

Schubert's Chamber Music as a Road towards the Symphony

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I have tried my hand at several instrumental works, for I wrote two quartets for violins, viola and 'cello, and an octet, and I want to write another quartet, in fact, I intend to pave my way towards [a] grand symphony in that manner ...¹

Thus wrote Franz Schubert on 31 March 1824 to his friend, the painter, Leopold Kupelwieser. The 'grand symphony' is understood to mean the 'Great' C major Symphony (D944) which we habitually number his Ninth.² The two completed quartets mentioned are the 'Rosamunde' Quartet in A minor (D804) and the 'Death and the Maiden' Quartet in D minor (D810).³ The octet is catalogued as D803 and the proposed quartet is the G major Quartet (D887). This latter work was not composed until 1826 and therefore may not have contributed to the composition of the 'Great' C major Symphony of 1825–1826.⁴

In 1982 Robert Winter wrote, 'I remain convinced that from a stylistic point of view the "Great" C major Symphony could have been written any time after the "Unfinished" Symphony [of 1822, D759]'.⁵ This statement denies any contribution to the artistic success of Schubert's 'Great' Symphony made by the Octet in F major and the

¹ Cited in Maurice J.E. Brown: *Schubert: a critical biography* (London: MacMillan, 1958), 354. Hereafter referred to as Brown: *Schubert: a critical biography*.

² On the numbering of Schubert's symphonies see L. Michael Griffel: 'Schubert's Orchestral Music: "strivings after the highest in art"', *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), 205. Hereafter referred to as Griffel: 'Schubert's Orchestral Music'.

³ Nineteenth-century Schubertian biographers originally thought the two quartets mentioned in the letter to Kupelwieser referred to the quartets from op. 125 in E flat major and E major. Stylistically, such a theory is unfounded. See Brown: *Schubert: a critical biography*, 155ff.

⁴ On the dating of the 'Great' C major Symphony, see Griffel: 'Schubert's Orchestral Music', 202.

⁵ Robert Winter: 'Paper Studies and the Future of Schubert Research', *Schubert Studies*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 211.

String Quartets in A minor and D minor, all composed in 1824. That these chamber works mentioned in Schubert's letter make use of orchestral effects and observe an expansion of form should not be denied.⁶ Nor should it be contested that such features in the chamber works of February and March 1824 point to a grand symphonic style.⁷ In light of Winter's statement, however, one is obliged to question whether or not the composition of the 'preparatory' works mentioned in Schubert's letter was an essential prerequisite for the completion of the 'Great' C major Symphony in particular, as opposed to any other symphony.⁸

When establishing links between Schubert's major chamber works of 1824 and his 'Great' C major Symphony, it will be of little benefit to us to point out those traits which are evident in various works throughout his career.⁹ In an essay on the possibilities and limitations of stylistic criticism, Paul Badura-Skoda points out that 'stylistic

⁶ The orchestral elements in these chamber works have received comment in many publications. General opinion on these elements has remained essentially unaltered over years fraught with musicological upheaval in Schubertian scholarship. For example, compare Homer Ulrich: *Chamber Music: the growth and practice of an intimate art* (New York: Columbia University Press, 1948), 292 with Robert Winter: 'Schubert, Franz (Peter)', *New Grove Dictionary of Music and Musicians* 2nd edn, xxii, ed. Stanley Sadie and John Tyrrell (London: MacMillan, 2001), 685-686.

⁷ Stephen E. Hefling: *Nineteenth-Century Chamber Music*, Routledge Studies in Musical Genres, gen. ed. R. Larry Todd (New York and London: Routledge, 2004), 79.

⁸ See Brian Newbould: *Schubert and the Symphony: a new perspective* (London: Toccata Press, 1992), 207 where he questions the practical application of Schubert's intentions, claiming that 'works succeed each other but do not supersede one another.' Hereafter referred to as Newbould: *Schubert and the Symphony*.

