

SSUSA NEWSLETTER

SCHUBERT SOCIETY OF THE USA

Vol. 4, No. 2, 2006

Dear Members and Friends,

In the course of my own research on Winterreise in art I came upon some poems about Schubert, which astonished and pleased me. With her permission, I am happy to publish "The Schubert Papers" by Susan Smith Nash since poetry about Schubert is a rarity but especially so in English. I asked Dr. Nash for a comment on her "Schubert Papers" and her statement follows the text (see POETRY). In one of those unusual coincidences, both in year and subject, I discovered another group of Schubert poems, these in English translation, by the Austrian writer and poet Friederike Mayröcker. This grouping, titled "Schubert, Or, Notes on the Weather, Vienna" are published with her other poems in *Heiligenanstalt*, translated by Rosmarie Waldrop, from Burning Deck Press, 1994. When I am able to secure permissions, more poetry about Schubert will appear in the Newsletter.

In past issues we have reprinted conference reports and presented original articles. In this issue, we publish a commentary by Schubert scholar Dr. Rita Steblin. The *SSUSA Newsletter* takes no editorial position on the scholarship discussed but opens its pages to all opinions. It is our publication policy to embrace all traditions and disciplines relating to Schubert, his music and his life.

Thanks to the ongoing efforts of our amazing webmaster Charles Moss, the SSUSA web site continues its parade of links. The latest are links to *ClassicalNet*, which has been around for a long time (taking into account Internet actuarial tables) and who has added our name to its list of music societies at <www.classical.net/music/links/musicorg.html>. Another listing appears on the External Links for Wikipedia's article on Franz Schubert. Wikipedia is an open access and free public encyclopedia with material submitted by volunteer contributors; see <http://en.wikipedia.org/wiki/Franz_Schubert>.

Another online note: Recently we've just had two interesting queries to our web site, from Galway, Ireland and Vientiane, Laos. Every query we receive is researched and answered. Most queries come from American readers but we've heard from readers in Vietnam and France as well.

Visitors to Želiezovce, Slovakia have the months of May through September 2006 to see the Franz Schubert Memorial Room in the Museum of Tekov Region in Levice. For information about the exhibit I have only an e-mail address, for Dr. Dano Ján at tmlevice@nexta.sk.

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ADVISORY BOARD NEWS

"When I saw the scope of the collection I was speechless," said **MICHAEL GRIFFEL**, a Schubert expert and chairman of The Juilliard School music history department. "Suffice it to say that life at Juilliard will never be the same. It will be an expanded paradise for music scholars." Quoted by the Associated Press (March 1, 2006), he was talking about the donation of a priceless collection of 139 music manuscripts to The Juilliard School by Bruce Kovner, chairman of Juilliard's Board. The newly donated manuscripts will not be moved into their new Juilliard home until 2009. Among the Schubert items cited by Juilliard – and there may be more to be announced at a later date – are a collection of first and early editions of his songs, with his 'control marks,' an autograph MS of parts to his String Quartet in C (D46); the autograph score and parts to his Overture for String Quintet in C minor (D8); and autograph working MS of his Violin Sonata in D (D384). [Editor's Note: Deutsch's Thematic Catalogue titles D384 as Sonatina in D for Pianoforte and Violin.] The announcement and the partial list of items (including the Schubert items above) are at <www.juilliard.edu/update/press/upload2005-06/20060228_manuscripts.pdf>.

SUSAN KAGAN gifted the SSUSA with her new CD *Ferdinand Ries: Two Piano Sonatas Opus 1 -- Sonata in C Major, Opus 1, no. 1, and Sonata in A Minor, Opus 1, no. 2 --* recorded in Rotterdam. July 2005, and recently released on the Raptus Records label. Ries was a Beethoven piano pupil and as befits her long association with the American Beethoven Society, she is exploring the life and works of Ries whose relationship with Beethoven was mutually close and admiring. We note as well her review in *Fanfare*, March/April 2006, of the recently released five-CD *Artur Schnabel: The Complete Schubert Recordings 1932 1950* (Music & Arts CD-1173).

