
- 2.1 Schubert’s 12 Waltzes, 17 *Ländler* and 9 *Écossaises*, D145 (Op. 18, Carnival 1823) [40]
- 4.1 Schubert’s piano music for four hands [71]
- 4.2 Excerpt from a catalogue of ‘Klavier-Musik zu vier und acht Händen’ by Universal Edition (c. 1902) [87]
- 12.1 Franz Schubert’s Fantasy in C Major, D934 [250]
- 13.1 Schubert’s three piano sonatas, comparison of number of bars between draft and final versions [265]
- 13.2a D959/i, comparison of different versions [275]
- 13.2b D959/ii and iv, comparison of different versions [275]
- 15.1 Liszt’s reordering of *Winterreise*, with Schubert’s order in parentheses [304]

Music Examples

- 1.1a Schubert, Piano Sonata in A Minor, D845/ii, bb. 1–16. [page 17]
- 1.1b Schubert, Piano Sonata in A Minor, D845/ii, bb. 85–93. [17]
- 1.1c Schubert, Piano Sonata in A Minor, D845/ii, bb. 112–17. [17]
- 2.1 Schubert, Waltz in B Minor, D145, No. 6. [41]
- 2.2 Schubert, *Écossaises*, D145, Nos. 7, 8 and 9. [43]
- 2.3 Schubert, *Ländler*, D145, No. 13. [44]
- 2.4 Schubert, 'Nähe des Geliebten', D162, bb. 1–3. [48]
- 4.1 Schubert, Rondo in D Major, D608, opening theme, bb. 1–16. [75]
- 4.2 Schubert, Sonata in C Major for piano four hands, D812/ii, bb. 1–25. [79]
- 5.1a Schubert, *Drei Klavierstücke*, D946, No. 1, bb. 129–33. [110]
- 5.1b Schubert, Piano Sonata in B \flat Major, D960/i, bb. 5–9. [110]
- 5.2 Schubert, 'Erkönig', D328, bb. 1–8. [111]
- 5.3a Schubert, Piano Sonata in C Minor, D958/iv, bb. 1–13. [112]
- 5.3b Schubert, Piano Sonata in B \flat Major, D960/iv, bb. 467–78. [112]
- 5.4 Schubert, Piano Sonata in A Minor, D845/iii, Trio, bb. 1–7. [113]
- 5.5 Schubert, Piano Sonata in D \flat Major, D568/i, bb. 106–11. [114]
- 5.6 Schubert, 'Nachtstück', D672, bb. 18–21. [114]
- 6.1 L. Mozart, *Versuch einer gründlichen Violinschule*, p. 39. [118]
- 6.2 C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, part 1, figure 12. [119]
- 6.3 Callcott, *A Musical Grammar*, p. 236. [121]
- 6.4 Field, Nocturne No. 8A (St Petersburg: Dalmas, 1821), b. 14. [124]
- 6.5 Field, Nocturne No. 8B (St Petersburg: Dalmas, 1821), b. 20. [124]
- 6.6 Schubert, 'Am Bach im Frühlinge', D361, bb. 13–14. [132]
- 6.7 Schubert, 'Erstarrung', D911, No. 4 (Vienna: Haslinger, 1828), b. 24. [133]
- 6.8 Schubert, 'An Emma', D113, first version, bb. 8–9. [135]
- 6.9 Schubert, 'An Emma', D113, second version, bb. 8–9. [135]
- 7.1 Czerny, *Pianoforte-Schule* (1839), vol. 3, p. 18. [154]
- 7.2 Starke, *Wiener Pianoforte-Schule* (1819), p. 14. [156]