⁹ Maurice Brown, amongst others, suggests that the symphonies prior to the 'Unfinished' Symphony served as the preparatory exercises for Schubert's Ninth. See Maurice J.E. Brown: *Essays on Schubert* (London: Macmillan, 1966), 34. Hereafter referred to as Brown: *Essays on Schubert*. Two more scholars of this opinion are Mosco Carner: 'The Orchestral Music' *Schubert: A Symposium*, ed. Gerald Abraham (London: Lindsay Drummond, 1946), *passim*. 17-87 and Brian Newbould: *Schubert and the Symphony*, 214. More will be said below on the merits of such theorising in relation to our study. It might, however, be added to such a theory that the large number of corrections and amendments Schubert made to the score of the 'Great' C major testifies to the possibility that, in a way, the score of the 'Great' C major was its own testing ground.

idiosyncrasies of different periods are less clearly defined with Schubert than with other composers.¹⁰ He adds that ‘one repeatedly finds almost inexplicable anticipations and reversions.’¹¹ We are cautioned by Badura-Skoda to temper any conclusions we might draw from stylistic similarities between almost-coeval works when the techniques in question are to be found in different periods throughout Schubert’s career:¹²

Between the middle and last stylistic periods it is especially difficult to make any hard and fast distinctions, there is, rather, a gradual change of style ... it would be a mistake to assign to a particular period idiosyncrasies of style which are found throughout Schubert’s oeuvre, or at least which extend beyond a single period.¹³

It must be stressed, however, that there is a late style in Schubert. Applying this condition to Badura-Skoda’s general warning, we arrive at a more refined analytical standpoint; we *may* draw conclusions based on stylistic similarities between almost-contemporary works, but only when the techniques in question can be deemed representative of this single, late creative period and not of various periods throughout Schubert’s career. Consequently, this article will omit discussion of traits so typically ‘Schubertian’ that they may be said to permeate more than one period of his creativity; traits such as, for example, the use of three-key expositions, single-note pivot modulations and cyclical composition.¹⁴

¹⁰ Paul Badura-Skoda: ‘Possibilities and Limitations of Stylistic Criticism in the dating of Schubert’s “Great” C Major Symphony’, *Schubert Studies* ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 188. Hereafter referred to as Badura-Skoda: ‘Possibilities and Limitations’.

¹¹ *Ibid.*, 188.

¹² *Ibid.*, 188ff.

¹³ *Ibid.*, 188 and 189.

¹⁴ According to Martin Chusid, cyclical composition, in its focused use in 1824, should be considered peculiar to the chamber works in question as a specific device prepared for use in the ‘Great’ C major Symphony. See Martin Chusid: ‘Schubert’s Cyclic Compositions of 1824’ *Acta Musicologica* 36/Fasc. 1 (1-3/1964), 37–45. An article published four years later, however, highlights concentrated instances of this technique in Schubert’s early years and thus extends Schubert’s use of the device far beyond the period specific to our study. See Miriam K. Whaples: ‘On Structural Integration in Schubert’s Instrumental

Let us now consider two features of Schubert's 'Great' C major Symphony that are salient characteristics of his last five years, features that contribute to a definition of his late style namely and then consider whether or not they were absent from, or ineffectively used in, the 'Unfinished' Symphony (thus warranting the interpolation of extra, 'preparatory' pieces before writing the 'Great'). Schubert's last five years are marked by an increased use of Neapolitan relationships¹⁵ and increasingly sparse textures in his scoring.¹⁶ A cursory glance at the scores of the 'Unfinished' and the 'Great' C major symphonies seems to demonstrate this increased use of the Neapolitan chord and Neapolitan modulations, with the Neapolitan chord appearing only once in the two completed movements of the 'Unfinished.' However, closer examination of the 'Unfinished' Symphony shows that the Neapolitan chord is a fundamental feature of the structure of that symphony's first movement. It goes beyond the scope of this article to detail exactly how Schubert accomplishes this, but the first movement of the 'Unfinished' demonstrates a subtle, mature control of and approach to the Neapolitan chord by which key-areas are determined and the movement's sonata-form is reinforced. Indeed, Schubert's command of the Neapolitan is sufficiently mature in the 'Unfinished' to support Winter's theory that, stylistically, the 'Great' could have been composed

Works' *Acta Musicologica* 40/Fasc. 2/3 (4-9/1968), 186–195. Developments in Schubert's treatment of sonata form are treated in James Webster: 'Schubert's Sonata Form and Brahms's First Maturity', *19th-Century Music* 2/1 (7/1978), 18–35. Webster cites works relevant to our study to demonstrate various features of Schubert's style. However, nowhere in his study does he claim that the composition of the Octet and the Quartets in A minor and D minor were necessary preparatory exercises for the comparable features he notes in the 'Great' C major Symphony. Space forbids a full consideration of Webster's findings in this article.