DEBORAH STEIN led the workshop on "Chromaticism and Mode Mixture" at the Mannes Institute on Chromaticism held at Yale University in June 2006.

SUSAN YOUENS participated in the pre-concert discussion with her presentation "Songs Known and Unknown" at the April meeting of the American Pianists Association. A brief review will appear in the next newsletter.

MEMBERSHIP NEWS

ERIK BATTAGLIA reports that the **Scuola Superiore Hugo Wolf** will hold its 34th annual summer course *Il Lied Tedesco* in Turin instead of its headquarters in Acquasparta. The 2006 course will be mostly devoted to Schubert, with some Mozart *obbligati*. Christa Ludwig will come for her second Master Class at the Academy in June, and will devote part of her work to Schubert. Full details are at <www.scuolahugowolf.it/index.html>.

JACK HORNOR and his wife Cathy hosted two more of Jack's Sunday at-home Lieder recitals: "Restless Voices," February 26, and "The Cycle of Life," March 26. His repertoire includes not only Schubert but Beethoven, Schumann, Tchaikovsky, Mussorgsky, Brahms, Mahler and R. Strauss. We await the Fall schedule.

LISA HOOPER presented her paper "Expressions of Power and Meaning in *Jacob et Rachel* by Jacquet de la Guerre," at the Spring meeting of the American Musicological Society Midwest Chapter in April 2006.

THOMAS J. MEGLIORANZA is a young American baritone with a busy performing schedule. In June he starred as Prior Walter in Opera Boston's North American premiere of Peter Eötvös' *Angels in America*, based on the Tony Kushner play. On July 24, he'll appear at New York's River to River Summer Stars, with pianist Reiko Uchida; see <www.rivertorivernyc.com>. He told us, "Ever since I began studying music in earnest at college, Schubert has been the composer most dear to me. Most of my recitals include at least a group of Schubert songs." He was the top male prizewinner at the 2005 Walter W. Naumburg International Competition, and winner of the 2002 Concert Artists Guild International Competition, the 2002 Joy in Singing Award and the 2003 Franz Schubert and Music of Modernity International Competition in Graz, Austria. His first solo CD, to be recorded next winter, will include a program of less frequently heard Schubert Lieder. For more about Thomas Meglioranza, see <www.meglioranza.com>.

PUBLICATIONS AND PAPERS

From SSUSA member **JOHN C. TIBBETTS**, "An Unruly Completeness: Fritz Lehner's 'Mit meinen heißen Tränen,'" in *Floodgates: Technologies, Cultural (Ex)Change and the Persistence of Place*, eds. Susan Ingram, Markus Reisenleitner and Cornelia Szaboo-Knotik, (Frankfurt am Main/New York: Peter Lang, 2006). This is an expanded version of material in Tibbetts' *Composers in the Movies: Studies in Musical Biography* (Yale University Press, 2005).

EDITOR'S ADDENDUM: "Mit meinen heißen Tränen," released in 1986, was Austrian director Lehner's trilogy about the last years of Schubert's life. The mini-series was commissioned by Britain's Channel 4 and was shown only once on TV in the UK and broadcast on Austrian Television (ORF). The series remains the best of the Schubert biopics yet it is rarely shown possibly because it is still in its original German-language version with its interwoven *Weanerish*, the local Viennese dialect. A shortened film version titled *Notturmo*, edited from the first two episodes of the mini-series, was released in 1988. The German actor Udo Samel who portrays Schubert eerily reminds the viewer of Schubert with a very close facial resemblance. The pudgy Samel was in his early thirties when the series was filmed thus close in age to Schubert as he neared his last year. The series is not an authentic biography of the composer nor was it intended to be. Rather, Lehner's expansive and realistic recreation of Schubert's Vienna and of the director's own conceptual depictions of the composer's black moods and isolation go far beyond any of the traditional feel-good biopics of a beloved cultural icon. The three TV episodes are: 1) Der Wanderer, Sommer 1823; 2) Im Reiche des Gartens, Herbst 1827; and, 3) Winterreise, Herbst 1828). A book-length compilation of photographs from the film, with directions, script and music information is Theophil Antonicek and Gerald Szyszkowitz, *Franz Schubert. Mit Meinen Heißen Tränen*, (Vienna: Edition Wien, n.d. [ca.1986]).