- 7.3 Schubert, Fantasy in F Minor for piano four hands, D940, bb. 1–4. [158]
- 7.4 Schubert, *Moments musicaux*, D780, No. 3, bb. 3–4. [158]
- 8.1 Schubert, 'Die Nonne', D208, bb. 126–38. [169]
- 8.2 Loewe, 'Edward', Op. 1 No. 1, bb. 1–13. [174]
- 8.3 Loewe, 'Edward', Op. 1 No. 1, bb. 142–54. [175]
- 8.4 Schubert, 'Eine altschottische Ballade', D923, bb. 28–40. [176]
- 8.5 Brahms, Ballad, Op. 10 No. 1, bb. 1–10. [178]
- 9.1a Schubert, 'Der Wegweiser', D911, No. 20, bb. 1–6. [189]
- 9.1b Schubert, 'Der Wegweiser', D911, No. 20, bb. 68–83. [189]
- 9.2 Schubert, 'Meeres Stille', D216, bb. 1–16. [193]
- 9.3a Schubert, 'Letzte Hoffnung', D911, No. 16, bb. 1–4. [194]
- 9.3b Schubert, 'Letzte Hoffnung', D911, No. 16, bb. 13–20. [194]
- 9.4a Schubert, 'Die Forelle', D550, bb. 1–4. [196]
- 9.4b Schubert, 'Die Forelle', D550, bb. 8–12. [196]
- 9.4c Schubert, 'Die Forelle', D550, bb. 27–9. [196]
- 9.5 Schubert, 'Halt!', D795, No. 3, bb. 1–6. [197]
- 10.1 Schubert, *Grande marche funèbre* in C Minor for piano four hands, D859, bb. 15–28. [207]
- 10.2 Schubert, Impromptu in C Minor, D899, No. 1, bb. 1–17. [208]
- 10.3 Schubert, Impromptu in C Minor, D899, No. 1, bb. 95–119. [210]
- 10.4a Schubert, Impromptu in C Minor, D899, No. 1, bb. 33–51. [213]
- 10.4b Schubert, Impromptu in C Minor, D899, No. 1, bb. 124–9. [213]
- 10.5a Schubert, Piano Trio in E \flat Major, D929/ii, bb. 41–4. [215]
- 10.5b Schubert, Piano Trio in E \flat Major, D929/ii, bb. 67–84. [215]
- 11.1 Beethoven, Piano Sonata in A \flat Major, Op. 110/iii, bb. 5–10. [221]
- 11.2 Beethoven, Piano Sonata in B \flat Major, Op. 106/ii, bb. 163–7. [222]
- 11.3 Beethoven, *Grande Fugue*, Op. 133, bb. 26–31. [223]
- 11.4 Beethoven, Violoncello Sonata in A Major, Op. 69/ii, bb. 1–24. [223]
- 11.5 Mendelssohn, Piano Sonata in E Major, Op. 6/i, bb. 241–52. [227]
- 11.6 Schubert, *Divertissement à la hongroise* for piano four hands, D818/iii, bb. 292–306. [230]
- 12.1 Schubert, Variations in E Minor for flute and piano, D802/ii, bb. 1–4. [245]
- 12.2 Schubert, Variations in E Minor for flute and piano, D802/iv, bb. 145–8. [246]
- 12.3 Schubert, Fantasy in C Major for violin and piano, D934, bb. 434–5. [249]

- 12.4 Schubert, Fantasy in C Major for violin and piano, D934, bb. 64–71. [251]
- 12.5 Schubert, Fantasy in C Major for violin and piano, D934, bb. 5–10. [252]
- 12.6 Schubert, Piano Trio in E \flat Major, D929/iv, bb. 167–74. [255]
- 13.1a Schubert, Piano Sonata in C Minor, D958/ii, continuity draft, bb. 9–14, consequent phrase. [266]
- 13.1b Schubert, Piano Sonata in C Minor, D958/ii, final version, bb. 9–18, consequent phrase. [266]
- 13.2 Schubert, Piano Sonata in C Minor, D958/ii, final version, A theme, bb. 51–61. [268]
- 13.3a Schubert, Piano Sonata in B \flat Major, D960/i, continuity draft, B1 theme, bb. 48–56. [270]
- 13.3b Schubert, Piano Sonata in B \flat Major, D960/i, final version, B1 theme, bb. 48–58. [270]
- 13.4a Schubert, Piano Sonata in B \flat Major, D960/i, continuity draft, B1 theme, bb. 57–66. [272]
- 13.4b Schubert, Piano Sonata in B \flat Major, D960/i, final version, B1 theme, bb. 59–66. [273]
- 13.4c Schubert, Piano Sonata in B \flat Major, D960/i, final version, B1 theme, bb. 67–80. [273]
- 13.5a Schubert, Piano Sonata in A Major, D959/i, continuity draft, B theme, bb. 53–63. [277]
- 13.5b Schubert, Piano Sonata in A Major, D959/i, final version, B theme, bb. 55–73. [277]
- 13.6a Schubert, Piano Sonata in A Major, D959/i, continuity draft, B theme elaboration, bb. 72–4. [279]
- 13.6b Schubert, Piano Sonata in A Major, D959/i, final version, B theme elaboration, bb. 82–90. [279]
- 14.1 Schubert, *Originaltänze*, Op. 9 No. 3. [288]
- 14.2 Schubert, *Originaltänze*, Op. 9 No. 16. [292]
- 14.3 Schubert, *Valses sentimentales*, Op. 50 No. 4. [295]
- 14.4 Schubert, *Valses sentimentales*, Op. 50 No. 9. [296]
- 14.5a Schubert, *Valses nobles*, Op. 77 No. 7, bb. 1–6. [298]
- 14.5b Schubert, *Zwanzig Walzer*, Op. 127 No. 3, bb. 1–6. [298]
- 14.5c Schubert, *Zwanzig Walzer*, Op. 127 No. 6, bb. 1–6. [298]
- 14.5d Schubert, *Zwanzig Walzer*, Op. 127 No. 6, Trio, bb. 1–6. [298]
- 15.1 Liszt, *Ave Maria*, S558, No. 12, bb. 32–42 (Richault edition). [309]
- 15.2 Liszt, 'Der Wanderer', S558, No. 11, bb. 67–72. [313]
- 15.3a Beethoven, Piano Sonata in E \flat Major, Op. 31 No. 3/i, bb. 1–6. [315]