¹⁵ The first significant recognition of this feature was Maurice J.E. Brown: 'Schubert and Neapolitan Relationships' *The Musical Times* 85/1212 (2/1944), 43–44.

¹⁶ This is particularly evident in the 'Great' C major Symphony and the String Quintet in C major, D956. This sparseness might be observed in the Seventh Symphony, but both this symphony's method of composition and the fact that it is unfinished forbid us from concluding that Schubert would have left the scoring quite so sparse had he completed the work. Newbould uses the term 'spaciousness' to describe both sparseness of texture and, in the 'Great' C major Symphony, spaciousness 'implied by multiplication. Tiny rhythmic cells proliferate in myriad repetitions, energising broad phrases which themselves multiply into huge paragraphs.' Newbould: *Schubert and the Symphony*, 226.

any time after the 'Unfinished.' Furthermore, Schubert's use of the Neapolitan chord in the chamber works that were composed between the 'Unfinished' and the 'Great' C major symphonies is at times unconventional. If we examine the end of the first movement of the D minor String Quartet¹⁷ for example, we will see that bars 328 and 334 feature the Neapolitan chord in the minor form (see Example 1). Yet, this particular observation comments more on Schubert's attitude to experimentation in chamber music in 1824 than it does on the 'preparatory' significance and influence of this particular string quartet on the 'Great' C major Symphony. It follows that we must consider that second salient feature of Schubert's late style mentioned above if we are to challenge Winter's claim.

The first movement of the 'Great' C major Symphony is notable for the sparse texture of its opening. In the scoring of the first movement of the 'Unfinished' Symphony, however, there are several equally confident instances of sparseness of texture. Examples in the first movement include the eight bar opening theme played on lower strings and the extended return of that theme at bar 114 which is coupled with a daring exploitation of pitch-space. From the second movement of the 'Unfinished' we may cite the first violins' line at bar 60 which recurs at bars 201, 280 and 290. In examining Neapolitan relationships and sparse textures in Schubert's scoring has shown that their presence in the 'Unfinished' Symphony was mature and/or frequent enough to render unnecessary further practice of these techniques in smaller works before their employment in the 'Great.' An assessment of these traits has done nothing to refute Winter's conviction that the 'Great' C major Symphony could have been written any time after the 'Unfinished'; and so it is at this point that we turn to features that are less general and more peculiar to the 'Great', examining whether or not these features can best be explained by similar occurrences in the Octet in F major and the Quartets in A minor and D minor.

¹⁷ With regard to the increased use of the Neapolitan in Schubert's late style, we may note several appearances of the Neapolitan chord in the final movement of the D minor String Quartet. Instances include bars 575, 577, 594, 596, 598, and 599.

Example 1. Schubert: String Quartet in D minor I, bars 328–336

Musical score for bars 328–331. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is D minor (two flats). The time signature is 3/4. The dynamics are marked *fp* (fortissimo piano) throughout. The Violin I part has a melodic line with a fermata over the first two measures and a triplet of eighth notes in the fourth measure. The Violin II, Viola, and Violoncello parts play a rhythmic accompaniment of eighth notes. The Violoncello part has a fermata over the first two measures and a triplet of eighth notes in the fourth measure.

Musical score for bars 332–333. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is D minor. The time signature is 3/4. The dynamics are marked *pp* (pianissimo) throughout. The Violin I part has a melodic line with a fermata over the first two measures and a triplet of eighth notes in the third measure. The Violin II, Viola, and Violoncello parts play a rhythmic accompaniment of eighth notes. The Violoncello part has a fermata over the first two measures and a triplet of eighth notes in the third measure.

Musical score for bars 334–336. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is D minor. The time signature is 3/4. The dynamics are marked *pp* (pianissimo) throughout. The Violin I part has a melodic line with a fermata over the first two measures and a triplet of eighth notes in the third measure. The Violin II, Viola, and Violoncello parts play a rhythmic accompaniment of eighth notes. The Violoncello part has a fermata over the first two measures and a triplet of eighth notes in the third measure.