One of France's leading academic Schubertians, **XAVIER HASCHER**, published online a public lecture delivered in May 2005 at Oxford University, "Is Love Comprehension? Schubert's Reception in France in the 19th Century" at <<http://home.tele2.fr/hascher/2005/Islovecomprehension.pdf>>. This is a revised version of his chapter "Schubert's Reception in France: A Chronology (1828-1928)," published in *The Cambridge Companion to Schubert*; ed. Christopher H. Gibbs, (Cambridge University Press, 1997). See also: Xavier Hascher, *Symbole et fantasme dans l'adagio du quintette à cordes de Schubert*, (Paris: L'Harmattan, 2005). His chapter "Sur les pas du "Wanderer". Pour une cartographie de l'errance schubertienne" in a forthcoming volume dedicated to Schubert's instrumental music is available at <<http://home.tele2.fr/hascher/1997/textecolloqueschubert.pdf>>.

RITA STEBLIN wrote from Vienna to correct an item in the last issue. In fact, both Parts One and Two of her article, "The Autobiography of Joseph Lanz," co-authored with **FREDERICK STOCKEN**, appeared in *The Schubertian* (October 2005) whose editorial note that Part 2 would appear in a subsequent issue was erroneous.

We also note that Dr. Steblin kindly gifted the SSUSA with her paper "Schubert's Hidden Past As Caricatured by the *Unsinnsgesellschaft*: The Painter Carl Zimmerman and the Jewish Connection" which was published in *The Past in the Present. Papers Read at the IMS Intercongressional Symposium, and 10th Meeting of the CANTUS PLANUS, Budapest & Visegrád, 2000* (Budapest: Liszt Ferenc Academy of Music, 2003).

Recent Schubert-related papers read at **American Musicological Society** chapters:

- **Kristina Baron** (University of Victoria), "Schubert's 'Ganymede' and the Transfiguration of Self in Poem and Music"
- **Siegwart Reichwald** (Converse College), "Two Days in the Workroom of a Composer: Schubert's C-Major Symphony, Mendelssohn's *Ruy Blas*, and the Development of the Romantic Symphony"

Dennis Breier, "A Picture of Weakness: Franz Schubert's Reception in the Late Nineteenth and Early Twentieth Centuries," Paper for the James F. Jakobsen Conference 2005 sponsored by University of Iowa Graduate Student Senate and the Graduate College.

PERFORMANCES

Thanks to a notice from our sister society, the **Schubert Institute (UK)**, we report that four performances of *Alfonso und Estrella* were presented by the University College Opera in London in late March. The rarity of a live performance of a Schubert opera is a given so we applaud the UCO for their venturesome undertaking. The UCO was founded in 1951; at the start the singers were very good college amateurs. This policy lasted until the 1960s and since then aspiring young professional singers are cast in the productions. Visit the UCO at: <www.ucopera.org/history.html>.

On Sunday, April 9, the **American Schubert Quartet** presented another in its series of An Afternoon of Chamber Music at the Peabody Essex Museum, in Salem, Massachusetts. The concert venue was the museum's notable Phillips Library Reading Room, recently renovated to reflect its architecturally distinguished interior. American Schubert Institute founder and president Henny Bordwin introduced the afternoon's program of Schubert quartets.

"Schubert Mal Vier" (Schubert Times Four) was the name of a most unusual recital, that of Schubert's Lieder arranged for a vocal quartet (SATB) with piano. Performed twice in April on the 8th and 25th at different venues in New York, the program was created and supported by **The Lark Ascending** whose artistic director Nancy Bogen had the songs arranged by Richard Duncan who also played the piano accompaniment. See: <www.thelarkascending.org/>.

