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Review of: Analyzing Schubert by Suzannah Clark,
Vanishing Sensibilities: Schubert, Beethoven,
Schumann by Kristina Muxfeldt, and Schubert's
Fingerprints: Studies in the Instrumental Works by
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the names of colleagues and acquaintances throughout the world, thus further documenting Busoni's knowledge of the contemporary music scene and the exchange of music and musical ideas. For example, Busoni asked that his new method of organic piano notation to be sent to sixty-seven people, including some of the best-known composers and pianists of his era, such as Egon Petri, Theodor Leschetizky, Richard Strauss, Moriz Rosenthal, Vincent d'Indy, Edward Elgar, Ignacy Jan Paderewski, Artur Schnabel, Arthur Friedheim, Arnold Schoenberg, Max Reger, Hugo Riemann, Claude Debussy, and Camille Saint-Saëns (vol. 1, pp. 387–89). The correspondence also shows that Busoni sought to aid the careers of fledgling composers such as Béla Bartók. Busoni brought Bartók's compositions to the attention of Breitkopf and Härtel in a letter dated June 27, 1908:

Der junge und hochbegabte Béla Bartók hat mir heute 14 kurze Clavierstücke eigener Composition vorgespielt, welche ich zu den interessantesten u. persönlichsten der Gegenwart rechnen muss.

(The young and highly gifted Béla Bartók played 14 of his own short piano pieces for me today, which I consider to

be among the most interesting and individual of the present age.) (vol. 1, p. 288)

Busoni's wide-ranging musical tastes and interests are evident throughout the correspondence as well. Many letters reveal broad knowledge of historical music, as well as an insatiable curiosity about contemporary pieces. Just a few highlights include Busoni's references to Orlando di Lasso (letter no. 33), Tomaso Albinoni (letter no. 839) Jean-Jacques Rousseau (*Le Devin du village*, letter no. 241), and Carlo Goldoni (letter no. 244).

Ferruccio Busoni im Briefwechsel mit seinem Verlag Breitkopf & Härtel is a valuable resource for any scholar conducting research on Busoni or on composers, compositions, editing, or publishing in the late nineteenth and early twentieth centuries. The set offers easy access to primary source material previously only available in archives. Reading through the volumes could be a daunting task for anyone not yet fluent in German (one letter is in French: letter no. 511, vol. 1, p. 369). Yet the correspondence contains a wealth of information and a portrait of musical life in the era, making it a "must have" reference tool for scholars of late-nineteenth- and early-twentieth-century music.

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SCHUBERTIADÉ

Analyzing Schubert. By Suzannah Clark. Cambridge: Cambridge University Press, 2011. [x, 290 p. ISBN 9780521848671. \$99.] Music examples, bibliography, index.

Vanishing Sensibilities: Schubert, Beethoven, Schumann. By Kristina Muxfeldt. Oxford: Oxford University Press, 2012. [xxi, 241 p. ISBN 9780199782420. \$39.95.] Music examples, illustrations, bibliography, index.

Schubert's Fingerprints: Studies in the Instrumental Works. By Susan Wollenberg. Farnham, U.K.: Ashgate, 2011. [xviii, 317 p. ISBN 9781409421221. \$124.95.] Music examples, bibliography, indexes.

The three volumes under consideration in this review collectively serve as a fitting testament to the intense, continued, and evolving fascination Schubert exerts on scholars and their potential readers.

We begin with Kristina Muxfeldt's *Vanishing Sensibilities: Schubert, Beethoven Schumann*. Muxfeldt brings two other composers to the table for half of her six chapters (the two Beethoven chapters together,

however, take up fewer total pages than any of the three Schubert chapters). Her substantial chapter on Schumann's song cycle *Frauenliebe und Leben* reprints without change an essay published in *19th Century Music* in 2001 followed by a fresh two-page postscript. A chapter on Schubert's two settings by the self-acknowledged homosexual poet August von Platen, which first appeared in the *Journal of the American Musicological Society* in 1996, is also reprinted here, with minor additions, a general acknowledgement at the outset that Schubert's "temperament and intellectual leanings have come into sharper focus for us" (p. 160) over the years, and a parenthetical note at the end of the essay noting "with pleasure" that her concluding mention of the "controversy over same-sex desire that continues to be debated even today" (then 1996), is "sounding a little quaint today" (p. 196), the second decade of the twenty-first century.

In addition to including Beethoven and Schumann in her reception history, the more idiosyncratic Muxfeldt stands apart from the others in her decision to eschew the usual musical suspects featured in the other two studies and instead focuses on two virtually forgotten operas, *Alfonso und Estrella* (1822) and *Der Graf von Gleichen* (*The Count from Gleichen*) (1827) and the two known Platen songs composed in 1822, "Die Liebe hat gelogen" ("Love Has Lied") and "Du liebst mich nicht" ("You Do Not Love Me"). Despite their anomalous status, the two operas and the two songs nonetheless offer a rich opportunity to examine provocative literary and social issues. Perhaps the most telling illustration of Muxfeldt's ambitious attempt to address current issues while retaining our discipline's fundamental historiographical sensibilities, however, can be found in her examination of Schumann's song cycle, *Frauenliebe und Leben*, generally regarded by recent scholars regardless of gender as anti-feminist.