Example 2a. Schubert: 'Great' C major Symphony I, bars 303–314

303

2 Flauti *ff*

2 Oboi *ff*

2 Clarinetti in C *ff*

2 Fagotti *ff*

Corno I in C *ff*

Corno II in C *ff*

2 Trombe in C *ff*

2 Tromboni *ff*

Trombone 3 *ff*

Violine I *ff*

Violine II *ff*

Viola *ff* *sfz* *sfz*

Violoncelle *ff* *sfz* *sfz*

Contrabbasse *ff* *sfz* *sfz*

311

2 Flauti

2 Oboi

2 Clarineti in C

2 Fagotti

Corno I in C

Corno II in C

2 Tromboni

Trombone 3

Violine I

Violine II

Viola

Violoncello

Contrabasso

Example 2b. Schubert: Octet in F major D803 VI, bars 173–176

The image shows a musical score for Schubert's Octet in F major, VI, bars 173-176. The score is for Violin 1, Violin 2, Viola, and Cello. The key signature is one flat (F major). The time signature is 3/4. The score shows a whole-tone scale in the first movement. The Violin 1 part starts with a trill (tr) on the first note. The Violin 2 part has trills on the first and third notes. The Viola part has a trill on the first note. The Cello part has a trill on the first note. The score is in a single system with four staves.

One such peculiarity is the presence of a whole-tone scale in the first movement of the ‘Great’ C major Symphony. It occurs between bars 304-315 and again in the first and second violins in bars 328–339. Use of the whole-tone scale can also be seen between bars 172–176 in the finale of the Octet of 1824.¹⁸ The use of this scale in the Octet is more aurally jarring than its occurrence in the ‘Great’ C major Symphony and in that it might be possible to show Schubert’s ‘practicing’ a particular technique in a chamber work before using it in his ‘grand symphony’.¹⁹ (See Examples 2a and 2b)

There are also structural connections between the chamber works of March 1824 and the ‘Great’ C major Symphony. Beth Shamgar offers the following two readings of the structure of the slow movement of the ‘Great’ C major. (Table 3a)

¹⁸ Badura-Skoda: ‘Possibilities and Limitations’, 199ff.

¹⁹ It might be misleading to use the term ‘practice’ when discussing the ‘preparatory nature’ of the chamber works of 1824. The word ‘practice’ implies repetition and gradual refinement rather than what we see in the chamber works of 1824, which is more akin to a determined reconnaissance into unusual musical territories in preparation for the navigation of a new compositional challenge.

Table 3a. Alternative Structural Readings for the ‘Great’ C major Symphony Beth Shamgar: ‘Schubert’s Classic Legacy: some thoughts on exposition-recap. form’ *The Journal of Musicology* 18/1 (Winter/2001), 153. The key to Shamgar’s symbols is as follows: P-primary theme, T-transition between first and second key areas, S-secondary theme, (S)T-transition between secondary and closing theme, K-closing theme, NK-new closing theme, RT-retransition from the end of the development to the recapitulation, (K)T-transition from closing theme to coda.

The ‘Great’ C major Symphony, II: Exposition-Recapitulation Form:											
Intro	Exposition					Recapitulation					Coda
	P	T	S	K	RT	P	X	S	K	K (T)	P
A	a/A		F	d/F		a/A		A	f#/ A		A
1	8	89	93	137	145	160	224	267	311	317	330
The ‘Great C major Symphony, II: Sonata-Rondo Form:											
Intro	Exposition					R	Devel.	Inverted Recap.			(Coda)
	P	T	S	K	RT	P	X	S	K	K (T)	P
A	a/A		F	d/F		a/A		A	f#/ A		A
1	8	89	93	137	145	160	224	267	311	317	330

The ‘X’ symbol represents a departure from the normal procedures of a recapitulation into something of a development section, a section Charles Rosen would define as a ‘secondary development’.²⁰ It is this feature that makes the form of the second movement of the ‘Great’ C major Symphony ambiguous and allows Shamgar to read it either as a movement in exposition-recapitulation form²¹ or as a sonata-rondo.²²

²⁰ Charles Rosen: *Sonata Forms* (United States: W. W. Norton, 1988), 108.

