



SECOND WORKSHOP OF THE SCHUBERT RESEARCH CENTER

ORGANIZER:

Schubert Research Center, Austrian Academy of Sciences
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PROGRAM

THURSDAY, 22 FEBRUARY

09:15–11:00

Morning Session

Chair: Andrea Lindmayr-Brandl

Wenchun Fan | University of Leeds

Interpreting Schubert's Works for Violin and Piano: Challenges, Performance Practices and Reflections (Lecture-Recital)

Leonor Dill | University Mozarteum Salzburg / Paris Lodron

University Salzburg

Dances as Masked Confessions – The Cultural Unconscious Reflected in Schubert's Idiom, Exemplified by the A-major Piano Sonata D 959, 2nd Movement

COFFEE BREAK

11:30–13:00

Mary Kirchdorfer, Cheston Humphries | University of Vienna

Concert Life in Vienna: 1780–1830

Marlene Peterlechner | University of Tübingen

Franz Schubert's Arrangements of Works by Other Composers. A First Insight into Volume VIII,1 of the New Schubert Edition

LUNCH BREAK

14:30–16:00

Afternoon Session

Chair: Katharina Loose-Einfalt

Emil Bernhardt | University of Oslo

The Beauty and/of the Beat: Expressive Regularity in Schubert

Shane McMahon | Independent Scholar

The Secret Lives of Musical Objects: Towards an Object-Oriented Analysis of Schubert's D 960

COFFEE BREAK

16:30–18:00

Paul Gulewycz, Anna Czernin | Austrian Academy of Sciences

Thermographic Digitization of Watermarks Found in the Music Manuscripts of Franz Schubert

Sophie Gneißl | Austrian Academy of Sciences

Schubert digital: Documentation and Reconstruction of the Manuscripts of Franz Schubert

19:00

DINNER

at the Restaurant "Zu den 3 Hacken", Singerstraße 28

FRIDAY, 23 FEBRUARY

09:30–11:00

Morning Session

Chair: Andrea Lindmayr-Brandl

Moritz Michel | University of Koeln

Schubert's "Years of Crises"

Luke Rylander | Indiana University, Bloomington

Goethe's Gretchen: Abortive Capacities

COFFEE BREAK

11:30–13:00

Guest Lecture

Stefan Schmidl | Austrian Academy of Sciences, Music and Arts

University of the City of Vienna

Franz Schubert in Film. Investigations into the Mediality of the Composer

With screening of selected Schubert films

FAREWELL OF THE WORKSHOP PARTICIPANTS

ABSTRACTS

(in order of the program)

WENCHUN FAN

University of Leeds

Interpreting Schubert's Works for Violin and Piano: Challenges, Performance Practices and Reflections (Lecture-Recital)

Among Schubert's seven string-piano duo works, six of them were composed for violin and piano. The early three sonatas were written by Schubert in 1816 but were only published posthumously by Diabelli in 1836. The publisher referred to them as 'sonatinas' to portray them as easy to play. Although the notation on the music appears simpler than the *Rondo* and *Fantasia*, the latter two virtuoso compositions, the changes in musical colour and the dramatic contrast in the music require performers to carefully examine their performance approaches. The *Fantasia*, D934 was premiered after Schubert's death. One review of the premiere praised the *Fantasia* as deserving of a hearing, but in a smaller room and when played by performers 'wholly fitted for it'. The technical challenges embedded within these works have been acknowledged by scholars and violin pedagogues, with certain passages even described as unnecessarily complicated and partially unplayable. As a violinist, I intend to improve my understanding of performance style through exploring the historical performance practices and studying the treatises that connect technique and interpretation.

In this lecture-recital, I will firstly discuss how I develop my understanding of how to combine technique and interpretation in playing Schubert's violin works as a performer-researcher. Through the selected excerpts, I will 1) discuss the aspects of performance in Schubert's music, 2) explain and compare the different performance approaches, and 3) bring knowledge of relevant performance practices to informed decisions regarding interpretation.

LEONOR DILL

University Mozarteum Salzburg / Paris Lodron University Salzburg

Dances as Masked Confessions – The Cultural Unconscious Reflected in Schubert's Idiom, Exemplified by the A-major Piano Sonata D 959, 2nd Movement

Dances, as a music genre, are strong cultural statements since they are anchored in folk music tradition. As such, they can reveal not only the vernacular, societal values and historic costumes but also the political issues of a specific time in history. In addition, as being musical utterances from the composer's mind, they can also narrate the composer's conflicts related to the zeitgeist and his inner states of mind.

