

## First Workshop of the Schubert Research Center

10-11 December 2021

Main building of the Austrian Academy of Sciences, Dr. Ignaz-Seipel Platz 2, Clubraum

### ABSTRACTS

#### Friday Morning

Constanze Marie Köhn (Universität für Musik und darstellende Kunst Wien)

**Oratorio Cultivation Following the Society of Associated Cavaliers.**

**Aristocratic Networks in Musical Associations in Early 19<sup>th</sup> Century Vienna**

The so-called “Gesellschaft der associierten Cavaliers” (Society of Associated Cavaliers) was responsible for a substantial part of oratorio performances in Vienna at the end of the eighteenth century, including Joseph Haydn’s *The Creation* and *The Seasons*. The “Society” was an association of mostly high-ranking noblemen gathered around the government official Gottfried Freiherr van Swieten. With his death in 1803, at the latest, the Associated Cavaliers dissolved. However, many of the participating aristocrats and noble families continued their commitment to music, including oratorios, in the following years within new associations: For instance, a group of noblemen hosted a series of “Liebhaberkonzerte” in 1807/1808, and in the founding of the “Gesellschaft der Musikfreunde”, an institution that would play a significant role in Vienna’s civic musical culture, the nobility was significantly involved. These collective concert activities were characterized by increasingly stable organizational structures, contributing to the institutionalization and commercialization of Viennese concert life.

In my paper I address how old aristocratic networks remained effective in new musical associations at the beginning of the nineteenth century, and how the organizational structures became increasingly institutionalized.

Emily Eubanks (Florida State University)

**Musical Performances in Karoline Pichler’s Biedermeier Salon**

Active from 1815 to 1830, Karoline Pichler’s Viennese music salon can reveal much about the important roles women played in Austrian musical and political culture during the Biedermeier era—a period traditionally characterized by intense policing and censorship of public life. This heavy policing of public life led many to re-center their lives around the private sphere and domestic life.

My project contributes to ongoing reconsiderations of the Biedermeier era by examining the ways music and sound in the salon helped participants navigate the intense political and cultural instability of this period. Considering the network of musicians affiliated with Pichler's salon, the instruments she owned, and her own musical tastes can help us identify possible musical works performed in her salon—including compositions by Franz Schubert. Analyzing these works in the context of the soundscape of Pichler's *bürgerlich* [middle class] salon can reveal the ways women used salons as spaces to subvert prevailing gender expectations and censorship. Reconstructing the music and sounds heard at Pichler's salon gatherings will illuminate the ways participants experienced and attributed meaning to this salon soundscape and the lasting impacts women have made on Austrian musical and political culture, particularly during times of political instability.

Erin Pratt (University of North Carolina, Chapel Hill)

### **Mutability and Repetition in Schubert's *Des Mädchens Klage***

Strophic songs have been a *bête noire* among scholars, performers, and even composers of art song since at least the early twentieth century. Scholars dismiss such songs, on account of their use of a single, repeated melody, as monotonous, unimaginative, static, and all manner of other nasty things. Schubert's strophic songs, particularly those that do not appear in the major cycles, have likewise suffered from this perception, and have tended to receive less frequent and less enthusiastic scholarly attention than his songs in other forms.

In this paper, I present new evidence and methodologies for the interpretation of strophic songs, applying insights and analytical techniques from my dissertation-in-progress to a discussion of Schubert's multiple settings of Schiller's poem *Des Mädchens Klage*. I argue that Schubert's strophic settings of this text (D 191 and D 389) operate on a principle of *mutability*: a productive ambiguity that offers performers greater latitude in interpreting a text than is possible with a through-composed setting such as D 6. Furthermore, this approach reveals Schubert's flexibility and poetic sensitivity through his ability to condense the poem's content without diminishing it.

Emily Shyr (Duke University)

### **Towards a Sublime Winter Journey: *Sehnsucht*, Imagination, and Reality in Schubert's *Winterreise***

In 1827, Schubert invited his friend, Joseph von Spaun, to the private premiere of *Winterreise*: "Come to Schober's today and I will play you a cycle of terrifying [*schauerlicher*] songs." The composer's *Freundeskreis* was "quite dumbfounded" by the new work, and now almost 200 years later, *Winterreise* continues to astonish audiences and scholars. Part of what makes the song cycle so complex is the relationship between multiple dualities within the composition: Throughout *Winterreise*, oppositions between winter and spring, love and heartbreak increasingly converge and blur the distinction between the protagonist's imagination and reality, or in other words, truth and fantasy.