²¹ Beth Shamgar: ‘Schubert’s Classic Legacy: Some Thoughts on Exposition-Recap. Form’, *The Journal of Musicology* 18/1 (Winter/2001). Shamgar offers an explanation for what is meant by exposition-recapitulation form on page 151

Shamgar suggests, however, that neither reading is fully satisfactory and quotes Brian Newbould's comment that 'any attempt to relate the resulting form [of the slow movement of the "Great" C major] to traditional schemes will lead to the conclusion that it is a hybrid.'²³ Shamgar offers alternative tables (see Tables 3b, 3c and 3d) with the following solution:

... the slow movement of the "Great" C major seems to proceed according to two different formal models. The exposition-recap. form of the "Unfinished" supplies a convincing reading for the first half of the movement, that is, until we enter the recapitulation. Then all formal parallels to the "Unfinished" collapse, and the kind of sonata-rondo features we [see] in the A minor Quartet take over (with, of course, some important differences).²⁴

n.3 and page 153 n.6. In these footnotes she also lists and comments on some other names given to this form, e.g. slow-movement form, sonata form without development, and abbreviated sonata form. Hereafter referred to as Shamgar: 'Schubert's Classic Legacy'.

²² *Ibid.*, 153.

²³ *Ibid.*, 168 note 25.

²⁴ *Ibid.*, 157. On page 152, Shamgar explains, 'we are not trying to propose a developmental model.' But if we are to accommodate Schubert's letter to Kupelwieser we must consider the possibility that a developmental model is, to some degree, at work through the slow movements of D667, D759, D804 and D944.

Table 3b. Comparison of the Second Movements of the 'Unfinished' Symphony and the A minor String Quartet

Beth Shamgar: 'Schubert's Classic Legacy: some thoughts on exposition-recapitulation form' *The Journal of Musicology* 18/1 (Winter, 2001),

155.

The 'Unfinished' Symphony, II: Exposition-Recapitulation Form:											
Exposition				Recapitulation				Coda			
P (binary)	T	S+ variants		RT	P (binary)	T	S+ variants		NK	T	P
AA ¹ BA ²											
E		c#, D≡, c# mod			E		a, A, a		E	E	
1	6 0	64		130	142	201	205		268	280	
The String Quartet in A minor, II: Exposition-Recapitulation Form:											
Exposition					Recap.	(Development)				Coda	
P (binary)	T	S	K	RT	P (binary)	X	S	K	RT		
ABB					ABB ¹						
C		G			C	mod	C			C	
1	21	25	37	46	53	76	93	103	110	118	

Table 3c. Comparison of the Second Movements of the ‘Great’ and ‘Unfinished’ Symphonies

‘Great’ C major Symphony, Second Movement, as explained by B. Shamgar:					
Introduction	Exposition				
	P	T	S	K	RT
A	a/A		F	d/F	
1	8	89	93	137	145
‘Unfinished’ Symphony, Second Movement, as explained by B. Shamgar:					
	Exposition				
	P	T	S + variants		RT
	E		C#, D \equiv , c# mod.		
	1	60	64		130

Table 3d. Comparison of the Second Movements of the ‘Great’ C major Symphony and the A minor String Quartet

‘Great’ C major Symphony, Second Movement, as explained by B. Shamgar:					
Recapitulation	Development	Inverted Recapitulation			Coda
P	X	S	K	(K)T	P
a/A		A	f#/A		A
160	224	267	311	317	330
String Quartet in A minor, Second Movement, as explained by B. Shamgar:					
Recapitulation	Development				Coda
P	X	S	K	RT	
C	Mod.	C			C
53	76	93	103	110	118

It was first proposed by Maurice Brown that the Trio of the 'Great' C major Symphony was modelled on the Trio of the D minor Quartet: Brown wrote, 'the whole conception of the quartet section was expanded and amplified in the symphony',²⁵ (See Table 4).

Table 4. Comparison of Trio movements from D minor String Quartet and the 'Great'

Quartet:	A	A ¹	B	A ²	B ²	A ³		
Duration in bars:	16	16	16	16	16	16		
'Great':	A	A ¹	B	A ²	A ¹	A	(RT)	B
Duration in bars:	16	16 (+4 bar link)	12	48	16	8	16	12
'Great' C major Symphony's Trio Structure as Ternary Form:								
	A	(Repeat)	B	(Repeat)	A ¹	(Repeat)		

Table 4 shows the structure of the D minor Quartet to be $AA^1BA^2B^2A^3$ and the structure of the 'Great' C major to be $AA^1BA^2A^1AB$. Comparing the length of those sections labelled in each work as A^2 , we may note that Schubert expands the length of the A^2 section in the Trio of the 'Great' until it occupies, proportionately, three times more of the movement's duration than did the equivalent section in the Trio of the D minor Quartet. Consequently, the A^2 section in the 'Great' C major Symphony is large enough to be deemed the central section in a ternary form movement. A striking similarity of procedure between the D minor Quartet and the 'Great' C major Symphony can be seen in the relationship between those sections in the Trios labelled A and A^1 .²⁶ In each work the A section contains the melody in the top voice. In the A^1 section the melody is taken over by lower voices and the top voice

²⁵ Brown: *Essays on Schubert*, 45.

