ÖAW Schubert Research Center

ÖAW Austrian Academy of Sciences | Schubert Research Center

6th Annual Conference of the Schubert Research Center Vienna

Heaven and Earth

Religious Sensibilities in Schubert's Age



November 4–6, 2026

Austrian Academy of Sciences
Theatersaal
Sonnenfelsgasse 19
1010 Vienna

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Program

WEDNESDAY, NOV 4

Morning Session:

09:00

Welcome
Andrea Lindmayr-Brandl

09:15

Introduction
Franz Fillafer

09:45

The Central European Enlightenment and its Aftermath: Church Politics and the Sacred Arts
Chair: Andrea Lindmayr-Brandl

Elisabeth Fritz-Hilscher
The Catholic Enlightenment, Josephinian Church Policy and its Consequences

10:30

Coffee & Tea

11:15

Jolanta Bujas-Poniatowska
Church Ensembles, Associations for Religious Music, and Amateur Choirs: A Changing Attitude Towards Devotion and the New Organisation of Church Music in Early Nineteenth-Century Polish Lands

12:00

Werner Telesko
1800 as a Turning Point? Continuities and Discontinuities in Viennese Religious Art

Afternoon Session:

Third Workshop of the Schubert Research Center

14:00-17:20

See the seperate program.

19:00

Conference Dinner
Gasthaus zu den 3 Hacken
Singerstraße 28

THURSDAY, NOV 5

Morning Session:

Subjectivity and the Sacred in Schubert's Music
Chair: Xavier Hascher

9:30

James W. Sobaskie
Personification in Four of Schubert's Short Sacred Settings

10:15

Jürgen Stolzenberg
Between Heaven and Earth. Forms of Romantic Subjectivity in Schubert's Music

11:00

Coffee & Tea

11:30

Anna Sanda
Shifting Religious Sensibilities: The Missa solemnis in Schubert's Vienna

12:15

Joan Grimalt
Schubert's Masses in E-flat and A-flat: Subjectifying the Catholic Liturgy

Afternoon Excursion

14:30–16:30

Guided tour of Viennese churches in the First District with art historian Werner Telesko

Concert

18:30

Konzerthaus (Schubert Saal)
Julian Pregardien: Schubert für alle

FRIDAY, NOV 6

Morning Session:

Muslim, Jewish and Catholic Dimensions of Religious Sensibility

Chair: Franz Fillafer

9:30

Judith Haug
"Im Osten tagt's von unsres Feuereifers Lichte." Representations of Sufism in Schubert's Vienna

10:15

Daniel Katz
Schubertian and Anti-Schubertian Influences on Ninetheenth-Century Synagogue Music

11:00

Coffee & Tea

11:30

Chiara Bertoglio
Erlkönig as a prayer

12:15

Leonore Dill
Scintillae, Furiae and Psychopomps. The Feminine Archetypal Principle in Schubert's Creative Process as Transformative Religious Experience

Afternoon Session:

Mediating the Divine: Performance and Belief

Chair: Andrea Lindmayr-Brandl

14:00

Nancy November
Domesticated Devotion: Arrangement und Schubertian Listening

14:45

Dylan Henderson
'A Veritable Choir of Angels': Chopin, Pleyel, and the Aureole of the Divine

15:30

Maryse Legaut
The Performer as a Priest of Kunstreligion

16: 15

Franz Fillafer, Xavier Hascher, and Andrea Lindmayr-Brandl
Summary and Farewell

Abstracts and CVs

Chiara Bertoglio
Erlkönig as a Prayer

Erlkönig, Schubert's unforgettable setting of Goethe's equally unforgettable Ballad, is unanimously considered as one of the absolute masterpieces in the history of music, in spite of the extremely young age of its composer. The heart-rending story of the dying child and of his father, haunted by the evil Elven King who ultimately succeeds in harming the child to death has touched thousands of listeners since the time of its composition, and still represents one of the touchstones for both singers and pianists.

The paper will attempt an analysis of Erlkönig from the standpoint of the theology of music. The father's failure to properly respond to the child's cries for help may mirror the disorientation of some Romantics who, for the first time in the history of Western civilization after Christ, faced the perspective of an "empty sky." The child's repeated invocations, "mein Vater," may reflect the need for a theodicy, for a justification of suffering and pain – something which became particularly urgent in the aftermath of the terrible Lisbon earthquake. The father's explanations (or his explaining away) of the child's visions may correspond to Enlightenment rationalism and to its failure to adequately respond to the human being's deepest questions and inquietudes.

This reading will be integrated with similar interpretations of other works by Schubert, such as his marvelous Piano Sonata D 959.