This juxtaposition and elision of imagination and reality enacts the Kantian dynamic sublime, in which objects in nature prompt the observer's imagination to strain towards ideas that cannot be fully instantiated in reality, such as love and death. I demonstrate that the Kantian sublime in *Winterreise* is enabled and produced by *Sehnsucht* for requited love and manifests in moments of illusion. These episodes that transcend the realm of possibility in the physical world include "Frühlingstraum" and "Täuschung," and the cycle ends with the ultimate unrepresentable idea: death, which is allegorized by the figure of the hurdy-gurdy man.

## Friday Afternoon

Louis De Nil (Royal College of Music, London)

### **Singing *Erlkönig* Dramatically: Michael Vogl's Performances of Schubert's Ballad**

Baritone Michael Vogl (1768-1840) performed the public premiere of Franz Schubert's *Erlkönig* D328 in Vienna's Kärntnertortheater on 3 March 1821. My research explores what dramatic traditions and physical practices Vogl utilised in this performance through an archival investigation of his singing career. I begin with a detailed examination of the singer's tenure at Vienna's Imperial Court Opera between 1795 to 1822. Comparing reviews from these performances to those of Vogl's premiere of 'Erlkönig', I scrutinise his reported dramatic and declamatory performance of Goethe's ballad. Here, I question to what extent the singer utilised arm gestures, facial expressions and physical movement.

My research situates this evidence through an examination of Vogl's influence on Schubert's aspirations as a dramatic composer. Furthermore, I conduct an archival study of concert programmes and reviews of Vogl's subsequent performances of *Erlkönig* until 1834. I contextualise these findings through an examination of other prominent performers of *Erlkönig* during this period. Utilising archival performance records of Schubert's ballad as a case study, I examine the cross-fertilisation of dramatic practices by singers in Vienna concerning public performances of dramatic songs and opera during the Vormärz period.

Peter Shannon (Maynooth University, Ireland)

### **An Analysis of Schubert's Late Symphonies from the Perspective of Illness and Healing**

Generally regarded as a dark work, Schubert's *Unfinished symphony* was written while he was sick from syphilis, and questions abound as to why he never returned to complete this work. During a period of latency, which is part of the cycle of this illness, Schubert wrote what is generally thought of as a very positive work, and his longest symphony: the "Great" *Symphony in C major* D944.

Psychoneuroimmunology (PNI) is an integrative discipline showing how our emotional states change the function of the immune system, and the opposite: how immunological activity is capable of altering the functions of the mind. Until the late 1970's, immunologists believed that the immune system was self-regulated, that it operated independently from other systems like the nervous system, the brain or any other part of the body. To this day, new research continues to inform us on how all the systems of the body and the mind work together, the essence of Mind-Body medicine.

Did Schubert compose in a vacuum separated from his illness? Is there any correlation to be drawn between his newly found health and that of the C major symphony?

In light of new PNI research, the question is not anymore *if* Schubert's brain was affected, but *how*. From my unique perspective as a professional orchestral conductor and as one with over a decade of experience training musicians to work in a healthcare setting, I propose to analyse how Schubert's varying states of illness and health may be represented in his music, and to further inform the universal adage that equates music and healing.

Haiganuş Preda-Schimek (Universität für Musik und darstellende Kunst Wien)  
**Albums, Series and Collections: Carriers of Musical Memory in Biedermeier Vienna**

Albums, collections and series share a common basic organizing principle: “the choice.” They essentially consist of selected compositions collected in volumes or in sequences of thematically related notebooks. In Schubert’s day they made up a significant part of the Viennese editorial output and covered all tastes and genres in terms of content. They were created mostly by music publishers, whose business operations were close to the art, book and paper trade.

Therefore, my very first aim is to describe the aforementioned types of music publications as innovative book items. The central question is: what models did publishers use to invent new printing formats, appropriate titles and novel compilations of works. To answer this, I compare the albums, collections and music series with literary equivalents: almanacs, pocket editions, periodicals and series of works.

Then I draw on a collection of short pieces published by Sauer & Leidesdorf entitled “Album musicale. Recueil de Compositions originales pour le Piano et Chant” (two volumes, 1823 and 1824). In doing so, I illustrate how a private, individually compiled and handwritten notebook evolved into a printed medium comprising pieces including Franz Schubert’s *Moments Musicaux* D 780, *Deutsche* D 769/2 and the Lied *Die Erscheinung* D 229.

