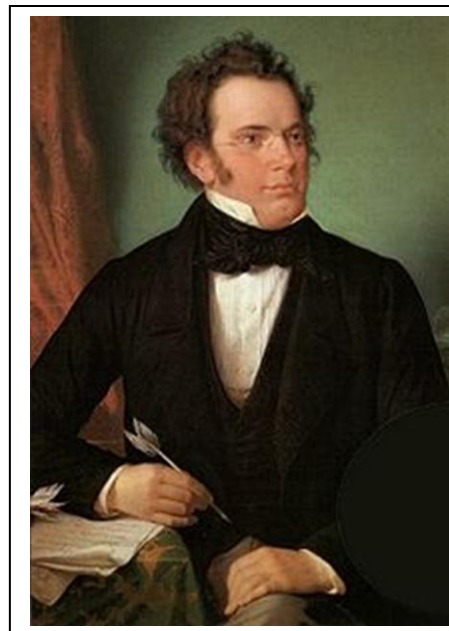


Schubert and the Rise of Romanticism

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Course Description: The great pianist Alfred Brendel called Schubert “the most *immediately* moving of composers.” Poised between the rationality of the classical era and the fantastical imaginativeness of the ensuing generation, Schubert was uniquely equipped to combine intense subjectivity and raw emotional power with an exhilarating mastery of form and detail. We will examine Schubert’s intimate masterpieces as well as monumental song cycles, assorted lieder and chamber works, and the large-scale grandeur of the late symphonies. We also will explore how industrialization, certain literary and artistic movements, and political developments fermented the romantic movement. *Music literary is not required.*

Recommended Readings

Author	Title
Gerald Abraham, ed.	The Music of Schubert
Alfred Brendel	Music Sounded Out
Martin Chisud, ed.	A Companion to Schubert’s <i>Schwanengesang</i> : History, Poets, Analysis, Performance
Alfred Einstein	Schubert: The Man & his Music
Frisch, Walter	Schubert: Critical and Analytic Studies
Gal, Hans	The Golden Age of Vienna
Christopher H. Gibbs, ed.	Cambridge Companion to Schubert The Life of Schubert
Elizabeth Norman McKay	Franz Schubert: A Biography
Brian Newbould	Schubert: The Music and the Man
Alex Ross	Listen to This
R. Larry Todd, ed.	Nineteenth-century Piano Music

Schedule

Week 1	<ul style="list-style-type: none"> • Schubert’s youth from “The Red Crayfish” to the Stadtkonvict; family music making: • Sentimental images of Schubert and deconstructionist revisions of Schubert’s image: popular mythologies and musicological ideologies. • 1st Symphony (1813) • Mass in F (1814) • <i>Gretchen am Spinnrade</i> (1814)
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Week 2	<ul style="list-style-type: none"> • Schubert the schoolteacher • Symphonies 3-4 (1815-1816) • <i>Erlkönig</i> (1815) • Lieder antecedents
Week 3	<ul style="list-style-type: none"> • “Trout” quintet (1819) • Literary friends, opera (<i>Alphonso and Estrella</i> 1822), politics (Metternich’s Vienna) • Beethoven and Schubert • “Unfinished” Symphony (1822) • A minor string quartet (1824)
Week 4	<ul style="list-style-type: none"> • Social milieu; Schubert’s salon music and the Schubertiades • Early chamber music • <i>Die Schöne Müllerin</i> (1823)
Week 5	<ul style="list-style-type: none"> • String quartets: No. 14 (<i>Death & The Maiden</i> - 1826); No. 15 in G major (1826) • String Quintet in C (1828)
Week 6	<ul style="list-style-type: none"> • <i>Winterreise</i> (1827) • The piano trios (1827)
Week 7	<ul style="list-style-type: none"> • <i>String Quintet</i> (1828) • <i>Symphony 9 “The Great”</i> (1828) • Mass in A Flat (1819-1822) • Influence on future composers
Week 8	<ul style="list-style-type: none"> • The last 3 piano sonatas • The pathetic circumstances of Schubert’s death • Critical evaluations of Schubert’s legacy