Muxfeldt diverges from this prevailing view. For example, in responding to Gerhard Kaiser's representative "sharp tongue-lashing" of the poems written by the cycle's poet Adelbert von Chamisso (Kaiser, *Geschichte der deutschen Lyrik von Goethe bis Heine*, 3 vols. [Frankfurt: Suhrkamp Verlag, 1988]), Muxfeldt finds fault in Kaiser's "unapologetically modern reaction to the

poems," which "makes no effort to recover what might once have appealed in them" (p. 86). She similarly finds herself at odds with Ruth Solie's pioneering feminist essay on the cycle, "Whose life? The Gendered Self in Schumann's *Frauenliebe* Songs," originally published in *Music and Text: Critical Inquiries*, edited by Steven Paul Scher (Cambridge: Cambridge University Press, 1992), nine years before the first printing of Muxfeldt's chapter. According to Muxfeldt, Solie "paints an exaggeratedly insular domestic scene that sets aside the growing importance of the professional singer" (p. 99). In short, Muxfeldt suggests that a modern feminist perspective manufactures an anachronistic or even nonexistent history and argues that "present standards can appear to be so entrenched that we cannot see how they reflect the aberrations of our own time even more deeply than those of the past" (p. 101 n. 36).

In the Beethoven chapters Muxfeldt discusses other relevant historiographic sensibilities, in particular "the many different varieties and forms of memory we can discern and Beethoven's imaginative techniques for distinguishing them" (p. xix). In one chapter, three works with prominent thematic reminiscences, the Fifth and Ninth Symphonies and the Piano Sonata in A Major, op. 101, are well chosen to exemplify what some might consider a Schubertian side to Beethoven's work. A second chapter on Beethoven, at eleven pages by far the briefest in the book, excerpted from a much larger essay published in the collection *The Literature of German Romanticism*, edited by Dennis F. Mahoney (Rochester, NY: Camden House, 2004), shows how "the surprising language of an episode in the Goethe-Zelter correspondence, and on its garbled transmission by Adolph Bernhard Marx, traces a story of changing Beethoven reception, from Zelter's reluctant fascination with him to Marx's blinding championship" (p. 149). Muxfeldt perceptively demonstrates how this exchange reveals as much about Johann Wolfgang Goethe, and especially his personal favorite novel *Elective Affinities*, as it does about Beethoven's controversial place in the pantheon in 1812, when Goethe first wrote to Carl Friedrich Zelter, "a time, still in the middle of his career, when admiration for his music was a minority taste" (p. 149).

When considering works such as Schubert's opera *Alfonso und Estrella*, unheard in Schubert's lifetime and, with the exception of Franz Liszt's considerably truncated production of the work in 1854, mostly ignored thereafter; or the opera *Der Graf von Gleichen*, abandoned in 1827 and left unfinished at the time of Schubert's death in 1828, it is no easy task to grasp how these works were received in their own time and to reconstruct a reception history. It is challenging enough to decipher how audiences received such well-documented operas as *Le Nozze di Figaro*, *Don Giovanni*, and *Die Zauberflöte*, much less unperformed, unfinished, and never reviewed works. In considering *Alfonso und Estrella*, Muxfeldt valiantly attempts to construct how it might have been perceived by audiences and Viennese censors in relation to Mozart's operas, but in the absence of precise documentation she must rely on conjecture. Despite such daunting obstacles, she boldly and imaginatively, if not always persuasively, attempts to recreate how these little-known operas reflect their own time.

In the process of her analysis Muxfeldt leaves unexplained several assertions about Mozart as well as Schubert. For example, in her prologue she writes that "if we knew nothing more of *Figaro* today than its libretto, we never would have guessed how much more subversive was this production than the play of Beaumarchais, banned in Mozart's Vienna, from which it was adapted" (p. xviii). She may know more than she is saying, but if she means that it is Mozart's *music* that made the work subversive to contemporary audiences (and such a case could be made), she does not inform her readers what makes it so. And when she plunges into a hypothetical contemporary response to Schubert's *Alfonso und Estrella*, the discussion seems to focus on the libretto rather than the music. The implication of her statement about the relative subversiveness between the Beaumarchais libretto and Mozart's music also presupposes that audiences were capable of grasping what the censors could not, an unprovable and dubious assumption. In any event, the fact remains that when crafting the libretto, Lorenzo da Ponte and Mozart removed Figaro's incendiary political speech and softened Marcellina's profeminist remarks from the play (placing some of the

latter in an aria that is often cut). Probably, had they not done so, there would have been no opera.