CHIARA BERTOGLIO has a PhD in Music Performance Practice from the University of Birmingham, a Master's Degree in Systematic and Philosophical Theology (University of Nottingham), a Master's in History of the Theological Thought (Rome Tor Vergata) and is a piano graduate at the Conservatory of Turin and the Accademia di Santa Cecilia in Rome. She is currently a full professor of Piano at the Conservatory of Cuneo, and teaches theology of music in Turin, Florence, and at the ITI in Trumau (Vienna). Her publications include the award-winning Reforming Music (De Gruyter, 2017); Musical Scores and the Eternal Present (Pickwick, 2020); and the forthcoming The Trinity and Music (Rowman and Littlefield). Her website is www.chiarabertoglio.com. She is a consecrated woman in the Comunità dei figli di Dio.

Jolanta Bujas-Poniatowska
Church Ensembles, Associations for Religious Music, and Amateur Choirs: A Changing Attitude Towards Devotion and the New Organisation of Church Music in Early Nineteenth-Century Polish Lands

Completed in 1795, the Partitions of Poland dismantled a long-standing socio-cultural system that had structured artistic life in these territories. Owing to insufficient financial resources for the continued maintenance of church ensembles, earlier models of

professional Kapellen – which had employed small but stable groups of local musicians over extended periods – were gradually replaced by more flexible arrangements. These included ad hoc ensembles of musicians performing on a voluntary basis, as well as groups of students and amateurs assembled around charismatic leaders.

These institutional transformations coincided with significant aesthetic shifts in sacred music. The late Baroque ideal of richly ornamented liturgical settings, often marked by strong operatic influences, increasingly came under scrutiny. Inspired by Enlightenment ideals of mass education and broader cultural accessibility, Polish musical reformers began to explore new ways of bringing church music closer to the faithful. Among these efforts were the composition of so-called "Polish Masses" and the substitution of elaborate compositions with simpler congregational songs.

However, these social and musical factors ultimately intensified changes rooted in a fundamental transformation in the understanding of devotion. Rather than lavish spectacles, forms of communal prayer engaging the congregation came to be preferred, with music emerging as an especially effective means of disseminating this new ideal. The practice of singing accessible repertoire together, the inclusion of non-professional musicians within the liturgical setting, and the employment of composers to provide suitable musical material all reveal important aspects of the theological premises underlying this transformation.

The presentation seeks to examine the relationship between changes in the musical landscape of the early nineteenth-century Polish lands and the emergence of modern forms of devotion. Drawing on preserved documentation, press accounts, correspondence, and musicians' memoirs, it will explore practices of church performance as a source of personal satisfaction and entertainment. Individual testimonies will be considered alongside historical evidence of selected initiatives, including both enduring institutions (such as the Gilde chapel) and newer undertakings, such as the Association for Religious and National Music, the ensemble at the Redemptorist church in Warsaw, and the activities of Rev. Izydor Cebulski.

JOLANTA BUJAS-PONIATOWSKA is a musicologist, who graduated from Jagiellonian University in Kraków. There she teaches, among other subjects, eighteenth-century music, musical analysis, opera, and music editing. She is currently completing her PhD dissertation, Musical Culture of Roman Catholics in the Polish Lands in 1795–1830, and is the principal investigator of the research project Roman Catholic Church Music Chapels in the Early 19th-Century Polish Lands (NCN, PRELUDIUM 22, 2024–2026). She is also active as a music editor specialising in eighteenth- and nineteenth-century Polish music, a RISM cataloguer, and a specialised translator (Polish–English) in the fields of music history and art history.

Leonor Dill

Scintillae, Furiae and Psychopomps. The Feminine Archetypal Principle in Schubert's Creative Process as Transformative Religious Experience

The nature of Schubert's religiosity remains a subject of lively debate within the Schubert research community. The question has been investigated from a number of angles, with particular consideration given to musical, biographical and cultural-historical sources. Departing from the state-of-the-art to provide an overview of approaches, the present paper aims to offer a contribution to this discussion through a Jungian depth-psychological perspective that integrates Eckhartian philosophical and theological concepts. The function of the feminine archetypal principle is here explored by means of an archetype-based musical analysis which is observed in relation to Schubert's correspondences and notes. The analysis opens up paths of reflection that involve a fruitful amplification of the symbolic-archetypal material inherent in Schubert's music through the lens of concepts such as the 'spark' and the 'ground' of the soul, as well as the idea of the divine as abyss. This examination reveals the affinities between the archetypal theory of C. G. Jung, Meister Eckhart's thinking, the aesthetics of Romanticism and the musical language of Franz Schubert. Bearing characteristics of hermeneutical research that fulfills qualitative criteria, this paper brings insight into the function of inner devotion and archetypal experiences that possibly underlie the transcendent function in Schubert's creative process. Instrumental works such as the Wanderer Fantasy D 760 and the three last piano sonatas D 958 – D 960 are included in the repertoire of examples.