Carnegie Hall made a gift of "Die schöne Müllerin" to New York in two separate performances about one month apart. First was Canadian-American tenor **Philippe Castagner** making his New York recital debut at Carnegie's Zankel Hall on February 23. On March 20, German bass-baritone **Thomas Quasthoff** sang the cycle in Carnegie's main hall. Both received glowing reviews. For the first time in seven years this editor missed a Quasthoff performance in New York.

We have just discovered news of **Randall Woolf's** string quartet *Franz Schubert*, which was premiered by the Sirius Quartet on March 19, 2005, in Brooklyn, NY in a concert of Forecast Music, an Interactive Chamber Music Concert at the Brooklyn Conservatory. In response to our inquiry, Mr. Woolf replied: "My string quartet is called 'Franz Schubert' for a number of reasons. There are no actual quotes of Schubert's music. Rather, I wanted to use his approach to German folk music as a model for my use of some contemporary folk music: rock, and reggae. There are also similarities between these musics and Schubert's that I explore. For example, a very slow and sorrowful reggae middle section, which to me is very similar to Schubert's "suspended adagios," as in his string quintet." For more about the composer, see <www.explodingmusic.org/rwoolf/>.

NEWS ITEMS

From June 29 to August 20, **The Bard Music Festival** presents *Franz Liszt and His World* along with a variety of non-Liszt programs under the collective title of *SummerScape*. The Liszt programs are scheduled for August 11-13, August 18-20, and October 27-28. The other events include a fully staged production of Robert Schumann's only opera *Genoveva*, three comic operas by Jacques Offenbach, and dance, film, opera and theatre productions. See <www.bard.edu.bmf/2006/schedule>. SSUSA Advisory Board member **CHRISTOPHER GIBBS** has long been a critically important part in the creation of Bard College's summer festivals.

News from the **Associació Franz Schubert** (Barcelona) announcing its Ninth Schubertiad in 2006 with eight evening events held throughout the year. Other composers are on the eight programs but there is enough Schubert for all the Catalan and Spanish Schubertians in Barcelona and elsewhere to sample. For more information, go to <www.geocities.com/schubertiades/> and click on "Schubertiades a Catalunya." The Associació Franz Schubert's home page is quite wonderfully called *Der Wanderer*, and the organization is run by Jaume Figueres, a dedicated Schubertian and expert in Schubert iconography. If you read Spanish or another Romance language, Catalan will be fairly easy to comprehend.

In an interesting article "Classical, Now Without the 300-Year Delay," **The New York Times** (March 26, 2006) reports on developments for digital downloading of classical music. The technology allows for paid real-time downloading of live concerts as well as of prerecorded tracks from existing classical CDs. Having resolved the problem of illegal file sharing, major labels like Deutsche Grammophon, Decca, Naxos, and EMI are poised to enter the MP3 classical music market as they open their archives to the new technology. Also interested are leading symphony orchestras in the US and abroad who see a place in this new market for their recorded repertoire.

In his review of the book of poetry *The Price of Everything* (Mellon Press, 2001) by Gail White, Richard Moore alludes to White's line in her poem Advice to Apprentice Ascetics, "music's noise since Handel died" by countering, "Music didn't become noise until Schubert's death, a year after Beethoven's, and sixty-nine years after Handel's." Does reviewer trump poet? See <www.edge-city.com/page4.htm>.

Below are three extracts from the article **Schools Cut Back Subjects To Push Reading and Math** in *The New York Times* (March 26, 2006). This is the saddest commentary on the state of music education in our schools.

"SACRAMENTO — Thousands of schools across the nation are responding to the reading and math testing requirements laid out in No Child Left Behind, President Bush's signature education law, by reducing class time spent on other subjects and, for some low-proficiency students, eliminating it.

...

The survey, by the Center on Education Policy, found that since the passage of the federal law, 71 percent of the nation's 15,000 school districts had reduced the hours of instructional time spent on history, music and other subjects to open up more time for reading and math. The center is an independent group that has made a thorough study of the new act and has published a detailed yearly report on the implementation of the law in dozens of districts.