Muxfeldt is not alone in finding allegory in Schubert's libretti. David Schroeder for one finds *Alfonso und Estrella* to be a conspiratorial allegory about Viennese politics with an ineffectual king (King Mauregato) standing for the ineffectual Kaiser Franz, the principal villain Adolfo for Metternich, and the character King Froila capturing "the spirit of Joseph II" (*Our Schubert: His Enduring Legacy* [Lanham, MD: Scarecrow, 2009], 104). Muxfeldt similarly finds allegory, but concludes that Schroeder's merely ineffectual Mauregato rather than Adolfo should be considered the villain because his "three-syllable name just happens to begin with M!" (p. 23) To her credit, Muxfeldt expresses her awareness that in the absence of documented contemporary reception "we can gauge only indirectly what effect the opera might have made in the 1820s" (p. 19), and she does not try to offer a definitive explanation of what the opera means and why it might subversive. Interestingly, neither Muxfeldt nor Schroeder can fathom why several of Schubert's contemporaries expressed their admiration for the *Alfonso* libretto. For Schroeder, however, the very incomprehensibility of the plot provides the essential clue to its symbolic meaning, and he even goes as far as to suggest that Schubert deliberately wrote mediocre music to parallel the mediocrities of his characters. In contrast, Muxfeldt, who does not cite Schroeder, refrains from accusing Schubert of composing intentionally mediocre music, but nonetheless considers it plausible that some of the striking aspects of the work "could have come about not just from inexperience but because Schubert and Schober were using the opera to vent their rage at Metternich's policies" (p. 22).

To substantiate this latter claim Muxfeldt offers a range of examples of plot points that might be understood in the light of current events and practices in Vienna. For example, the fact that Alfonso was forbidden by law to leave his valley parallels laws in the 1820s that prohibited Austrian students from leaving their country. In contrast to Schroeder's implication that no one in his right mind would extol the virtues of the *Alfonso und Estrella* libretto if it were not

a coded indictment against Metternich's repressive regime (a code that conveniently audiences but not censors would grasp), Muxfeldt concedes that "no reading can be sustained consistently" (p. 28). Instead, she offers only the possibility that coded topical interpretations might explain what might otherwise seem incomprehensible to modern audiences: "Certainly, my aim here is not to decode once and for all what Schubert's opera meant so much as to understand *how* it was designed to stimulate political engagement in its own time. The ambition to summon current events—by allowing music's own bearing and rhetoric to carve independent meanings from the libretto's words—would account for at least some of the opera's anomalies" (p. 28).

The ways in which dramatic works can be interpreted by contemporary audiences enjoys its own impressive and widely documented history and many examples from which to choose. It is widely accepted, for example, that the English saw themselves as the "chosen" people when hearing Handel's *Israel in Egypt*; Italians attending a performance of Verdi's *Nabucco* identified with the oppressed Hebrews; and American viewers understood that when viewing in the 1950s Arthur Miller's play ostensibly about the Salem witch trials, *The Crucible*; Lillian Hellman's musical libretto about the eighteenth-century optimist, *Candide*; and from an opposing perspective Elia Kazan's film *On the Waterfront*, it would be clear that the subtext was the McCarthy hearings. The problem with interpreting hidden meanings in unheard works such as *Alfonso und Estrella* is that we cannot be sure we have cracked the code. But as Muxfeldt reveals, it is worth the attempt.

Muxfeldt devotes what is arguably her most original and elegantly argued chapter to Schubert's unfinished final opera *Der Graf von Gleichen*, based on the legend of a thirteenth-century crusader, formerly a prisoner of war in Cairo, who was given papal dispensation to marry a second wife, Suleika, the fifteen year-old daughter of the Sultan, upon their return to Germany after, in the case of the Count, a seven year-absence. At the outset of the chapter she calls "The Matrimonial Anomaly" Muxfeldt notes that despite dozens, if not hundreds, of renditions of this popular medieval legend, including Goethe's play *Stella* in 1776,

it was not until the late eighteenth century that the premise of a bigamous marriage between a new wife, an underage Eastern princess, and the first wife, a Countess who comes to love the young bride and encourages the unconventional union, came to be viewed as problematic.