Originally a pianist, LEONOR DILL obtained her doctorate in musicology, science and art with the highest distinction from the Mozarteum University and the Paris Lodron University, Salzburg. Her dissertation, Schubert's Metamorphoses, received the Austrian State Prize Award of Excellence 2025. Since 2022, she has attended seminars on analytical psychology at the C. G. Jung Institute Zurich. Her current research is focused on the intersection of musicology and analytical psychology, with a particular emphasis on the archetype-based method of music analysis and interpretation, music-arts-based research, and receptive music therapy. She actively participates in international conferences in both fields.

Franz L. Fillafer
is a historian of Habsburg Central Europe in its global settings who serves as a principal researcher at the Institute of Culture Studies of the Austrian Academy of Sciences. After positions in Cambridge, London, Florence and Konstanz, he joined the Academy in 2018. His most recent book is Aufklärung habsburgisch: Staatsbildung, Wissenskultur und Geschichtspolitik in Zentraleuropa, 1750–1850 (2nd ed., Göttingen: Wallstein, 2022). A

contribution that directly engages with the theme of our conference is "Schubert und das Habsburgerreich im Zeitalter der Revolutionen," in: Agnes Brandtner, Katharina Loose-Einfalt, Stefan Schmidl (eds.), "… eine Quelle von vielen Vergnügungen:" Schubert am Land – Der Komponist und Atzenbrugg (Vienna: Hollitzer, 2024), 128–134. He is a member of the Schubert Research Center.

Elisabeth Fritz-Hilscher
The Catholic Enlightenment, Josephinian Church Policy and its Consequences

Rarely are there as many misunderstandings in the academic literature as in past and present discussions of Josephinian church policy and its consequences. The myth persists of a sudden shift from a Baroque-influenced religiosity under Maria Theresa to a sweeping purge across the religious world of the Habsburg lands under Joseph II. Yet this rethinking began as early as the start of the 18th century and originated within the ranks of the clergy. Lodovico Antonio Muratori can be described as the mastermind of the Catholic Enlightenment. His books were studied intensively by both the clergy and at the courts of Joseph I and Charles VI. They were also part of the curriculum for the young Maria Theresa. It is therefore not surprising that she announced reforms concerning churches, monasteries and brotherhoods as early as in her so-called Political Testament (Politisches Testament, c. 1749–1751). Pursued with great determination from the 1750s onwards, it was not until the 1780s, under the sole rule of Joseph II, that these reforms were implemented through a series of decrees: the reform of the monasteries, the abolition of the brotherhoods, regulations governing worship, and parish regulations. These reforms were carried out in close collaboration with the leading figures of the Catholic reformist clergy, headed by the Viennese Prince-Archbishops Johann Joseph Trautson (1707–1757; reigned 1751–1757) and Christoph Anton Migazzi (1714–1803; reigned 1757–1803).

This strong anchoring of the reforms within the clergy also meant that even highly unpopular measures were partially mitigated after the death of Joseph II, while the Josephinian Order of Service (Josephinische Gottesdienstordnung) remained in force until 1855. Above all, one measure had an unreservedly positive impact not only on pastoral care but also on the musical life of smaller communities: the Josephinian parish foundations (Josephinische Pfarrgründungen). They literally brought the church to every village – with a communal service (Gemeindemesse) on Sunday morning, Christian instruction (Christenlehre) on Sunday afternoon, and a musical setting for Mass featuring at least a choir and organ. Teachers, as organists and often also as choir directors (regents chori), played an important role in this, as well as in the dissemination of the repertoire of the so-called Theresian Hymn Book (Theresianisches Gesangbuch). And last but not least, church music societies were established at many of these new parish churches.

In this paper, I will provide a brief overview of the ecclesiastical background to the Josephinian reforms and their impact on the spiritual landscape in Vienna and on church music up until the 1830s.

ELISABETH THERESIA HILSCHER studied musicology and history at the University of Vienna. She has been a member of staff at the Austrian Academy of Sciences since 1987 and a member of the advisory board of the Department of Art and Cultural Studies at the Universität für Weiterbildung Krems (UWK) since 2018. Research interests and publications on the history of music in Vienna, the courts of the Austrian branch of the Habsburg dynasty, and musical traditions in churches and monasteries.