...

The report says that at districts in Colorado, Texas, Vermont, California, Nebraska and elsewhere, math and reading are squeezing other subjects. At one district cited, the Bayonne City Schools in New Jersey, low-performing ninth graders will be barred from taking Spanish, music or any other elective next fall so they can take extra periods of math and reading, said Ellen O'Connor, an assistant superintendent."

Here is an item about the **45th Stuttgart Antiquarian Book Fair 2006** regarding manuscripts by Franz Schubert: of a "so far unknown and not printed first version" of two Schubert songs, Über Wildemann (D884) and Der liebliche Stern (D861). The manuscripts are listed at 78,000 euros or about \$98,000 at the time of this writing. Found at the site of the International League of Antiquarian Booksellers (ILAB) at <www.ilab-lila.com/services/news.php>.

SCHUBERT IN POETRY

SUSAN SMITH NASH: *ARTIST'S STATEMENT*

When I wrote the poem cycle, "The Schubert Papers," my goal was to replicate the experience of being inside the songs, the narratives, and the lyrical elements that reside inside the song. It is an intensely psychological space, and it explores the aspects of consciousness that animate us, even as we seek to attenuate painful highs and lows. I was drawn to the dark, tragic and yet gloriously transcendent work.

Schubert's "Winterreise" inspired me to write an accompanying series of poetry that would explore moods, consciousness, sensation, and the meaning-making, and meaning-destruction processes. Breaking down narrative into sensations and invoking the chaotic seemed to me to be absolutely pivotal to transformation.

"The Schubert Papers" should be read while listening to the "Winterreise" and the concepts surge forth:

* The "ideal" is problematized.

- * The reader "gets inside" emotional states -- longing, hunger, desire.
- * Joy is held as a transcendent truth.
- * The quest for unity is the one thing in life that matters.
- * All quests are impossible; and one knows it all the while.

I have always loved Schubert -- first as a young girl playing the piano, then as I progressed and built my repertoire as a teenager and young adult. Later (in my 20s), as volunteer accompanist for voice majors, I was drawn even more intensely into the songs.

A final thought: Madness and Romantic Love are inextricably linked. One cannot exist without the other.

THE SCHUBERT PAPERS

Lace Oval Back Heart Coming Home

Like Winterreise strike without flinching
heart-like ultimate dark not truth, my eyes
guarantee inherent meaning, simulcast like
Summer Olympics & anti-theory neon lights
melting walls & my scarred rooms save I,
like you, weep whereupon done with all dreaming
yearn with me upward gold pyramids filigree, inscribe
executioner hemisphered running memories & blood
shine, my faraway mountain, hold me vision
or treasure, or fresh-cut cane dripping
pulp & sugar & wet -- howl brilliant
not forgetting childhood & other luxuries;
science & mechanical efficiency icon
into chunky discs of quartz & silver
all 1937 deco'd real sunshine w/my tremolo –

THE SCHUBERT PAPERS

Beheld Untoward Coming

transient advantage you can sit outside, boots
neat & patent -- satirical calculated w/heartbeats
brave poignant my loyal silk, paint friend
illusion delight genius yours a mode of knowing
& I Vienna sorcery distinguish resistance & eyes
stinging self like sweat skin hope, and still
you say LOVE ME, DON'T EVER LEAVE by no means
stopping there, keys minor locate postlude
bleak fists, smelling exhaust a too-travelled
highway, Texas notice Vienna ultra-automated
annihilation, antiseptic slaughterhouse of dreams –

THE SCHUBERT PAPERS

Palacio Gritful Ink Without Mark

space like porcelain starlets, moonbeams
in castle library, easily receding paragon
you insist convey me vogue not like fashion
but magisterial, sing throat modular grid
modest & subordinate & chorded while my
pulse heaving proof of civilization, let alone
promising so skilled sumptuous hundred-year dirge
Mondo Mickey & yellow outdoor umbrella plushings
chrome the countess & L.A. & Century City shopping,
we wander freeway, auberge, say my name Dresden blue –