Ulrike Wagner (Universität Wien)  
**Musical Life Between Abbey and City.  
Rösner and Schubert’s Music in Klosterneuburg and Vienna Around 1850**

The bourgeois-Biedermeier Rösner family is closely connected to Klosterneuburg Abbey and stood in intensive exchange with Vienna’s art scene. In my paper I will demonstrate which contacts were maintained and which relations existed. What is the family’s role regarding the cultivation of Franz Schubert’s music at Klosterneuburg Abbey? What did Schubert’s brother Ferdinand contribute? What does the painter Leopold Kupelwieser have to do with all this?

By approaching the vast source material of the abbey in a multi-perspective manner, these questions can be answered. Correspondence, both between Rösner family members and with friends, can provide a first clue. For example, Carl Rösner and Leopold Kupelwieser were connected not only by friendship, but also by family ties (Kupelwieser was the brother-in-law of Rösner’s uncle). Letters, diaries, and other sources on the family give further information on this.

Due to the position of two family members as *Regens chori* at the abbey, it is also worthwhile to consider the history of the music archives. Annotations and dates in inventories and performance lists offer the opportunity to identify sheet music by Franz and Ferdinand Schubert that were added to the collection during the lifetime of the Rösner family, and to retrace their performances at the abbey.

The aim of the paper is to show the connections between the two families Rösner and Schubert by means of source examples, and to illustrate their influence on the maintenance of music in Klosterneuburg Abbey.

## Saturday Morning

Valentin Andert (Universität Leipzig)

### **Behind the Enigmatic Trill: Thoughts on the Cyclic Strategies and Harmonic Design in Franz Schubert's *Piano Sonata in B-flat Major*, D 960**

Despite a growing interest in recent years, research on cyclic composition can still be seen as underrepresented compared to research on the individual sonata movement form. However, various studies on Franz Schubert's instrumental music have indicated the importance of the cyclic perspective, especially for his late works. As one of Schubert's most analyzed pieces, the *Piano Sonata in B-flat Major*, D 960, provides an excellent example to demonstrate the possibilities of a systematic cross-work analysis of cyclic form, that aims to review existing observations from an overall perspective as well as discover new aspects of Schubert's compositional process.

For D 960, it can be shown that the enigmatic trill over G-flat, which appears throughout the first movement, is strongly connected to the harmonic design of the entire sonata. The cyclic strategies by which Schubert achieves such subtle associations combine musical symbolism with recurrent harmonic and melodic motifs and are closely related to similar techniques in some of his other works, such as the *String Quintet in C Major*, D 956, or the *Piano Sonata in A Minor*, D 845. A holistic view of the sonata's cyclic composition, however, needs to interrelate these particular strategies with cyclic aspects on any layer of musical form and elaborate how they are reflected in the changes between Schubert's sketches and final version.

Yusuke Takamatsu (Universität Zürich/ Hitotsubashi University, Tokio)

### **Franz Schubert's Contribution to the History of Symphonic Slow Movements in the 'Negative Climax'**

Historians of music have paid little attention to the slow movement, one of the four types of movements in multi-movement instrumental music. This gap in existing scholarship is likely due to the simplicity of the form of the slow movement. Certainly, some scholars have examined slow movements in studies of specific composers or works. But, with the exception of Margaret Notley, few have approached this topic from a diachronic perspective.

In this presentation, I will analyze—as a different aspect of what Notley (1999) calls a “transmutation in the significance”—the phenomenon of the “negative climax” in slow movements. The analysis builds off my doctoral dissertation, which examines the middle movements of Franz Schubert's instrumental cycles. I will demonstrate that Schubert incorporated a negative climax, followed by an interruption, in the slow movement of his “Great” *C major Symphony No. 8* D 944. This negative climax, which may have been inspired by Schubert's own song *Gretchen am Spinnrade* D 118 (Takamatsu 2019), constituted an entirely original experiment at the time, since it helped increase the weight of the slow movement by lending an “expressive core” (Schmalfeldt 2011) of the work as a whole. It further bears some relation to the kind of enlargement of symphony that grew prominent in the nineteenth century. Having demonstrated as much, I will briefly compare the symphonies of Schumann, Bruckner and Čajkovskij from this perspective. I do so toward the end of compiling a diachronic history of slow movements.