Maryse Legaut
The Performer as Priest of Kunstreligion

Early nineteenth-century Europe witnessed an unprecedented elevation of instrumental music, transforming it into the ideal medium for expressing the ineffable and fostering self-reflection. As German Idealism reshaped the function, status, and symbolism of instrumental music, the roles of composer and performer were increasingly separated. This division – wherein composers focused on creating autonomous works while performers strove to interpret them – revealed a tension between the noumenal and the phenomenal in nineteenth-century musical performance. The period's longing for a spirituality independent of God, rooted in aestheticism, fostered a religious attitude toward art that defined its metaphysical potential. In this Idealist context, where composers were venerated as prophets, performers risked irrelevance. The performer responded to this existential threat by assuming the vestments of Kunstreligion's secular clergy, thus being transformed from mere virtuoso to spiritual mediator between the divine work and its congregation.

This paper is dedicated to the performer as a secular clergy figure of Kunstreligion, or Art Religion, a new catalyst for Romantic worship and contemplation. I investigate the treatment of instrumental music in this religious context, examining shifts in listening habits that transformed the concert into religious ritual, music's ineffable quality and its affinities with the sublime as a moral force. At the core of Kunstreligion's development is a separation between composition and performance that privileged the intellect of the creator and rejected the pyrotechnics of virtuosity. Grounding their new public persona in careful curation of programs and a worshipful performance style, some performers positioned themselves as authorities over works entering the canon, adhering to the values of Werktreue – being true to the work. Virtuosity became a devotional act, the score a religious text demanding particular reverence, and the performer a secular clergy figure regulating the worship.

Clarinettist and musicologist MARYSE LEGAULT has been praised for her “transcendent playing” (WSJ), and her work lives at the crossroads of performance practice and philosophy. She trained under Eric Hoeprich at the Koninklijk Conservatorium Den Haag and completed a Ph.D. in musicology at McGill University. A guest lecturer at Oxford, the Conservatoire national supérieur de Paris, and the Hochschule der Künste Bern, she performs with ensembles including The Handel & Haydn Society, Teatro Nuovo, and Tafelmusik, and has collaborated with MusicAeterna and Les Siècles. Named a 2023 Emerging Artist by Early Music America, she debuted with the acclaimed album Around Baermann (Leaf Music, 2023).

Joan Grimalt
Schubert’s Masses in E-flat and A-flat: Subjectifying the Catholic Liturgy

Franz Schubert‘s final Masses in E-flat major (D 950, 1828) and A-flat major (D 678, revised 1828) stand as profound testimonies to the composer’s engagement with Catholic liturgy during a period of personal turmoil and spiritual introspection. This paper presents a hermeneutic analysis that uncovers a distinctive subjectivization of the Ordinarium missae, transforming the collective, immutable ritual into a site of individual expression. Through topical references, rhetorical figures, and dramaturgical strategies, Schubert introduces a su□ering, represented subject who subtly manipulates the liturgical text – commenting on its phrases, selectively emphasizing or eliding fragments, and infusing the sacred form with personal pathos.

Drawing on musicological frameworks from Leonard Ratner, Raymond Monelle, Constantin Floros, and Robert Hatten, the analysis identifies key topoi such as the hymn, operatic references, or pastoral, which Schubert deploys to dramatic e□ect. In the E-flat Mass‘s Kyrie, for instance, modal shifts and chromatic intensifications evoke a suppliant voice wrestling with divine mercy, while the Credo seems to employ fugal interruptions to mirror doctrinal tensions. Similarly, the A-flat Mass‘s Sanctus features topical allusions to operatic prayer, personalizing the angelic host. These elements reveal not mere stylistic adaptation but a represented dialogue between liturgy and subjectivity, where existential doubts can be heard to resonate “between the lines” of the canonic text.

This subjectivizing impulse is not unique to Schubert but evolves from precedents in Viennese predecessors. Haydn’s late masses (e.g., Paukenmesse) introduce expressive topoi amid ritual symmetry; Mozart’s Coronation Mass heightens rhetorical climax; Beethoven’s Missa Solemnis most radically dramatizes the text through heroic pathos and subjective interruption. Schubert, however, achieves a poignant intimacy, blending collective devotion with private anguish.

By bridging topical, rhetorical-dramaturgical analysis, and hermeneutics, this study reframes Schubert’s masses as liminal spaces where heaven and earth converge – not through dogma, but through the vulnerable human voice. It invites reevaluation of Romantic sacred music as a representation of religious sensibility.

JOAN GRIMALT is an orchestra conductor, linguist, PhD in musicology (Mahler‘s Wunderhorn music). After a decade devoted to conducting, Joan returned to combine practical musicianship with teaching and research at the Escola Superior de Música de Catalunya. Joan‘s research area is musical hermeneutics and performance studies. In his book Mapping Musical Signification (Springer, 2020), Grimalt compiled his colleagues‘ and his own research into a systematic textbook. A follow-up volume has been recently published: Analysing Musical Signification. A Hermeneutical, Rhetorical Approach to Western Art Music (Springer, 2026), centred on rhetorical, dramaturgical aspects.