- 15.3b Liszt, *Soirées de Vienne*, S427, No. 4, bb. 1–23. [315]
- 15.4 Liszt, *Mélodies hongroises d’après Schubert*, S425/ii,
bb. 127–31. [317]
- 15.5a Schubert, ‘Wanderer’ Fantasy in C Major, D760, bb. 641–3. [321]
- 15.5b Liszt, finale of Schubert’s ‘Wanderer’ Fantasy in C Major, D760/iv,
bb. 43–6. [321]
- 15.6 Liszt, finale of Schubert’s ‘Wanderer’ Fantasy in C Major, D760/iv,
bb. 708–20. [322]

Notes on Contributors

MARIO ASCHAUER is Associate Professor of Musicology at Sam Houston State University, where he serves as coordinator of the musicology area and director of the Center for Early Music Research and Performance (CEMRAP). He also teaches harpsichord and basso continuo at Rice University. His scholarly work primarily focuses on the intersection of textual scholarship, creative process studies and historical performance practice. He is the author of a book on German keyboard treatises in the second half of the eighteenth century, published as *Handbuch: Clavier-Schulen* (Bärenreiter, 2011) and has edited numerous works by Mozart, Beethoven and Schubert. As a continuo player and recitalist on early keyboard instruments, he has performed at renowned early music festivals on both sides of the Atlantic. He holds degrees in conducting, harpsichord performance and musicology from the Linz Bruckner Conservatory, the University of Music and Performing Arts Vienna and the University of Vienna.

LORRAINE BYRNE BODLEY is Professor of Musicology at Maynooth University and a member of the Royal Irish Academy. She is the first woman in Ireland to be conferred with a DMus in musicology, a higher doctorate on published work (National University of Ireland, 2012) and elected President of the Society for Musicology in Ireland (2016–21). She is known internationally for her work on Schubert and on Goethe and music, on which she has published prolifically and delivered over 150 international guest lectures. She is the author of a major new biography, *Schubert: A Musical Wayfarer* (Yale University Press, 2023). She has published fifteen books, five of which are volumes of essays on Schubert, including *Schubert's Late Music: History, Theory, Style* (Cambridge University Press, 2016) and *Rethinking Schubert* (Oxford University Press, 2016), both co-edited with Julian Horton. Publications on Goethe and music include *Music in Goethe's Faust: Goethe's Faust in Music* (Boydell & Brewer, 2017), *Schubert's Goethe Settings* (Ashgate, 2003) and *Goethe and Zelter: Musical Dialogues* (Ashgate, 2009).