THE SCHUBERT PAPERS

I Die Syphilitic Young

holding hands, this is my simple satin crazed surface
we watch Coppola movie *Life with Zoe* overwhelm
emblem glue on rhinestones & paillettes & sequin
you festoon me woman as logo, want violent grapes
or aubergine or pigment bruised named love & texture;
timeless safari or tweed embody our together times
for where "Some Day My Prince Will Come" sing
Snow White for the Other & so Disney I stay awake
sticky-bronze mechanized, brooding "Heigh-Ho"
yearning clear for a hundred playing hands,
twisting all together, a single lyric
I can't imagine except radiant, holding you

Susan Smith Nash has a Ph.D. in English from the University of Oklahoma (1996) and is presently Associate Dean for Liberal Arts at Excelsior College (Albany, NY). She is a recent transplant to upstate New York from Oklahoma where she studied, lived and taught for many years. "The Schubert Papers" appear in LIQUID BABYLON
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COMMENTARY

Dr. Rita Steblin sent a letter of commentary from Vienna on an article by Maynard Solomon. To inform the reader of Solomon's research about which Dr. Steblin comments, we provide an abstract posted on the web site of the University of California Press on October 15, 2004.

Schubert: Family Matters

Maynard Solomon

Certain anomalous events in the history of Franz Schubert's family raise the possibility that he and his family inhabited a more tumultuous and conflict-ridden domestic universe than has been suspected. Among these are a series of painful losses in his mother's early life, the out-of-wedlock conception of Schubert's eldest brother, Ignaz, and Ignaz's subsequent omission from a schedule of heirs to some family property, along with his extended relegation to the lowly post of assistant teacher for more than a quarter century, until the death of his father, Franz Theodor Schubert, in 1830. In the background of these anomalies is the young Franz Theodor's unexpectedly rapid rise to prosperity in his profession, in which he and his sons had the decisive support of Bishop Josef Spendou, Vienna's superintendent of elementary schools, who was regarded as their "benefactor." Spendou's remarkably extensive devotion to the family's interests, including supplying a "scholarship" for Ignaz and a valued schoolteacher's post for young Ferdinand, opens for inspection several possibilities--that he may have been Ignaz's biological father, and that he and Schubert's parents may have entered into an arrangement whereby he furnished material and professional support to them in exchange for their raising his son as their own. Ultimately, when Franz Theodor died, Ignaz became the sole inheritor of the family's prosperous school, perhaps thereby closing the circle of pledges and obligations that bound Bishop Spendou and the Schuberts together. Left unexamined here are the potential reactions of Schubert and his siblings to their presumed knowledge of these veiled arrangements.

Abstract from *19th-Century Music*, Summer 2004, vol. 28, No.1 . pages 3-14

Here are a few polemical remarks written in response to the Comment & Chronicle section of *19th-Century Music*. Musicology used to be about scholarship, a learned enterprise that searches for knowledge and allows healthy debate. How times have changed! It is now, to quote Joseph Kerman in the latest Comment & Chronicle (vol. 28/3, Spring 2005, p. 296), about power and politics. Nevertheless, I would like to make a few comments about Maynard Solomon's article "Schubert: Family Matters" (vol. 28/1, Summer 2004, pp. 3-14) especially since he cites one of my recent studies: "Franz Schubert – das dreizehnte Kind: Die Geschichte seines ältesten Bruders Franz Ignaz sowie anderer Familien-Geheimnisse [Franz Schubert – the Thirteenth Child: The History of His Oldest Brother Franz Ignaz and Other Family Secrets]," *Wiener Geschichtsblätter* 56 (2001), 245-65, at least six times. For those who would like to know, I published this new research about the Schubert family in a Viennese journal because, in my opinion, American musicology has lost its cutting edge. I hope that in future the Schubert Society of the USA's forthcoming journal *Arpeggione* will allow new archival research to be published and thus restore New World scholarship on Schubert to its former high standard.