As Muxfeldt tells the story, the issues run deeper than a simple plot exposition allows. For her the problem is not merely or even primarily the social challenges of bigamy in a monogamous culture. What is at stake is nothing less than the vanishing sensibility of what constitutes a satisfactory ending. An excellent exhibition of the seismic aesthetic shift that occurred early in the nineteenth century can be observed in the revisions that Goethe made to the ending of *Stella* when he revised the play in 1806. Instead of a comedy in which an unorthodox and seemingly unsolvable love triangle evolves into a loving and respectable *ménage à trois*, Goethe created a more acceptable and ironically felicitous tragic ending in which Stella (the Suleika prototype) poisons herself and the Count also takes his own life. The history of *Don Giovanni* similarly reveals that as early as its second performance in Vienna in 1788 the relatively joyous epilogue for the surviving characters was most likely eliminated—a vivid foreshadowing of an evolving aesthetic in the next century in which productions routinely concluded the opera with the Don's one-way trip to hell. By the time Schubert and his friend Eduard von Bauernfeld decided to collaborate on an opera based on the story of the Count von Gleichen and his two paramours, not only was a happy ending under these circumstances unpalatable to Metternich's censors (for that matter it would not have passed muster with the Hays Hollywood Production Code either); perhaps more significantly it was also anathema to a modern sensibility that favored tragedy over comedy. Schubert and Bauernfeld might have had an easier time getting permission to dramatize what Schubert's friend Josef von Spaun referred to as the "gloomy" and "melancholy" songs of *Winterreise*.

Muxfeldt suspects that the reason Schubert did not finish the final two numbers from an otherwise nearly complete short score can be explained by his lack of sympathy with his era's rejection of a happy

ending for the unorthodox trio. Whether we accept this speculative but sensible explanation, which is perhaps preferable to Ernst Hilmar's theory that Schubert simply lost interest in the work, or that he became discouraged about the prospect of a performance or simply distracted by other more pressing matters, Muxfeldt offers a riveting history of the Gleichen legend, including discussion of several among Schubert and Bauernfeld's literary predecessors. She finds it "remarkable that Goethe felt compelled so radically to alter the trajectory of a story written decades earlier" (p. 80), and by the time we have finished her chapter so do we. She does not consider it coincidental that Goethe's revised ending, which transports his play from comedy to tragedy, occurs precisely where Schubert's opera draft stops. The implication is that Schubert's opera is not an apology for bigamy but a broader plea for tolerance: "It only uses the legend as a vehicle to promote a sentimentally charged message of tolerance, respect for unusual personal circumstances, informed consent, domestic and social harmony" (p. 81), in short, values embraced by Schubert and rejected by Metternich's Vienna.

Muxfeldt's concentration on the operas *Alfonso und Estrella* and *Der Graf von Gleichen* and two songs reduces the points of intersection with the other two books under review here, but not entirely. The songs in question, both set to poems by the non-fictional Count von Platen, make an oblique appearance in Suzannah Clark's *Analyzing Schubert* by way of a contemporary critic who reviewed the collections that contained the Platen songs for the *Allgemeine musikalische Zeitung* (*AmZ*). Clark does not mention the Platen songs reviewed in this publication, but she does discuss at length other songs discussed by its reviewer whom she, without explanation, designates as Gottfried Wilhelm Fink, a critic who would become the editor of the *AmZ* in 1827. Fink was probably the most reflective among the relatively few professional critics who reviewed works published in the composer's lifetime. It should be noted that although Muxfeldt considers Fink as anonymous (the reviews lack a byline), in a note she acknowledges that Otto Erich Deutsch "raises the possibility" this critic might in fact be Fink (p. 162 n. 2). Although it is

possible that the *AmZ* comments on Schubert belong to another reviewer, most scholars would agree that Muxfeldt and Clark are referring to the same critic, the same Fink.

In addition to respectful and even largely sympathetic reviews of Schubert's Piano Sonatas in A Minor, op. 42 and G Major, op. 78, Fink also discussed a number of Schubert songs as early as 1824. Among these songs were the two Schubert 1822 settings by Platen, "Die Liebe hat gelogen" in 1824 and "Du liebst mich nicht" in 1827, the songs that form the focus of Muxfeldt's final chapter of *Vanishing Sensibilities*, "Schubert, Platen, and the Myth of Narcissus" (the same title as her earlier essay for *JAMS*). Muxfeldt is particularly struck by the contrast between Fink's published remarks on a group of Schubert songs that includes the Platen and a single documented private remark by one of Schubert's friends, Franz von Bruchmann, who described Platen's "Du liebst mich nicht" as "quite entrancing" ("ganz bezaubert"). She then rhetorically asks, "Could it have been precisely their personal proximity to Schubert that gave his friends a special insight, that allowed them to appreciate aspects of his work the critic(s) did not, and perhaps could not, fully comprehend?" (p. 165). Muxfeldt herself does not comprehend the critic's "underlying charge" that Schubert's "bold departures" and "eccentricities" are "barely motivated" and "not justified by the poetic text" (p. 165). This brings Muxfeldt to ask another rhetorical question: "If Schubert's musical response to the poem appears to him exaggerated, inappropriate, unmotivated, could this be at least in part because the anonymous critic does not share Schubert's understanding of the text?" (p. 165).