In the so-called Biedermeier period, when the Metternich censorship reigned over Austria, Schubert's dances express polyvalent qualities: By their fleeting charm, they lightly touch upon deeper, veiled elements which unfold in a more dramatic or darker extent in his other instrumental music. The affinity of thematic and motivic material, rhythmic patterns, melodic gestures, or even clear citations of his own has already been examined. However, it could be of additional interest now to look more closely at the semantic core of these aspects, as for their specific relation to the cultural unconscious and Schubert's biographical leitmotifs.

This presentation aims to analyze the inner psychic processes present in Schubert's A-major piano sonata, 2nd movement, which in turn are seen as the expression of the concealed cultural and archetypal phenomena. This will be done by connecting the cultural environmental aspects with their impact on Schubert's life and work. For this purpose, various music analytical tools and Jungian concepts will be applied. As a consequence, this hermeneutic approach can shed light on Schubert's music from another perspective: a sonata movement where the lightness of the dance merges with the heaviness of a sorrowful yet hopeful sigh.

MARY KIRCHDORFER, CHESTON HUMPHRIES

University of Vienna

Concert Life in Vienna: 1780–1830

The fact that a large percentage of today's classical concert repertoire was originally composed and first performed in Vienna between 1780 and 1830 stands in stark contrast to our spotty knowledge of performances during this time: very little is known about which music was performed in which place and by which interpreters. As surprising as this gap may seem, it is nevertheless the consequence of a specific situation: until 1831 Vienna had no dedicated public concert space. Individuals who wanted to organize a concert therefore had to either book one of the theaters on during Advent and Lent, or to rent one of the city's multifunctional halls (such as cafes and restaurants). Also considerable was the number of the private and semi-private house concerts hosted by music-loving aristocrats and wealthy citizens, whose audiences could number in the hundreds. The project "Concert Life in Vienna 1780–1830" aims for the first time to collect in one centralized online database all previously known concerts; to standardize all data on persons, venues, institutions, and works; to link these to authority control files in the German National Library (Gemeinsame Normdatei, or GND); and to evaluate less well-known sources (for example, diaries and administrative files) to harvest new data on previously unknown concerts. The web interface, based on digitized historical maps of Vienna over the fifty-year period, both lays out the city's cultural topography as well as provides a bridge to room-acoustical data on these spaces currently being researched by an affiliated team at the TU Berlin. Our presentation will explore the complexities in preparing all of this for the web, such as dealing with vague or unspecific data, disambiguating members of

musical families, teasing out multiple locations for the same institutions and venues, tracking changes in house numbers (Konskriptionsnummer) over time, and finally both the benefits and challenges faced while making GND entries.

MARLENE PETERLECHNER

University of Tübingen

Franz Schubert's Arrangements of Works by Other Composers. A First Insight into Volume VIII,1 of the New Schubert Edition

The fact that Franz Schubert's musical works were popular for being arranged by other composers has been undisputed, at least since Franz Liszt's song transcriptions, and has been discussed many times in scholarly literature. This handing down of Schubert's oeuvre in such different ways of arrangements also helped to lead it onto the way of fame.

However, the fact that Schubert used works by other composers as models for his own compositions, or that he created arrangements of works by others, has rarely been dealt with and will now be examined in more detail as part of a doctoral scholarship. During this process, both, a critical historical edition of the works for the New Schubert Edition will be produced, as well as a supplementary study of Franz Schubert's writing processes in his arrangements and relevant works. Specifically, these are the following works, which are already listed in the last thematic catalogue by Otto Erich Deutsch (Deutschverzeichnis) under "Appendix II":

D App. II,1: Arrangement from the Overture of the Opera *Iphigénie en Aulide* after Christoph Willibald Gluck

D App. II,2: Arrangement for Quartetto from *Notturmo in G major for Flute, Violin and Guitar* op. 21 after Wenzeslaus Matiegka

D App. II,3: Arrangement of two Arias with piano accompaniment from the Opera *Echo et Narcisse* after Christoph Willibald Gluck

D App. II,4: Arrangement of *Psalm 8* after Abbé Maximilian Stadler

Overall, the edition of the works and the study of the writing processes address the question of how Schubert's oeuvre and his arrangements of works by others fit together.