Judith Haug
“Im Osten tagt’s von unsres Feuereifers Lichte.” Representations of Sufism in Schubert’s Vienna

Franz Schubert’s settings of Orientalizing poetry by Johann Wolfgang Goethe, Friedrich Rückert, and August von Platen show that he responded to the latest developments in literature, and his acquaintance with the leading Viennese scholar Joseph von Hammer-Purgstall is documented. The present contribution sets out to investigate on a more general level what kinds of information about “Oriental” spirituality, specifically Islamic mysticism (Sufism), were available for Schubert and his circle. Three main aspects contribute to a multifaceted but blurry image:

Firstly, increasing accessibility of textual sources played an important role. Hammer-Purgstall’s translations of 13th-century Persian mystic poet Moulānā Ğalāl ad-dīn Rūmī (in Geschichte der schönen Redekünste Persiens, 1818) and Rückert’s adaptations published in the Taschenbuch für Damen auf das Jahr 1821 are crucial examples. Secondly, (mis)representations and (mis-)interpretations of Sufi spirituality in the guise of “dervish” characters had been present in literature, theatre, and popular culture since the Enlightenment. In “Türkenoper” and German Singspiel, a “dervish” role could either provide a comical element or represent exoticised wisdom. Due to the persistent popularity of Orientalist subjects, Schubert and his circle would have been able to see these characters on stages such as the Theater in der Josefstadt, for example in Der wohltätige Derwisch (libretto: Emanuel Schikaneder; performed 1803 and 1807). The threatening “dervish choir” from Ludwig van Beethoven’s philhellenist incidental music Die Ruinen von Athen (1812) was also audible in Vienna at the time. Thirdly, Muslim life in the city, as documented for instance by Dietrich Monten’s painting “Türken und Griechen in einem Wiener Kaffehaus” (c. 1824), deserves closer attention, not least as a possible source of information.

The main question guiding this contribution aims at the meanings “Oriental” spirituality could have for Schubert’s contemporaries. What kind of impressions could they

possibly gain from these incoherent, filtered, and distorted encounters with Sufism?

JUDITH I. HAUG is Associate Professor of Music History before 1900 and Head of Research Training in Music at the University of Oslo. She received her PhD at the University of Tübingen. Prior to joining Oslo's faculty, she was responsible for coordinating the musicology research area at the Orient-Institut Istanbul. Haug has published widely on music in Ottoman culture, as well as Ottoman-European musical exchanges in transcultural context. Her current research investigates the perception of othered sounds in the circumpolar region. She also was the Grants Awarding Coordinator of the COST Action EarlyMuse (2022–2026) and now serves as co-chair of the Programme Committee for the 22nd Quinquennial IMS Congress in Stavanger, Norway, in 2027.

Dylan Henderson
'A Veritable Choir of Angels': Chopin, Pleyel, and the Aureole of the Divine

In 1839, at the funeral service for the famed tenor Adolphe Nourrit, Chopin performed Schubert's Die Sterne, D 936, on a clapped-out old organ at the Notre-Dame-du-Mont church in Marseille, the sound of which George Sand likened to the "distant echo of another world." Although their paths never crossed, Schubert and Chopin both shared distinctly poetic artistic temperaments, exemplified above all through their profound and intimate relationship (and reverence for) the piano and the human voice.

This paper illuminates a broader picture of religious sensibilities in the age of Schubert, albeit through a uniquely Polish lens. Throughout Chopin's oeuvre, there are numerous instances where religious topoi are invoked, ranging from overt designations such as religioso (in the central section of the Nocturne in G minor, Op. 15 No. 3), to the paraphrasing of a popular Polish Christmas lullaby (in the Scherzo in B minor, Op. 20), to the presence of a "Polish prayer" (in the Marche from the Sonata in B-flat minor, Op. 35), and frequent chorale-like textures throughout several Nocturnes and Preludes. The prevalence of religious connotations in Chopin's compositions are noted in many written accounts of the composer's performances of his own works, which are invariably described as "transcendental," "heavenly" listening experiences. Angels were also depicted visually in relation to Chopin too, most memorably in Teofil Kwiatkowski's 1859 watercolour Chopin's Polonaise – Ball at the Hôtel Lambert.

This presentation explores how performance on historical instruments can help us gain a greater understanding of the meaning and significance behind religious and quasi-religious topics and associated tropes (angels, small fairy voices, nightingales, the glass harmonica and the aeolian harp) in the history of Chopin reception, and how Pleyel pianos in particular served as a crucial conduit to the divine, mediating (and, evidently for some listeners, momentarily perforating) the boundary between heaven and earth.