Muxfeldt continues with the observation that "the later reception history of the Platen songs reveals that the concerns raised by Schubert's contemporaries have only been magnified, not resolved" (p. 166). Undisturbed by rapid harmonic shifts, a modern theorist such as Kofi Agawu, who can retrospectively observe the forward-looking aspects of Schubert's "abnormal" harmonic language, and the noted Schubert lied scholar Susan Youens share the view "that it ["Du liebst"] is in the end an experimental, not entirely persua-

sive work" (p. 167). For Muxfeldt, both Fink in his time and Agawu and Youens in ours are "unpersuaded by the poetic or interpretive impulse that motivated the emphatic musical effects in the first place" (p. 168). According to Muxfeldt, Schubert's sensitive contemporary Bruchmann may have found "Du liebtest mich nicht" entrancing because he understood the text in a way that Fink, Agawu, and Youens do not. From the context Muxfeldt seems to be suggesting that Bruchmann may have perceived what could be referred to today as a gay subtext, a subtext that would justify the intensity of Schubert's harmonic response rejected by critics from Schubert's time to the present.

Before inferring an anti-gay subtext to Fink's objections or a more benign conclusion that Fink was simply insensitive to an early nineteenth-century gay sensibility, it is necessary to emphasize the fact that Fink does not directly address Platen's or any poet's actual text, a neglect that, interestingly, Fink shares with the influential twentieth-century theorist Heinrich Schenker. Not surprisingly, Schenker's bizarre oversight is noted by Clark in her survey of theoretical approaches to song in *Analyzing Schubert*. But getting back to Schubert's day, as Clark explains, for a contemporary critic like Fink, no text could possibly justify Schubert's eccentric approach to harmony (and Fink never even saw Schubert's original autograph in which "Du liebst mich nicht" appears in the then truly noticeable key of G-sharp minor): "In particular he modulates so oddly and often so very suddenly towards the remotest regions as no other composer on earth has done" (Fink as quoted in Deutsch, *Schubert: A Documentary Biography* [New York: Da Capo, 1977], p. 636; Clark, p. 58). In her exploration of Fink's reviews Clark discusses two non-Platen songs in some detail, "Auf der Donau" ("On the Danube") and "Selige Welt" ("Blessed World"), before persuasively concluding that Fink is not bothered by such matters as concluding a song in a key other than its starting point and most importantly that "he is less concerned about which keys Schubert goes to than he is about the manner in which Schubert reaches them" (p. 67; emphasis in original). Although it is possible that Bruchmann singled out a Platen setting because of its

same-sex subtext (meanings that would be as inexplicable and irrelevant to Fink as any other plain prose meaning), it is also possible that Schubert's friend found the composer's rapid modulations in other text settings equally entrancing. Unfortunately, we do not know, and Muxfeldt's informed speculation remains just that.

The six chapters of Muxfeldt's study may lack a strong and systematic thematic coherence, but they are nonetheless unified in their ambitious attempt to understand how contemporary thinkers and audiences understood the musical milieu they lived in and the paradox that "what once seemed radical can become normative with time" and "what once seemed ordinary can appear distorted and extreme in another age" (p. xxi). She writes: "We cannot do justice to a complex past—its successes, its failures, and its unrealized hopes—if we are afraid to lose ourselves in another world" (p. xxi). To her credit, Muxfeldt often succeeds in unraveling the complexities and nuances of the past and is unafraid to lose herself in the largely uncharted terrain of the nineteenth century, even when what we conclude from this immersion remains counterintuitive to our modern sensibilities.

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In her forensic examination, *Schubert's Fingerprints: Studies in the Instrumental Works*, Susan Wollenberg treats eight characteristic stylistic aspects of Schubert's music, several of which are frequent topics in the extensive literature on the composer. Next to a ubiquitous and irrepressible lyricism (a characteristic noted but not discussed separately), perhaps the most ubiquitous Schubertian fingerprint discussed by Wollenberg is the composer's pervasive and varied treatment of the major and minor yin and yang in virtually any given key, but especially the tonic. Unfortunately, although the subject of Wollenberg's first chapter after the introduction is devoted to this fingerprint and although she acknowledges its use as "far reaching" and "numberless" and offers many musical examples (occupying 24 of the 29 pages that follow two introductory pages), the chapter seems to lack a guiding argument other than that Schubert places this particular fingerprint everywhere, including numerous (if not numberless) resemblances between songs and passages in the instrumental works.

Another unmistakable and powerful fingerprint, if one less employed, designated here as Schubert's "Violent Nature," is again demonstrated by copious music examples, in this case filling no less of twenty-three of the twenty-six pages that follow two example-free pages of introductory text. Unfortunately, Wollenberg exhibits a facile and unquestioned acceptance of those who interpret Schubert's occasional violent disturbances of a predominant lyrical mood as unequivocal evidence of Schubert's bipolar nature, while categorically denying the comparably plausible notion that the composer may have felt desire for members of his own sex. Despite this unsupported attempt to link biography and art, this chapter demonstrates convincing links between the respective contrasting sections in the slow movements of the C-Major Quintet and the Piano Sonata in A Major (D. 959), two prime examples of what Hugh Macdonald famously described as "Schubert's Volcanic Temper" (*Musical Times* 119 [1978]: 949–52), especially in calling attention to the "disturbing elements" foreshadowed in A sections that "are far from stable in character" (p. 175). Perhaps surprisingly, or on second thought a predictable demonstration of modern aesthetic values, Wollenberg considers the bipolar Schubert more significant than the lyrical Schubert: "if a choice had to be made among them [i.e., the fingerprints], Schubert's violent streak is the one that above all seems to be at the heart of his individual way of writing" (p. 161).