THOMAS CHRISTENSEN holds the Avalon Foundation Chair of Music and the Humanities at the University of Chicago, where he has taught for the past twenty-five years. His scholarly research centres on the history of music theory in the early modern period. He has authored numerous works on these topics, including most recently *Stories of Tonality in the Age of Francois-Joseph Fétis* (University of Chicago Press, 2019). His research has also received recognition from a variety of academic associations and funding agencies. Most recently, Christensen received fellowships from the Guggenheim Foundation (2019) and the American Council of Learned Societies (2015). An active citizen in the broader intellectual community of music scholars, Christensen has served as president of the Society for Music Theory (1999–2001). He is also an avid pianist and, when he finds the time, enjoys playing four-hand music with his wife Clara.

JOE DAVIES is Marie Skłodowska-Curie Global Fellow at Maynooth University and the University of California, Irvine. His research focuses on nineteenth-century music, its interaction with other art forms and its relationship with notions of authorship, gender and self-fashioning. He is the author of *The Gothic Imagination in the Music of Franz Schubert* (Boydell Press, 2024); guest editor of the special journal issue 'Clara Schumann: Changing Identities and Legacies' (*Nineteenth-Century Music Review*, 2023); editor of *Clara Schumann Studies* (Cambridge University Press, 2021); and co-editor (with James Sobaskie) of *Drama in the Music of Franz Schubert* (Boydell & Brewer, 2019). He is currently co-editing (with Roe-Min Kok) *Clara and Robert Schumann in Context* (Cambridge University Press) and developing book projects with Natasha Loges on the global history of women pianists.

ANDREAS DORSCHER has been head of the Institute for Music Aesthetics at the University of Music and Performing Arts Graz since 2002, before which he taught at universities in Britain, Germany and Switzerland, where, in 2002, the University of Bern awarded him the habilitation. In 2006 he was Visiting Professor at Stanford University and in 2020/21 Fellow of the Institute for Advanced Study in Berlin. His books include *Nachdenken über Vorurteile* (Meiner, 2001), *Gestaltung: Zur Ästhetik des Brauchbaren* (2nd edn, Winter, 2003), *Verwandlung: Mythologische Ansichten, technologische Absichten* (V&R Unipress, 2009), *Ideengeschichte* (Vandenhoeck & Ruprecht, 2010) and *Mit Entsetzen Scherz: Die Zeit des Tragikomischen* (Meiner, 2022). Articles by Andreas Dorschel have appeared in journals such as

Communication & Cognition, *Archives européennes de sociologie*/*European Journal of Sociology*, *The German Quarterly*, *History of European Ideas*, *The Cambridge Quarterly* and *Philosophy*, as well as in *The Oxford Handbook of the New Cultural History of Music* (2011) and *The Oxford Handbook of Western Music and Philosophy* (2021), both by Oxford University Press.

MATTHEW GARDNER holds a junior professorship in musicology at the University of Tübingen, in association with the Academy of Sciences and Literature in Mainz. He is Secretary to the Council of the Handel Institute and a member of the Editorial Board of the *Hallische Händel-Ausgabe*, for which he has edited the wedding anthems and is currently preparing *Deborah*. His other publications include *Handel and Maurice Greene's Circle at the Apollo Academy: The Music and Intellectual Contexts of Oratorios, Odes and Masques* (Vandenhoeck & Ruprecht, 2008), contributions to the *Cambridge Handel Encyclopedia* (Cambridge University Press, 2009), *Das Händel-Handbuch* (Laaber-Verlag, 2009–11), *Music in the London Theatre from Purcell to Handel* (Cambridge University Press, 2017) and *Agostino Steffani: Europäischer Komponist, hannoverscher Diplomat und Bischof der Leibniz-Zeit* (Vandenhoeck & Ruprecht, 2017), as well as numerous research articles on Handel's oratorios, operas and odes, and representations of the composer in cinema and television. Having recently co-edited with Alison DeSimone *Music and the Benefit Performance in Eighteenth-Century Britain* (Cambridge University Press, 2020), he is currently co-editing *Die Zwillingenbrüder* for the *Neue Schubert-Ausgabe* and preparing a monograph on the careers of singers in Handel's London.