DYLAN HENDERSON is an Australian pianist and early-career researcher with a passion for promoting discourse between performance and musicology. He recently completed his performance-based PhD at the University of Adelaide, for which he received a Dean's Commendation and the 2023 University Doctoral Research Medal. In 2020 Dylan was the winner of the Chopin Study Competition for Young Researchers (presented by the Fryderyk Chopin Institute, Warsaw). His work has been published in both English and Polish (in The Chopin Review and Studia Chopinowskie) and presented at international musicological conferences and festivals in New York and Warsaw. He is currently working towards expanding his PhD into a monograph.

Daniel Katz
Schubertian and Anti-Schubertian Influences on Ninetheenth-Century Synagogue Music

Franz Schubert died just two years after the opening of Vienna's Stadttempel, after composing for its young cantor, Salomon Sulzer (1804–1890), his only work in Hebrew, a unique setting of Psalm 92:2-9 for choir and soloists. Sulzer also commissioned synagogue music from other Christian composers, including Joseph Drechsler, who later became Domkapellmeister at St. Stephen's Cathedral. He published their compositions, along with many of his own, in 1840. One cannot overstate the influence of this publication on the subsequent development of synagogue music throughout the nineteenth century.

Less well known, although equally important in Jewish music history, is a virtuosic style of cantorial singing represented by Schubert's older contemporary Salomon Weintraub (1781–1829, also known by the nickname Kashtan). After Kashtan's death, his son, Hirsch Weintraub (ca. 1812–1881), succeeded him as cantor in Dubno (today in Ukraine). During Hirsch's transition from his father's disciple to a mature cantor in his own right, he spent several months in Vienna, falling quickly under the sway of Sulzer. His own three-volume publication of 1859 achieved a rare distinction for a collection of synagogue music: it was favorably reviewed – twice – in the Neue Zeitschrift für Musik. Hirsch's collection simultaneously looks backwards and forwards: it includes, next to his modern compositions, an entire volume of his father's works. Although they were already archaic, Hirsch recognized their historical importance.

This paper will examine Hirsch's growth as a synagogue composer amid the competing and contradictory influences of his father and the new Schubertian-Sulzerian style. I shall compare Schubert's setting of Psalm 92 with Hirsch's setting from his publication of 1859. Then these modern pieces will be juxtaposed with an old-fashioned virtuoso composition by Hirsch, preserved in a manuscript in Cincinnati and not yet published.

DANIEL KATZ wrote his dissertation on an Ars nova notation treatise. He now researches the history of Ashkenazi synagogue chant, especially the older virtuoso style that was eventually displaced by Salomon Sulzer, and including comparisons with Gregorian chant. He has composed over 100 singable English translations of lieder by Schubert and others. His academic honors include Fulbright grants to Italy and Germany, a fellowship from Harvard University, and a grant from the German Research Foundation for research at the Martin Buber Institute for Jewish Studies at the University of Cologne. He is currently rabbi of the Jewish Liberal Community of Cologne and serves on the board of the German General Rabbinical Assembly.

Nancy November
Domesticated Devotion: Arrangement and Schubertian Listening

This paper explores how arrangement and domestic performance could shape the devotional meanings of music in Schubert's Vienna. It draws on James Parakilas's account of musical "domestication," attending both to the transformation of repertory for new settings and to its appropriation by performers and listeners. His emphasis on the ways familiar works become reference points for hearing other music offers a starting point for investigating sacred associations across genres.

The historical discussion centres on Raphael Georg Kiesewetter's performances of sacred repertory during Advent, Lent, and Holy Week, alongside Leopold von Sonnleithner's recollections of private and semi-private music-making. These accounts invite an examination of the relationships among religious observance, musical sociability, and the adaptation of works for household ensembles. Particular attention falls on what the sources reveal about the purposes of these gatherings and the responses of their participants.

Schubert's Ellens Gesang III (D 839) introduces the question of prayer within a literary narrative. Its Marian invocation, drawn from Walter Scott in German translation, provides an opportunity to consider how performance might inflect the relationship between a fictional speaker and a devotional utterance. A brief comparison with the song's later adaptations to the Latin Ave Maria extends the inquiry into its reception, examining the respective contributions of textual substitution and musical arrangement to its changing religious identity.

A concluding reading of the Andante con moto from the String Quartet in D Minor D 810 considers the possibilities and limits of a devotional interpretation of instrumental music. Its chorale-like writing and variation process are explored in relation to the listening experiences suggested by the Viennese accounts. The central question is how far familiarity with sacred repertory might have informed the hearing of such musical gestures, allowing religious associations to coexist with literary and social meanings.