Other fingerprints discussed by Wollenberg are less clearly defined and instead form part of a larger yet often nuanced discussion of Schubert's musical style organized according to a broad range of topics: selected sections of sonata-allegro form ("Poetic Transitions" and "Schubert's Second Themes"); a particular musical form ("Schubert's Variations"); a discussion of "Threefold Constructions" that might be applied equally to any composer; the controversial topic of "Heavenly Length," which includes a persuasive defense of the finale of the Piano Trio in E-flat, a work often unfairly maligned for its too-heavenly length; and a thoughtful chapter, "Schubert and Mozart," that is nonetheless as much about Mozart's fingerprints as it is about Schubert's. The strength of these

chapters perhaps rests less with the catchy but elusive notion of fingerprints than a rich and detailed description of Schubert's musical physiognomy. Many of the works discussed exhibit two or three characteristics, and the String Quartet in G Minor (D. 173), the earliest instrumental work to clearly demonstrate a range of Schubert fingerprints, the G-Major Quartet (D. 887), and the String Quintet in C Major offer no fewer than four of the eight fingerprints. One unfortunate net effect of this fingerprint surplus is to reduce the distinctive traces of an individual print. It might have been preferable to discuss these multi-fingerprinted works in a separate chapter of forensic case studies.

In each chapter Wollenberg follows a short introduction (between one and four pages) with relatively brief commentary supported by an unusually large proportion of musical examples. In fact, excluding the brief introductory remarks, musical examples in the chapters devoted to a particular fingerprint (chaps. 2–9) occupy all or a portion of 196 out of 237 pages (nearly 90%). The result creates the feel of an analytical handbook of meticulously and usually authoritatively described Schubertian passages or movements using four genres composed between 1811 and 1827: Orchestral (5 works); Chamber (21 works), Piano Solo (18 works), and Piano Duo (3 works). A table in the back of the book labeled "Chronology of Schubert's Instrumental Works" (p. 309) displays a convenient listing (arranged by genre) of all the works discussed.

At the core of Wollenberg's analysis is the conviction that Schubert's larger forms, contrary to generations of received wisdom, exert a demonstrable formal coherence. A *locus classicus* in this debate is the G-Major Quartet, a work regularly critically marginalized for its alleged discursiveness and formal diffuseness. Against this critical convention, Wollenberg writes in her analysis of the second movement in her chapter "Major-Minor" that, "far from being a random collection of keys for coloristic purposes only, the design is tightly knit by these interlocking connections" (p. 43). In treating what she labels Schubert's "Poetic Transitions" (chap. 3) in the first movements of the G-Major Quartet, the C-Major String Quintet, and the *Quartettssatz*,

Wollenberg argues persuasively that transitions and second themes “form a richly woven complex in which several tonalities are implicated” and that Schubert ingeniously manages to retain the memories of these keys “over long stretches of the music, to the point of seeming almost on the brink of coalescing” (p. 45). The following chapter, “Second Themes,” reinforces the idea presented in “Poetic Transitions” and makes the case that Schubert’s “reversion to the tonic within the second area of a sonata form exposition” (p. 111) can be regarded as an unmistakable Schubertian fingerprint.

In the chapter nominally concerned with the somewhat generic notion of “Threefold Constructions,” Wollenberg effectively demonstrates a larger harmonic meaning extended over several movements of what seems at first glance to be unexplained ramblings to B minor and major in the Piano Sonata in G Major: “It might seem, then, that the B minor/B major episode at the centre of Theme 1 in the exposition is an isolated glimpse of a different tonal ‘landscape.’ However, its resonances are in fact reserved for later in the work. B minor and major are threaded through the episodic form of the second movement (Andante), and they are the choice of keys for the Menuetto and Trio comprising the third movement, typically for Schubert set in other than the tonic of the work” (p. 195).

In her chapter on “Variations” Wollenberg redresses the analytical neglect of the popular “Trout” Quintet with no fewer than eleven pages of musical examples (Clark devotes five pages to this work). Like other scholars, in particular Christoph Wolff, who discusses the role the song “Der Tod und das Mädchen” (“Death and the Maiden”) plays in the D-Minor Quartet as a whole (an author she cites but does not add to), and Patrick McCreless (not cited), who explores connections between the song “Sei mir gegrüßt” (“I Greet You”) and other movements of the *Fantasie* for Violin, Wollenberg tries to show how Schubert anticipates “Die Forelle” (“The Trout”), even if only as a “distant vision” and that, following the fourth movement variations on the song, its melody “continues to shape the thematic material in the finale, and its key of D major (which has featured signifi-

cantly in every previous movement) continues to resonate” (p. 220). As Wollenberg cogently argues, the seemingly conventional “Trout” Quintet thus “consists of an intricate network of thematic and tonal references, sustaining a long-range connectedness belied by the immediate easy-going character (and indeed the sheer beauty) of its surface” (p. 220).