Solomon's fanciful hypothesis that Schubert's brother Ignaz, born on 8 March 1785, was fathered by "Bishop" Josef Spendou is easy to refute. First of all, Solomon ignores the evidence I present that Schubert's father Franz Theodor, who – as I discovered – was already enrolled at the University of Vienna as a 15-year-old in 1778, most likely fathered the composer's oldest brother, Franz Ignaz Fitz, born illegitimately to Schubert's unwed mother on 12 April 1783. There is no evidence that Schubert's father had "returned home to Moravia to continue his training" (p. 5). When Solomon states that I offered "no explanation for Franz Theodor's presence in Moravia in November 1783" it is because there is no reason to believe that he was not in Vienna at that time, continuing his teaching duties. The Moravian document dated 19 November 1783, confirming the details of Franz Theodor's birth on 11 July 1763, is not proof that he had returned in person to his home village to secure this paper. There are many such documents in the Vienna City Archive, filled out by the local parish priest and sent to Vienna by post. If we are to follow Solomon's logic, then Beethoven too must have returned home to Bonn in 1810 to obtain his birth certificate. Beethoven needed this paper because he had plans to marry. I argue that Schubert's father ordered his birth information for the same reason: he wanted to marry Elisabeth Fitz (Vietz), Schubert's mother. I cite the Beethoven analogy in my article (pp. 247-48), but Solomon chose to ignore this.

The reason why Schubert's brother Ferdinand advanced so rapidly (and later became head of the family), while the older Ignaz remained a mere school assistant until his father's death on 9 July 1830, is no mystery. The records that I found in materials from the St. Anna teacher training academy (see p. 253 of my article) show that Ferdinand was by far the brighter student: his marks were much higher and he had finished his training by the age of fifteen, while Ignaz was twenty before he took his final exams. Solomon's assertion that Ignaz "was never enrolled in a gymnasium, seminary, or university" is obviously false: he studied at the k. k. Normal-Hauptschule bei St. Anna. It is no wonder that Ignaz was so happy about having received a scholarship, but does this naturally lead to the conclusion that the provider of the scholarship, Bishop Spendou, had fathered him?

Solomon seems to be unaware of my long article "Unknown Documents about Kremsmünster Students in the Schubert Circle," *Schubert : Perspektiven* 2/1 (2002), 57-116, in which I present new archival materials from 1805-1812 that illuminate the family backgrounds and early circumstances of those persons connected to the Schubert/Schober circle who studied (and/or applied for scholarships) at Stift Kremsmünster in Upper Austria. These documents give us a glimpse into the actual historical circumstances that allowed some of Schubert's closest friends, including Franz von Schober, to be selected and educated at this prestigious institute. The final decision about awarding individual scholarships was made personally by Kaiser Franz. Using Solomon's logic, does this mean that the Emperor had likewise fathered these talented students?

Solomon also seems to be unaware of my article "Schubert and the Pfarre Rossau: New Documents from the Diözesanarchiv Wien and the Servite Priory," *Studien zur Musikwissenschaft* 46 (1998), 153-73. I give much new biographical material about the Schubert family here and even mention a documentary report from Bishop Spendou that was unknown to Otto Erich Deutsch (p. 156). Concerning Ignaz, the Diözesanarchiv contains protocol records

(Schulgestions-Protokoll) that verify his numerous attempts to advance his career. For example, I cite the following entries (p. 163):

“26. November 1814: Ignaz Schubert, Schulgehülfe bittet um eine der dermal erledigten Trivialschulen. [...] (freely translated as: Ignaz Schubert, school assistant, asks [to be considered] for one of the current vacancies in an elementary school)

31. Oktober 1818: Schubert Ignaz bittet für die erledigte Karmeliterische Schule in der Leopoldstadt vorgeschlagen zu werden. [...] (Schubert Ignaz requests to be nominated for the vacancy in the Carmelite school in the [suburb of] Leopoldstadt)

28. August 1819: Schubert Ignatz bittet um eine durch Besetzung des Schuldienstes bey St. Michael anderswo erledigte Lehrerstelle. [...] (Schubert Ignaz asks for one of the vacant posts which have resulted elsewhere because of the appointment of a teacher at St. Michael’s).”