HANS-JOACHIM HINRICHSSEN has been Professor of Musicology at the University of Zurich since 1999 and Professor Emeritus since 2018. He is a corresponding member of the Austrian Academy of Sciences and a member of the Advisory Board of the Beethoven House Bonn, and serves as co-editor of the journals *Archiv für Musikwissenschaft* and *Wagnerspectrum*. His central research interests include music history of the eighteenth to twentieth centuries, interpretation and reception history and the history of music aesthetics. His most recent book publications include *Franz Schubert* (C. H. Beck, 2011, 3rd edn 2019), *Beethoven: Die Klaviersonaten* (Bärenreiter, 2013), *Bruckners Sinfonien: Ein musikalischer Werkführer* (C. H. Beck, 2016) and *Ludwig van Beethoven: Musik für eine neue Zeit* (Bärenreiter and

J. B. Metzler, 2019, 2nd edn 2020). With Stefan Keym he co-edited *Dur versus Moll: Zur Geschichte der Semantik eines musikalischen Elementarkontrasts* (Böhlau, 2020), and he is co-editor of the Schubert: Perspektiven – Studien series published by Franz Steiner Verlag.

MARJORIE HIRSCH is Professor of Music, Emerita at Williams College, Massachusetts. She is the author of *Schubert's Dramatic Lieder* (1993) and *Romantic Lieder and the Search for Lost Paradise* (2007), and co-editor, with Lisa Feurzeig, of *The Cambridge Companion to Schubert's Winterreise* (2021) (all Cambridge University Press). Her writings appear in the *Journal of Musicology*, the *Journal of Musicological Research*, the *Journal of the American Musicological Society*, *Nineteenth-Century Music Review*, *The Unknown Schubert* (Ashgate, 2008), *Schubert's Late Music in History and Theory* (Cambridge University Press, 2016), *Drama in the Music of Franz Schubert* (Boydell & Brewer, 2019) and *The Oxford Handbook of Faust in Music* (Oxford University Press, 2019). She has contributed a chapter on Schubert Lieder to the forthcoming volume *Schubert in Context* (ed. Christopher H. Gibbs, Cambridge University Press).

ANNE M. HYLAND is Senior Lecturer in Music Analysis at the University of Manchester and Associate Editor of *Music Analysis*. Her research ranges across the analysis, reception history and editing of Schubert's instrumental music; the history and theory of form (especially sonata and variation forms); musical temporality; the Viennese string quartet; and intersections between music historiography and analysis. Her work has been published in a number of edited volumes on Schubert and in the journals *Music Analysis* (2009 and 2022) and *Music Theory Spectrum* (2016). Her first monograph, *Schubert's String Quartets: The Teleology of Lyric Form*, was published by Cambridge University Press in 2023. She is the recipient of a British Academy/Leverhulme Trust research grant for a project investigating the performance and publication of string quartets in early nineteenth-century Vienna, and she is at present researching the concept of virtuosity and its implications for musical form in that repertoire. She served on the Editorial Board of *Music Theory Spectrum* (2020–4).

ANDREA LINDMAYR-BRANDL is Full Professor of Music History at the University of Salzburg. She studied musicology, philosophy and mathematics at Salzburg University, at the Mozarteum Salzburg and at the Schola Cantorum Basiliensis. Her PhD dissertation concerns

the sources of the motets of Johannes Ockeghem (Laaber-Verlag, 1990) and for her habilitation she analysed Schubert's fragments (Franz Steiner Verlag, 2003). She has held the Austrian Chair professorship at Stanford University, has been guest professor at the University of Vienna and is an active member of several academic institutions and organisations. Her field of research comprises studies in Renaissance music, manuscript and early print studies, music notation and editorial work, as well as Franz Schubert and his time. She is Chair of the Schubert Research Center at the Austrian Academy of Science, which was founded in 2021.

CHRISTINE MARTIN is a research associate in the Tübingen editorial office of the Neue Schubert-Ausgabe. Since 2006 she has been a member of the edition's Editorial Board and since 2007 she has held a teaching appointment at the University of Tübingen. She is currently also a consultant for the online portal Schubert Digital (in development) at the Austrian Academy of Sciences in Vienna. Her published work includes critical editions for the Neue Schubert-Ausgabe of Schubert's stage works *Fierabras*, *Claudine von Villa Bella* and *Rosamunde*, as well as his part songs with piano, in addition to several research articles in the *Schubert-Jahrbuch*, *Schubert: Perspektiven* and *Schubert Liedlexikon*. Recently, she contributed a chapter on 'Pioneering German Musical Drama: Sung and Spoken Word in Schubert's *Fierabras*' in *Drama in the Music of Franz Schubert* (Boydell & Brewer, 2019).

