

Schubert and the symphony - a new perspective

Toccata Press - BEETHOVEN AND SCHUBERT



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

In fact, it was even played as the finale as long ago as the British premiere of the symphony on 6 April 1867. This single factor makes this recording of interest to lovers of Schubert's music. The first thirty measures are preserved in full score, but the entire rest of the scherzo proper both strains only in short score.

Unfinished History: A New Account of Franz Schubert's B minor Symphony

Schubert is also demonstrating here that he has advanced song composition to the stage where a single song, traditionally a miniature and intimate art-form, can have the emotional impact and dramatic punch of a full-blown instrumental or orchestral composition. It provides Gargamel's theme in the animated series. We have one example of a partial copy of a song by Beethoven made by Schubert, which constitutes one of the very few documentary links between the two great Viennese contemporaries.

Symphony No. 8 (Schubert)

Having adopted the dactylic figure into his musical armoury, however, Schubert proceeds to refine and redefine it.

Schubert and the Symphony

Even with Schumann's promotion, only the 9th symphony was subsequently published in 1840. While it is as certain as it can be that the two men met, the evidence is frustratingly circumstantial and the reports contradictory.

Schubert and the symphony (1992 edition)

That Hüttenbrenner neither had the work performed, nor even let the society know he had the manuscript is curious and has spawned various theories. Montgomery has lectured at Georgetown University, the College of William and Mary, University of Chicago, Harvard University, the Universities of Halle and Göttingen, and at the major campuses of the University of California.

BEETHOVEN AND SCHUBERT

The dramatic closing section, however, does end in B major, and leads to a coda in the tonic B minor. Based on this observation, and that it is highly likely that Schubert was never able to hear the work performed and thus smooth out any rough edges, I can believe that this is indeed a composition of Schubert's. 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 ouvre.

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