The major work under consideration in “‘Heavenly Length,’” supported by ten pages of musical examples, is the controversial finale to the Piano Trio in E-flat, a movement almost invariably assailed for being too long and too repetitive. Before its publication Schubert deleted the repeat of the exposition (230 measures) and in an unprecedented decision removed two 50-measure musical chunks from the development. Brian Smallman expresses the prevailing view that these cuts helped but could not quite salvage a lost cause: “As a result [of the cuts] the movement’s general unwieldiness was considerably modified, though its basic problem—its structural diffuseness—still to some extent remained” (Smallman, *The Piano Trio: Its History, Technique, and Repertoire* [Oxford: Clarendon, 1990], 80). Wollenberg, quoting Eva Badura-Skoda but erroneously attributing her words to Smallman, notes that “a unique combination of thematic ideas is lost if the cuts are observed” (p. 245), an unfortunate fate for a movement “in which the composer most explicitly and (in its uncut form) extensively developed the relationship of movements within the cycle” (p. 248). Wollenberg’s refreshing response contrasts sharply with that of Thomas Denny, who in an uncited essay regards even the abbreviated originally published version of the movement as excessively repetitive, one of three Schubert finales that “ultimately stand out as egregiously prolix” (Denny, “Too Long? Too Loose? And Too Light?—Critical Thoughts about Schubert’s Mature Finales,” *Studies in Music* 23 [1989], 39).

Eva Badura-Skoda, in her essay on the chronology of the two mature piano trios (the essay with the quote misattributed to Smallman), acknowledges that “some lovers of his music certainly regret the other two cuts of approximately 50 bars each” (“The chronology of Schubert’s piano trios,” in *Schubert Studies*, edited by Badura-Skoda

and Peter Branscombe [Cambridge: Cambridge University Press, 1982], 294), but refrains from disclosing whether she falls into this group. In any event, Badura-Skoda clearly accepted the first edition as sacred writ when she edited the piano trios for Henle a few years earlier, simply noting the absence of the original measures and not even including them in an appendix. Wollenberg is almost but not entirely isolated in her appreciation of the heavenly length of this movement. In fact, after making a strong statement on behalf of the original finale and expressing his regret that for the first time in his life “Schubert let extra-musical pressures betray his own best muse,” John Michael Gingerich, in his insightful and thorough discussion of the Trio finale in his 1996 Yale dissertation, “Schubert’s Beethoven Project: The Chamber Music, 1824–1828” (not cited by Wollenberg), goes even further than Wollenberg when he concludes that in its originally published form the movement is indeed too long, but “in its original form, in which it was first successfully performed, it was just the right length” (p. 363).

Although not always mesmerizing reading, Wollenberg’s authoritative and richly detailed attempt to put several of Schubert’s most distinctive fingerprints under the analytical microscope results in a valuable contribution to our understanding of a composer whose formal complexity and coherence remain relatively unexplored.

* * *

In *Analyzing Schubert* Suzannah Clark devotes four or more pages to each of eight works: the Piano Sonatas in B-flat and C Major (D. 840), the G-Major String Quartet and *Quartettsatz* in C Minor, the “Trout” Quintet and String Quintet in C Major, and the “Unfinished” and “Great” C-Major Symphonies. Since the C-Major Piano Sonata is the only work not also discussed by Wollenberg, some overlap in content between Clark and Wollenberg might be expected, and indeed there is an occasional significant shared idea, such as when each author describes how Schubert encircles the note “G” as a pivot between C major and E-flat major in the brief transition between these keys in the first movement of the C-Major Quintet and their mutual rejection of the “conventional assumption” that subdominant recapitulations are intrinsically un-

successful, the lazy way out. It is possible that these and several other connections might not be coincidental. For starters, Wollenberg cites Clark’s 1997 Princeton dissertation and *Analyzing Schubert* in a bibliography that is remarkably current for a book that, like Wollenberg’s, was also published in 2011. Returning the recognition, Clark’s bibliography includes two out of Wollenberg’s three previously published essays on poetic transition (the second and largest fingerprint in the present volume). The authors also once co-taught a seminar on Schubert’s instrumental music at Oxford and express gratitude to each other in their acknowledgements. More striking than the sharing of many works and an idea or two, however, is the degree to which the two books differ in content and scope.