NANCY NOVEMBER is Professor of Music and Associate Dean Research at the University of Auckland. Her research explores Schubert's Vienna, chamber music, domestic music-making, performance practices, musical sociability, and the creative agency of amateurs. Recent publications foregrounding these interests include Musical Amateurs as Artistic Citizens in Schubert's Vienna (Boydell, 2025, with Imogen Morris), Music-Cultural Exchange and the Nineteenth-Century Salon (Oxford University Press, forthcoming 2026, co-edited with Anja Bunzel), and Women in the String Quartet: 1800, 1900, 2000 (Cambridge University Press, forthcoming 2027). She also publishes scholarly editions of nineteenth-century chamber music arrangements.

Anna Sanda
Shifting Religious Sensibilities: The Missa solemnis in Schubert's Vienna

The bicentenary of Beethoven's last public concert at the Kärntnertortheater in Vienna (1824) has sparked a rethinking of the Missa solemnis – not only as part of Beethoven's late style but also in terms of its cultural and political implications in the imperial capital. Building on these discourses, my paper shifts perspective from a single work to the genre of the missa solemnis and examines it within Schubert's age.

Traditionally, the missa solemnis was deeply entangled with dynastic ritual and episcopal consecrations, as exemplified by masses for coronations or marriages. In the early Austrian Empire, mass settings could not be advertised as Missa in concert programmes, and their performance required episcopal permission. Through its liturgical function and mediation between earthly and transcendent spheres – concretely in the Sanctus – the mass operated as a "heavenly ladder." Unlike oratorios or cantatas, however, the fixed text of the ordinarium resisted explicit political reference. Its identity-forming power therefore worked more abstractly, by providing the ritual foundation for sacred legitimation. Within Romantic discourse, the loosening of formal-liturgical strictness did not abolish ritual authority but transformed it: composing a mass now required a "true religious sense," and its efficacy depended on the composer's inner confrontation with the sacred.

Against this background, I argue that the 1820s mark a decisive transformation in the relationship between the sacred and the secular in the history of the genre. Focusing on Franz Schubert's Masses No. 5 in A-flat major and No. 6 in E-flat major – particularly their Sanctus – I situate these works in relation to the Hofmusikkapelle's repertoire and to performances of mass movements in secular spaces. My paper analyses the new spectrum of religious sensibility manifested in the missa solemnis through musical language and performance context, spanning from individual devotion to the collective symbolic order of the multiconfessional Austrian Empire.

ANNA SANDA is a Postdoctoral Fellow at the University of Würzburg. She held positions at the Hungarian Academy of Sciences, the University of Vienna, and Leipzig University, where she participated in the ERC project Opera and the Politics of Empire in Habsburg Europe. She studied musicology and church music in Budapest and Vienna and earned her PhD from the University of Vienna with a dissertation on ritual, Enlightenment, and liturgical music at the Bonn Electoral Court in Beethoven's time. Her research focuses on sacred music in Habsburg dynastic representation, nineteenth-century Habsburg theatrical life, and medieval Latin monophony between 1500 and 1800.

James W. Sobaskie
Personification in Four of Schubert's Short Sacred Settings

Franz Schubert's sacred music impresses via its sincerity. Its emotional power proceeds from the persuasive portrayal of piety. This presentation suggests how Schubert enabled the expression of convincing devotion within four short sacred settings.

In prior research, I demonstrated that subtle teleological processes dramatize and unify several diverse church works of Franz Schubert. Elsewhere I revealed how his Mass in A-flat major portrayed the progressive transformation of a musically expressed persona from penitent to adherent, believer, initiate, and anticipant. And in a recent chapter essay, I showed how Schubert's reification of the journeyman and the wanderer – who elicit sympathy and empathy, respectively – explains the devastating emotional effects of these cycles. Musical reification of a persona was not new with Schubert's greatest Mass and immortal song cycles, and not just characteristic of his greatest lieder, but also occurs in smaller religious works. My presentation will illustrate similar personification in four of Schubert's Marian and Eucharistic hymns.

Schubert's Salve Regina D 106 (1814) and Salve Regina D 676 (1819), plus his Tantum ergo D 750 (1822) and Tantum ergo D 962 (1828), offer compelling evidence. Among the factors essential to Schubert's convincing personification in these works are tonal change, motivic transformation, chromaticism, registral ceilings, textural reflection, and timbral underscoring. These settings seem to represent what Schubert considered "right and true devotion." But surely, they were part of his strategy for success in the competitive arena of Vienna, where distinguished art was required, and engaging sacred music was expected.

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Nineteenth-Century Music Review and is that journal's CD/DVD Reviews Editor. A member of the Comité Scientifique of Œuvres Complètes de Gabriel Fauré, his critical edition of that composer's piano trio and string quartet inaugurated the complete works monument. He edited and contributed multiple chapters to Drama in the Music of Franz Schubert (2019) and to Gabriel Fauré: Influences and Influence (2026), both published by Boydell & Brewer. His next book is called Allusion and Transcendence in the Music of Gabriel Fauré.