EMIL BERNHARDT

University of Oslo

The Beauty and/of the Beat: Expressive Regularity in Schubert

My research interest is the expressivity of rhythm in Schubert, and more specifically the expressivity of regular rhythmical structures. This focus contrasts with the more familiar orientation towards harmony. Additionally, it attempts to provide new

perspectives on rhythm. Keywords in this regard are 'expressivity' and 'regularity', or the *expressivity of the regular*. The literature on rhythm in Schubert is relatively limited and usually it emphasises examples of exceptions, formal ambiguity, and rhythmical irregularity. Such phenomena are further linked to expressivity understood as a variation away from fixed or expected patterns. In this paper, I will try to show that there is an expressivity connected to the regular as well. Taking a well-known accompaniment figure as a point of departure, I will try to show how Schubert somehow negotiates with regularity, and how this process of negotiation becomes expressive. The main examples will be the second movement of the Piano Quintet in A Major ('Trout'), D 667, and the *Ständchen* ("Zögernd, leise") for mezzosoprano, vocal quartet, and piano, D 920.

SHANE MCMAHON

Independent Scholar

The Secret Lives of Musical Objects: Towards an Object-Oriented Analysis of Schubert's D 960

The familiar term *tonic* presupposes a set of specific associations and qualities such as groundedness, centeredness, and centre-periphery harmonic organisation. The tonic is assumed to be a tonal-ontological ground from which a musical journey departs and to which it ordinarily returns. In Anglophone scholarship, the habitual metaphorical association of the tonic with the 'home key' makes plain that the idea of the tonic is rooted in the idea of the domestic – that which is familiar or made familiar through habituation. In this sense the tonic is a particular kind of sensuous 'object' with a particular set of qualities.

Developing perspectives drawn from Object-Oriented Ontology (OOO), a broadly posthumanist, neo-Heideggerian philosophical position, this paper offers an analytical critique of the concept of tonic-as-home in the first movement of Schubert's Piano Sonata in B \flat major, D 960. Central to the OOO interpretive framework is the analysis of the tension between objects and their qualities – a tension which OOO posits as fundamental to works of art. The paper thus presents an analytical study of the movement which highlights the inconstancy of the B-flat 'tonic object' and the ruination of the movement's form as it is assailed by uncanny events and undomesticated harmonic objects ('broken tools', in Heidegger's sense) which serve to aurally foreground the fictive nature of diatonic domesticity and the artificiality of musical constructions of 'home'.

In contrast to recent analytical studies of D 960 which seek to develop systematic neo-Schenkerian or neo-Riemannian hearings of the work, this paper focuses on the objects present on its fragmented musical surface, the improvisatory character of its measure-to-measure syntax, the constant formal re-beginnings the movement stages, and Schubert's proto-modernist attention to the 'materiality' of sound and its decay. Ultimately, this paper argues for a theoretical and analytical position on

the work which is perhaps more reflective of the facts of Schubert's biography and that of his contemporaries – those experiencing or witnessing mass displacement and 'homelessness' in the aftermath of the Napoleonic wars.

PAUL GULEWYCZ, ANNA CZERNIN

Austrian Academy of Sciences

Thermographic Digitization of Watermarks Found in the Music Manuscripts of Franz Schubert

The dating of the sources and analysis of the different paper types Schubert used have been central tasks of the New Schubert Edition (NSE) which both provide supplementary information on the genesis of the works. Thanks to the continuous source documentation, the NSE can now draw on a stock of over 1,300 handwritten watermark tracings. Building upon the spadework of the NSE, the interdisciplinary project DRACMarkS (*Digitization, Recognition, and Automated Clustering of Watermarks in the Music Manuscripts of Franz Schubert*) is using state-of-the-art technology for a thorough investigation of watermarks: a thermographic camera system that produces images based on infrared radiation. With this method, the watermarks are made visible on so-called thermograms without any written content overlaying the symbols. These thermograms form the basis for the development of a computer-assisted comparison, which uses pattern recognition to identify similar or divergent watermarks.