DAVID ROWLAND is Professor at the Open University and Director of Music at Christ's College, Cambridge. He is the author of three books and numerous chapters and articles on the performance history of the piano and early keyboard instruments. In 2010 he edited the first scholarly edition of Clementi's correspondence for UT Orpheus, which provided the impetus for a much broader investigation of London's music trade during the French Revolution and Napoleonic Wars, on which he has published extensively. His edition of a second volume of Clementi's correspondence and other documents will be published shortly. From 2012 to 2018 he was Principal Investigator for the Listening Experience Database (LED) project, funded by the Arts and Humanities Research Council. As a performer, in 1981 he won the prestigious St Albans International Organ Competition and the following year was a prizewinner at the Dublin International Organ Festival. He subsequently performed and recorded as a solo artist on

the organ, harpsichord and early piano at many of London's major concert venues, around the United Kingdom and in Europe.

JAMES WILLIAM SOBASKIE serves on the Editorial Board of *Nineteenth-Century Music Review* and has guest-edited two Schubert-themed issues. He also is a member of the Scientific Committee for the complete edition of the works of Gabriel Fauré, a monument released by Bärenreiter, and prepared its inaugural volume, a critical edition of the composer's Trio for piano, violin and cello and his String Quartet. With Joe Davies, Sobaskie edited *Drama in the Music of Franz Schubert*, an anthology of thirteen essays published by Boydell & Brewer in 2019. He has also contributed a chapter on Schubert's religious music for *Schubert in Context* (ed. Christopher H. Gibbs), forthcoming from Cambridge University Press. He teaches music theory and composition at Mississippi State University.

LAURA TUNBRIDGE is Professor of Music and Henfrey Fellow and Tutor in Music at St Catherine's College, Oxford. She has published books and articles on Robert Schumann, Beethoven and Lieder, and is currently the recipient of a Major Research Fellowship from the Leverhulme Trust for a project about string quartets. She is a member of the Academy of Europe and a Fellow of the British Academy, and was awarded the Dent Medal by the Royal Musical Association in 2021.

ANDREA WIESLI studied musicology under Hans-Joachim Hinrichsen at the University of Zurich and piano with Konstantin Scherbakov at the Zurich University of the Arts. In 2004 she received her diploma as a concert pianist with distinction and in 2016 she was awarded a PhD by the University of Zurich. Her published work includes two books, *'Dilettanten ... und zwar sehr gute': Carl Eduard und Marie Burckhardt-Grossmann im Basler Musikleben des Fin de Siècle* (Schwabe, 2010) and *'Es zog in Freud und Leide zu ihm mich immer fort': Die Schubert-Transkriptionen Franz Liszts* (Steiner, 2019). She is currently editing several volumes of the new edition of Joachim Raff's works for Breitkopf & Härtel. In addition to her scholarly pursuits, she is also active as a concert pianist and chamber musician. At the centre of her performance work is the rediscovery of forgotten composers of the nineteenth and twentieth centuries. She has made several CD recordings on the labels Solo Musica, cpo and Guildmusic.

Acknowledgements

In November 2019 the Neue Schubert-Ausgabe hosted a conference under the title ‘Schubert am Klavier’, at which scholars from across Europe came together to explore Schubert’s relationship with the piano. This book is by no means a volume of conference proceedings; rather, it grew out of the positive findings and enthusiasm for the topic at what, as a result of the Covid-19 pandemic, turned out to be one of the last in-person conferences for some time. Our thanks go first and foremost to everyone who has contributed a chapter to this volume, and for agreeing to do so at a time when access to libraries and archives was difficult and during a period in which professional and personal lives were being turned upside down. A particular word of thanks goes to the contributors who joined the project after the conference and, in such difficult and uncertain circumstances, were prepared to take on an additional commitment.