Jürgen Stolzenberg
Between Heaven and Earth. Forms of Romantic Subjectivity in Schubert's Music

The religious interpretation of the conjunction of heaven and earth takes place, particularly in the Romantic era, through a theology of love. Linked to this is a religious theory of longing. Love and longing appear as the means by which the separate realms of heaven, as a cipher for a final, sense-giving transcendence, and the human earthly world can be united. It is a widely held view that longing, understood in this way, represents the fundamental state of Romantic consciousness. This view is also found in recent Schubert scholarship (L. Feurzeig). However, it does justice neither to Schubert's work nor to the character of Romantic subjectivity. The lecture seeks to demonstrate this by considering three forms of Romantic subjectivity in Schubert's music.

The most complex form of Romantic-religious subjectivity, in which the conjunction of heaven and earth is central, is the theology of love in the Hymn from Novalis's Geistliche Lieder set to music by Schubert. Here, the erotic relationship is identified with the mystery of the Eucharist under the sign of longing in a unio mystica.

The second form concerns the human experience of contingency. It is the theme of Die Schöne Müllerin. Here, love is not the connecting link between earth and heaven in the mode of longing. Rather, it is the parousia of the Absolute experienced in an unsurpassable feeling of happiness: "Mein!." Yet as contingent as this experience begins, so contingent does it end. What remains is the Christian-Platonic idea of true love, which endures all contingency.

The third stage, Die Winterreise, presupposes the failure of a romantic relationship. There is no longing at all, only the sense of alienation in a "landscape of death" that has become meaningless. In the end, art remains – "meine Lieder" and the hurdy-gurdy – as the final, fading stage of transcendence.

JÜRGEN STOLZENBERG was Professor of Philosophy at Martin-Luther Universität Halle-Wittenberg until 2013. He is a Corresponding Member of the Philological-Historical Class of the Lower Saxony Academy of Sciences at Göttingen; Fellow of the Carl Friedrich von Siemens Foundation, Munich (2010–2011); Associated Researcher at the Department of Philosophy of the Princeton University (2022–2024); and Member of the Editorial board

of the Historical-critical Edition of Richard Wagner's Writings. His publications on the philosophy of music comprise "Seine Ichheit auch in der Musik heraustreiben" (2011); Ausdruck in der Musik (ed. 2021); Zur Idee des musikalischen Subjekts (2021); essays on Adorno, Beethoven, Bruckner, Kant and Hegel on Music, Shostakovich, Skriabin, Wagner, and others.

Werner Telesko
Simplicity and Clarity. Continuities and Discontinuities in Viennese Religious Art around 1800

In art history research, the last quarter of the eighteenth century is usually labelled with terms such as late Baroque, Enlightenment and Classicism when referring to religious painting and ceiling painting. It is striking that these are stylistic trends that exist side by side and can be applied as different stylistic modes depending on the context. This obvious pluralism reflects diverse debates on the key theological themes of the time, such as divine revelation, the increasing importance of Holy Scripture as the sole source of faith, and the decline of the cult of saints.

Far too little importance has been attached to the question of how trends of this kind influenced the early nineteenth century and thus established continuities. This question is also relevant because the artistic decoration of churches reflects an intellectual milieu that was part of Franz Schubert's immediate environment. This begins with the Lichtental parish church (Vienna IX), the "Schubert Church," whose two large dome frescoes illustrate the seven petitions of the Lord's Prayer (Pater noster) in an unusual way (Franz Zoller, 1772). From here, the altarpiece Mary, surrounded by the nine choirs of angels, painted in 1789 by Johann Georg Däringer for the Kirche am Hof (Vienna I), leads to Josef von Hempel's high altar painting in the Alserkirche (Vienna IX, 1826), spanning a wide period of time, which is intended to show, among other things, that a common focus of most of the church decorations lies in a decidedly descriptive iconography that seeks to take the faithful and churchgoers "by the hand," as it were, in what was obviously already an awareness of the crisis of the Christian religion. On this basis, and also taking into account the numerous sermon texts, the fundamental question arises as to what extent this explicitly educational potential of the visual arts around 1800 was a signum of the religious culture of the time.

WERNER TELESKO, born in Linz on the Danube, studied art history at the University of Vienna and was subsequently a research assistant at the Austrian Historical Institute in Rome (1988-1990) and in the art collections of the Benedictine Abbey of Göttweig (Lower Austria) (1990-1993). Since 1993 he works as a research associate at the Austrian Academy of Sciences (ÖAW) in various functions. In 2013 he was elected a full member of the ÖAW. In spring 2009, he was visiting professor at the École pratique des Hautes Études in Paris. Telesko has been teaching at the University of Vienna since 1999 and is member of the Interdisciplinary Schubert Research Center.

Notes

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