There were then so many requests by Ignaz that I just summarized them in the following footnote (p. 164, n. 20):

“The Schulgestions-Protokoll for the 1820s reveal that Ignaz applied for the following schoolteaching positions: am Himmelpfortgrunde (25 July 1821); an der Windmühl (20 February 1822); im Freyhause (13 July 1822); bey St. Stephan (6 December 1823); im k. k. Waisenhaus (14 June 1824); am Neubau (31 December 1825); am Spittelberg (20 October 1826); in Sechshaus (19 January 1827); bey St. Ulrich (25 May 1829); am Schottenfeld (11 December 1829); Lehrerstelle seines Vaters (17 March 1830).”

All of Ignaz’s requests (except for the last one in 1830 – for his father’s teaching post) were rejected, which is why he kept on applying year after year. Solomon should explain why Ignaz’s supposed father Spendou did not fulfill his “son’s” repeated appeals to secure a better teaching position. Moreover, these documents clearly state that Franz Theodor was Ignaz’s father.

In rechecking my notes, I found that the entries for Ignaz (1830) in the Schulgestions-Protocoll für 1824-1831 (Index 1830-1831) are as follows:

“17. März 1830, Schubert, Ign[az], Schulgehülfe in der Rossau, bittet um die Lehrerstelle seines Vaters, welcher selbe seinem Sohne zu übergeben Willens ist (Schubert, Ignaz, school assistant in the Rossau asks for the teaching post of his father, who is willing to pass on the same to his son).

26. v. M. [vorigen Monats] Z. 15086, mittelst welchem der Dienstesabtreungsvertrag zwischen dem alten Schullehrer in der Rossau Fr: Schubert u: dessen Sohn Ign: Schubert genehmiget wird. 8. April 1830 (26th of the previous month [March], No. 15086, by means of which the agreement involving the job transfer between the old school teacher in the Rossau, Franz Schubert, and his son, Ignaz Schubert, has been approved).”

The above is enough to show that it was the father, Franz Theodor Schubert, and not the Bishop Spendou, who finally helped Ignaz get a schoolteacher’s position.

The Viennese archives are so filled with documents – a legacy of the notorious era of endless red tape – that it is pointless to speculate. If the Bishop Spendou is suddenly supposed to be so important to the Schubert family, why does Solomon not supply any new documentary information about him? And, contrary to Solomon’s claim, both Franz Theodor’s and Ignaz’s estate settlements have survived: they are preserved in the Vienna City Archive. I will leave their examination and interpretation, as well as the revelation of pertinent new material, to other capable scholars – those who are also eager and willing to search for more knowledge.

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MISCELLANY: SCHUBERT'S FINAL ILLNESS

The ongoing debate about accuracy of online information found on **Wikipedia's** site is underscored by the following: "Tuberculosis, which claimed the lives of authors Franz Kafka and Charlotte Bronte, and composer Franz Schubert..." at <http://en.wikipedia.org/wiki/Public_health>. Then we found, "Franz Schubert was 31 when he succumbed to tuberculosis," from BBC columnist Tom Shakespeare, at <www.bbc.co.uk/ouch/columnists/tom/250405_index.shtml>. Most Schubert scholars know that Schubert contracted syphilis in his early twenties, which along with his mercury treatment was the underlying cause for his neurological symptoms like headache, and for his demise. However, a contributing cause of his death in November 1828 was almost certainly typhoid fever, which was endemic in Vienna because of the poor, almost non-existent public and household sanitation. For a scholarly-medical history of Schubert's illnesses, see Anton Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert* (Medi-Ed Press, 1994; orig. German 1989), pages 347-413. There are many updated medical articles about Schubert's final illness indexed online at *PubMed*, a service of the U.S. National Library of Medicine, at <www.pubmed.gov>.