Over the past two-and-a-half years this book project has received support and encouragement from several individuals. We wish to thank our colleagues at the Neue Schubert-Ausgabe, who at various times have offered advice, as well as our student research assistants: Lisa Nägele, who helped organise the 2019 conference, and especially Friederike Nottbrock, who tirelessly assisted with the editing and proofing process. Deep thanks are due to Kate Brett and her colleagues at Cambridge University Press for agreeing to produce this book, as well as for their superb support and guidance from the outset of the project through to publication. We also owe a debt of gratitude to Cathal Twomey, who expertly set the musical examples, to the staff of the libraries and archives that supplied images for the book, to J. Bradford Robinson for translating four chapters from German into English, and to Virginia Hamilton for her meticulous copy-editing of the manuscript. The Mainz Academy of Sciences and Literature generously financed the 2019 conference and also assisted with the cost of translating the German contributions into English for the present volume. The late Gabriele Buschmeier supported this

project from the start; we have also received the encouragement of her successor in Mainz, Tanja Gölz, for which we are grateful. Finally, thanks are due to our families, to Anne and Dieter, as well as Nicholas and Martin; without their support and patience on the domestic front, this book would still be in its infancy.

Abbreviations and Conventions

<i>Documentary Biography</i>	O. E. Deutsch (ed.), <i>Schubert: A Documentary Biography</i> , trans. E. Blom (London: J. M. Dent & Sons, 1946), originally published as O. E. Deutsch (ed.), <i>Franz Schubert: Die Dokumente seines Lebens und Schaffens</i> (Munich: Georg Müller, 1914), later expanded and issued as <i>Schubert: Die Dokumente seines Lebens</i> (Leipzig: VEB Verlag für Musik; Kassel: Bärenreiter, 1964).
<i>Memoirs</i>	O. E. Deutsch (ed.), <i>Schubert: Memoirs by His Friends</i> , trans. R. Ley and J. Nowell (London: Adam & Charles Black, 1958), originally published as O. E. Deutsch (ed.), <i>Schubert: Die Erinnerungen seiner Freunde</i> (Leipzig: Breitkopf & Härtel, 1957).
NSA	Franz Schubert, <i>Neue Ausgabe sämtlicher Werke</i> , ed. Internationale Schubert-Gesellschaft e. V. (Kassel: Bärenreiter, 1965–).
SW	E. Mandyczewski, I. Brüll, A. Door, J. Epstein, J. N. Fuchs, J. Gänsbacher and J. Hellmesberger (eds.), <i>Franz Schubert's Werke: Kritisch durchgesehene Gesamtausgabe</i> (Leipzig: Breitkopf & Härtel, 1884–97).
D	O. E. Deutsch, <i>Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge, Neuausgabe in deutscher Sprache bearbeitet und herausgegeben von der Editionsleitung der Neuen Schubert-Ausgabe und Werner Aderhold</i> (Kassel: Bärenreiter, 1978).
K	L. Ritter von Köchel, <i>Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts</i> , ed. F. Giegling, A. Weinmann and G. Sievers, 6th edn (Wiesbaden: Breitkopf and Härtel, 1964).

- S H. Searle, *The Music of Liszt* (New York: Dover Publications, 1966), pp. 155–95 ('Catalogue of Works').

Library Sigla

A-Gk	Graz, Universität für Musik und darstellende Kunst, Bibliothek
A-Sum	Universitätsbibliothek Mozarteum, Salzburg
A-Wn	Vienna, Österreichische Nationalbibliothek
A-Wst	Vienna, Wienbibliothek im Rathaus (former Wiener Stadt- und Landesbibliothek)
A-Wu	Vienna, Universitätsbibliothek
CH-Zz	Zurich, Zentralbibliothek
D-B	Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz
D-BNba	Bonn, Beethoven-Haus, Forschungszentrum Beethoven-Archiv
D WRz	Weimar, Klassikstiftung Weimar, Herzogin Anna Amalie Bibliothek
GB-Cu	Cambridge, University Library
GB-Lbl	London, British Library
GB-Ob	Oxford, Bodleian Libraries
PL-Wnifc	Warsaw, Narodowy Instytut Fryderyka Chopina
US-CA	Cambridge, MA, Harvard University Library
US-Wc	Washington, DC, Library of Congress
US-NYpm	New York, Morgan Library and Museum

Translations

Unless otherwise stated, all translations are by the authors of individual chapters.

Pitch

Pitch is denoted using the Helmholtz system (C'' C' C c' c'' , etc.), where middle C is represented as c' .