²⁶ In the D minor Quartet, ' A ' refers to bars /69–84 and ' A^1 ' refers to bars /85–100 of the Trio. In the 'Great' C major Symphony, ' A ' refers to bars /247–262 and ' A^1 ' refers to bars /263–278 of the Trio.

adopts a new, embellishing figure. The simple embellishment evident in the flute part in the *A'* section of the 'Great' C major Symphony is less elaborate than the quaver passage used to embellish the *A'* section of the D minor Quartet; the latter embellishment lulls the ear into the false impression that we are in a *B* section and, perhaps purposefully, obscures the form. Consequently, we observe Schubert experimenting with a specific technique in the Quartet in D minor prior to its employment in the 'Great' C major Symphony.

It is not denied that much of the stylistic vocabulary used by Schubert in the 'Great' C major Symphony was developed in works written before 1824. Winter would have been perfectly correct had he said that a work *similar* to the 'Great' C major Symphony could, from a stylistic point of view, have been composed any time after the 'Unfinished', but this is not his claim. If the chamber works mentioned in Schubert's letter to Kupelwieser in March 1824 are to be omitted from the stylistic timeline, we must also omit from the 'Great' C major Symphony the use of the whole tone scale in the first movement; we must alter the structure of the second half of the slow movement;²⁷ and we must imagine a completely different Trio section from the Trio Schubert actually bequeathed us. To borrow Harold Truscott's words:

'The great C major symphony is a summing-up of Schubert's instrumental thinking from 1811 onwards ... practically all the instrumental music he had written was in some sort a sketch for it'.²⁸

²⁷ The fact that the second half of the slow movement is partially indebted to the *Eroica* Symphony slightly emasculates this point, but does not dismiss it. Shamgar: 'Schubert's Classic Legacy', 163–166. Shamgar's article considers the relationship between the climactic passages of these movements but suggests that the climax in the 'Great' C major is initiated by a point in the first key-area which corresponds with the unresolved German Sixth in bar twelve of the A minor Quartet, see pages 154ff.

²⁸ Harold Truscott: 'Franz Schubert (1797–1828)', *The Symphony i: Haydn to Dvořák*, ed. Robert Simpson (London: Penguin Books, 1966), 203.

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Schubert: Octet D. 803 for strings, clarinet, bassoon and horn; Octet D. 72 for oboes, clarinets, bassoons and horns (Schubert Ensemble, Budapest: CD Naxos, 8.550389, 1992).

Schubert: *Complete String Quartets Vol. 6*, Quartet D887, Op. 161 (Kodály Quartet: CD Naxos, 8.557125, 2002 [2005]).

Schubert: *Great Recordings of the Century*, String Quartets D810 and D887 (Busch Quartet: CD EMI Classics, 0946 3 61588 2 2, 1936 and 1938).

Schubert: *Quatuors nos 13 & 14 'Der Tod und das Mädchen' La jeune Fille et la mort* (Melos Quartett: CD Harmonia Mundi France, HMA 1951408 HM 31, 1992 and 2001).

Schubert/Kissine, V.: Schubert: String Quartet G Major (Kremerata Baltica/Gidon Kremer: CD ECM, 162750, 2005).

Schubert: *Complete String Quartets Vol. 6*, Quartet D887, Op. 161 (Kodály Quartet: CD Naxos, 8.557125, 2002 [2005]).

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Schubert: String Quintet in C Major, D956; String Trio in B Flat Major, D581 (Ensemble Villa Musica: CD Naxos, 8.550388, 1990).

Schubert: Symphony No.9 'The Great' (Berliner Philharmoniker/Simon Rattle: CD EMI Classics, 0946 3 39382 2 9, 2006).

Schubert: Symphony No.9, D944 'Great' (Failoni Orchestra/Michael Halász: CD Naxos, 8.553096, 1994).