Roberta Vidic (Hochschule für Musik und Theater Hamburg)

### **Schubert, Koželuch, and the History of the Fantasy Genre as a Historiographical Problem**

Schubert spent two summers (1818, 1824) on the Esterházy estate in Zseliz, where he got acquainted with Slovak, Hungarian and 'gypsy' folklore. The Fantasy for violin and piano D 934 was written, however, in Vienna after Schubert had composed no more works *en style hongrois* in 1825–27. The piece is also generally a kaleidoscope of Viennese multiculturalism in Schubert's time (Vidic 2018): it will serve, therefore, as an example for how the history of the fantasy genre represent a problem across epochs and in the distinction between public or domestic music making.

Genre history is essential for Viennese musical historiography, even more considering the ongoing reevaluation of improvisational practice. Authoritative descriptions of the Classical style draw on masterpieces of a few major composers (Besseler 1955, Finscher 1996), whereas we lack a consistent (sub)genre classification for developments in the fantasy genre after and besides Mozart and Beethoven. Recent scholarship describes Mozart's extemporaneous playing at Koželuch's home (Klorman 2016). The latter belongs to a "last generation" of composers that tried to prevent a permanent division between serious amateurs and professional musicians (Hogwood 2012). Under this aspect, written-out improvisation in his 'private' *Gebrauchsmusik* and in Schubert's 'Violin Fantasy' requests a differentiated analysis.

## **Future Projects**

Franziska Weigert (University of Regensburg)

### **The Comfort of Falling Asleep. Schubert's Lullabies**

Among all of his many *Kunstlieder*, Schubert wrote eight and a half lullabies. Composing his first cradle song at only eighteen years old (*Wiegenlied* D 304) and his last one a few months before he passed away (*Wiegenlied* D 867, op. 105/2), these songs reflect Schubert's evolution as a composer as well as a man. Despite being musically quite diverse, these lullabies convey a consistent understanding of sleep as a state of comfort and protection, and childhood being a time free of sorrow. According to his choice of lyrics, Schubert sees singing a lullaby for someone as an act of love and care. Even in moments of loss (*Gute Nacht*) and death (*Des Baches Wiegenlied*), they ease pain and provide reassurance.

Ulrike Fischer (Kunstuniversität Graz)

### **„... die vergnügtesten Tage ...“ (Schubert 1827)**

#### **Interactions and Musical Activities in Biedermeier Salons in Graz and Beyond**

Marie Pachler-Koschak (1794-1855) is considered one of the most significant and influential personalities in the Grazer Biedermeier. In addition to her role as salonière she was said to have been a very talented pianist who also composed occasionally. In 1827 Franz Schubert followed her invitation to visit Graz and was hosted by Marie Pachler-Koschak, accommodated in the family's private home. This journey led to fruitful results, as some of Schubert's compositions were created during his stay in Graz or at least inspired by this visit.

Based on the biography of Marie Pachler, further research aims at gaining new knowledge about salon-culture in Graz and possibly other cities. This approach raises several questions: How was Marie Pachler's salon organized and which kind of music was played? Who were the people attending the musical gatherings in Graz (Herrengasse and Hallerschloss), and how did they interact? Under what circumstances could connections between salons or even between cities persist, and how did networks in general come into being? Which were the key roles women played in particular, and can we find traces of salon-culture in our present cultural life?

Marlene Peterlechner (Österreichische Akademie der Wissenschaften)

### **Today Nothing More than Ghostly Silhouettes?**

### **About the Collection of Hand Tracings of Franz Schubert's Watermarks of the New Schubert-Edition**

The New Schubert-Edition is in possession of about 1,200 watermark tracings of Franz Schubert's music papers taken by hand. The examination of the watermarks in the paper – special quality marks of the papermakers which have been crafted into the paper during its production – has been one of the most important bases of empirical evidence in musicology to reconstruct manipulations in the composition manuscript and simultaneously, has been the most valuable tool for confirming or reconstructing the chronological dating. At the same time, the watermarks of autographs in the collection, traced by hand on sketch paper, can by no means be described as precise.

Thermographic scans of the marks will provide a remedy in the future within the framework of the new research project DRACmarks at the Austrian Academy of Sciences, but still requires preparatory work. The paper offers an insight into how "ghostly silhouettes" are interpreted in this first process and explains the first results from the categorization of the collection of watermark traces. At the same time, a report will be given on the previous work on watermarks in Schubert research and as well as an outlook on the upcoming ideas of the project in particular with the watermark traces.

