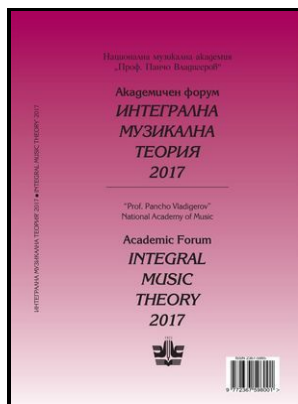


Schubert and the symphony - a new perspective

Toccata Press - Schubert and the Symphony



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Symphonies -- Analysis, appreciation.

Schubert, Franz, 1797-1828. Schubert and the symphony - a new perspective

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Schubert: The Music and the Man

Unfortunately, a well-meaning but inexperienced editor removed this by altering the second bassoon and first horn part. Among his greatest accomplishments are his symphonies, which at the time of their composition were virtually ignored.

Symphony No. 8 (Schubert)

There can be no definitive answers to these questions, but we can at least offer a commonsense survey and a commentary on the facts and issues relevant to their investigation. After Schubert's premature death in 1828 of typhus as a complication of syphilis, why didn't Hüttenbrenner then make the existence of the manuscript known? It is known, however, that Schubert could be nonchalant even about his own manuscripts, giving them away freely to admiring friends, and it would be wrong to conclude that Schubert intended Beethoven or his song any disrespect. A final, intriguing question concerns the possible influence of Schubert on Beethoven.

Schubert and the symphony (1992 edition)

In this book Professor Brian Newbould, perhaps the best-known of contemporary Schubert scholars, examines each symphony for its individuality and shows its relationship to Schubert's symphonic oeuvre. Having thus paid due tribute to Beethoven, Schubert was ready to move on, and he is fully liberated and fully himself in his two last solo vocal works: the glorious, and, whose syncopated gait recalls happy days in Hungary. It is interesting, incidentally, to see Beethoven and Schubert experimenting along similar lines in their early years.

SCHUBERT AND SYMPHONY: A NEW PERSPECTIVE (SYMPHONIC By Brian Newbould

Only the first strain of the trio exists, and that as a mere unadorned, unharmonized single melodic line. About 100 completions were submitted, but also a much larger number of original works. It is likely that many members of the audience will have spotted the musical reference at once, while others will have been unsettled by hearing a melody which they could not quite place, the removal from its grand symphonic context to the intimate sphere of the solo song with obbligato producing a sense of alienation.

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