During DRACMarkS' three-year runtime, every page of each of the over 480 Schubert music manuscripts in Vienna will be scanned and published in *Schubert digital*, an online research platform made available in 2024. *Schubert digital* will provide extensive information on Schubert's works as well as prosopographical research data that also includes Italian and Bohemian paper manufacturers and distributors, who Schubert bought paper from. The digitized watermarks will be typified according to a new categorization: the place of origin, period of use, watermark families, types and their variants resulting from intensive use are taken into consideration. By combining the information made available through these new methods, it is possible to interpret Schubert's compositions by analysing the change of watermarks and paper types, which will reveal insights into his creative process.

In our talk we will present the endeavour and the current state of the project as well as the new watermark classification.

SOPHIE GNEIßL

Austrian Academy of Science

Schubert digital: Documentation and Reconstruction of the Manuscripts of Franz Schubert

In his short life Franz Schubert composed approximately 1000 musical works, the majority of which are preserved in more than 700 manuscripts. Previous research, such as the new Schubert edition, has primarily focused on the potentially multiple sources of an individual work, whereas the project *Schubert digital* reverses this approach by analysing each source individually in its context. This is because one source often contains several works, as Schubert later reused blank pages or even lines of a manuscript for other works. In addition, Schubert's manuscripts, whether as engraver's models or coveted collector's items, were often divided into single pages and are now in different locations. The project aims to not only document the current state of the manuscript, but also to virtually reconstruct the original form of the autograph.

As part of the project, a database is therefore being created in which individual sources are documented according to the guidelines of the XML-based coding process of the MusicEncoding Initiative (MEI). Of interest here are both content-related aspects (which versions are contained in which source), as well as information regarding the paper and watermarks. One main challenge, particularly given the diversity of the sources, is to make as much as possible machine-readable and thus searchable in a standardised way.

MORITZ MICHEL

University of Koeln

Schubert's "Years of Crises"

This study examines Schubert's perceived "years of crisis" following a symposium in 1982. Despite its frequent use, the accuracy of the term remains unclear. The research analyzes biographies, encyclopedias, and music history articles to assess how these years (1818–1824) are portrayed and how the term "crisis" is used. It divides the post-Schubert timeline into three periods, highlighting the ambiguity of the term.

Preliminary findings emphasize the need to evaluate articles discussing Schubert's works in relation to this crisis. The study is ongoing and will be presented as part of a master's module. It underscores the need for a comprehensive bibliography critiquing how different books treat the crisis years. It raises concerns about inconsistencies in the treatment of the term, citing in particular problems with The New Grove Dictionary. As of January 1st, 2024, the study used 57 sources: 12 biographies, 17 encyclopedia/handbook articles, 25 music histories and 3 other types of works.

LUKE RYLANDER

Indiana University, Bloomington

Goethe's Gretchen: Abortive Capacities

Considering the way literary criticism has treated the figure of Gretchen, it is not surprising that, in Lorraine Byrne Bodley's words, "one abounding criticism [of Schubert's *Gretchen am Spinnrade*], which runs like a red thread from the earliest writings on this song is that Schubert's setting is in disagreement with Goethe's intent." Historically Germanists have understood Gretchen as an ideal figuration of innocence and naivete. One finds such readings in Nietzsche's outrage that "the greatest German 'tragic thought'" should be considered by his contemporaries a simple seduction story, since "[t]hat a minor is driven into madness and her family is destroyed, is certainly in a colloquial, but not in a poetological sense tragic." György Lukács says Gretchen possesses "absolute and unbroken sentimentality, unconditional devotion, bravery, selflessness, clarity of feeling towards other people and even thoughts."

These statements seem in stark contrast to her crime of infanticide, prompting some, such as the authors of the *Goethe Handbuch*, to attribute Gretchen's actions to a "split personality", and Hartmut Kaiser goes so far as to claim her crime is itself a delusion, and that she is innocent after all. Such characterizations stem from an overreliance on Faust the character's description of Gretchen and an underappreciation of countervailing textual clues. As Bodley points out, the theory that Goethe did not approve of Schubert's setting is misguided. That Goethe historically did approve of Schubert's interpretation points to Schubert's attention to oft overlooked details regarding Gretchen's materiality and sexual agency apparent in Schubert's musicality, that this talk will also identify in Schubert's music and his source material, Goethe's *Faust* drama.

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