In Clark’s introduction to what I regard as an unequivocally successful attempt to put music theory on the couch, the author explains that her study “traces the impact that different theoretical apparatuses have had on the perception of Schubert’s music and on his place in history from his own day until now” (p. 5). The story begins shortly after the composer’s death when his first famous mentor, the singer Johann Michael Vogl, wrote in an 1831 letter addressed to Albert Stadler, a friend from Schubert’s youth, that Schubert’s music “comes into existence during a state of clairvoyance or somnambulism” (quoted in Clark, p. 13). As she continues her fascinating survey of Schubert reception in the nineteenth century, Clark concludes that Schubert’s first biographer Heinrich Kreissle von Hellborn in 1865 “made a modest effort to deflate Vogl’s image of Schubert,” whereas Sir George Grove, Schubert’s second major biographer, “made every effort to revive it” in the first edition of *A Dictionary of Music and Musicians* published in four volumes between 1879 and 1889 (p. 26).

In Clark’s view, Grove has a lot to answer for on account of his trash talk about Schubert. In fact, she holds Grove “responsible for halting serious study of Schubert’s music among critics and theorists until well into the twentieth century” (p. 29), a view that seems a little harsh in the light of Grove’s genuine appreciation for much of Schubert’s music and the fact that he vigorously and sincerely championed the “Great” C-Major Symphony and other

Schubert works, and ensured that they would be heard regularly in the Crystal Palace concerts. After marking Grove as perhaps the principal critical obstacle to Schubert appreciation, Clark turns her attention to the writings of the lesser-known Henry Heathcote Statham, a critic who belittled song writing as an insignificant genre (although he praised the quality of Schubert's best songs) and dismissed Schubert's instrumental works entirely on account of their "blatant lyricism." Clark interprets Statham's attack as a personal reaction to Grove's description of Schubert's qualities as a man more than the music itself, a reaction that "serves as a record of the problematic connotations effeminacy had for Victorians, particularly for Victorian men who wished to engage with music while maintaining their manly dignity" (p. 44).

Clark now turns to her central subject in three substantial chapters and states her mission clearly: "My purpose in the rest of this book will be to home in on those passages in Schubert's music that may serve as a means of questioning some of the most cherished tenets of music theory. In other words, instead of using music theory to analyze Schubert, I shall use Schubert to analyze music theory" (p. 54). In my view, Clark achieves her stated mission brilliantly and in the process offers a study that is indispensable for anyone, including non-theorists, who possess a serious interest in how Schubert's music has been analyzed from his time to ours, and why and how long-held responses to Schubert are being challenged by a new theoretic order.

Clark starts with Fink, the contemporary reviewer we met earlier on in connection with Muxfeldt's consideration of the composer's two Platen songs. For Clark, Fink is especially important in his role as the earliest commentator on Schubert who specifically addresses the composer's harmonic language. As Clark explains, "while others also point to the existence of Schubert's predilection for excessive modulation, Fink is the only contemporary of Schubert who ventured into detailed analysis of the harmony" (pp. 58–59). Her close examination of Fink's critical criteria leads Clark to conclude, as mentioned earlier, that Fink "is less concerned about *which* keys Schubert goes to than he is about the *manner* in which he reaches them" (p. 67). Some

songs demonstrate acceptable modulations, some do not. What makes them acceptable is the presence of authentic (i.e., V to I) cadences. For Fink, "a well-placed authentic cadence has the capacity to render any key acceptable" (p. 76) whereas too often, in Fink's view, "Schubert modulates 'so oddly and so very suddenly'" (p. 74).

In the remainder of this chapter, subtitled "Harmonic Adventure in Schubert's Songs," Clark dissects several major theoretical approaches to this vast literature, starting with a detailed discussion of David Lewin's search for hermeneutic meaning in his analysis of a song from *Winterreise*, "Auf dem Flusse" ("Auf dem Flusse: Image and Background in a Schubert Song," *19th Century Music* 6 [1982]: 47–59; reprinted with additions in what is perhaps Clark's most significant predecessor, the essay collection *Schubert: Critical and Analytical Studies*, edited by Walter Frisch [Lincoln: University of Nebraska Press, 1986], 126–52). After rigorous examination of the theoretical models for Schubert's songs proposed by Harald Krebs (1981), Thomas Denny (1989), and Michael Siciliano (2005), Clark completes her exploration of Schubert's harmonic adventures in song with a case study of "Ganymed" that concentrates on two texts by Lawrence Kramer (an essay included in Frisch 1986, cited above, and the book *Franz Schubert: Sexuality, Subjectivity, Song* [Cambridge: Cambridge University Press, 1998]).

For Clark, "the implication of all these studies is that the shape of Schubert's harmonic structures is driven by the text and they are therefore unlikely to exhibit the logic of 'purely musical' design" (p. 93). Although Heinrich Schenker is frequently invoked by the authors of these analyses (and reinterpreted by Clark), his work, which will return with a vengeance later in the book when the subject moves on to Schubert's instrumental works, is somewhat marginalized in a footnote in this song chapter. This is largely since, remarkably, the highly regarded theorist "analyzed four of Schubert's songs in *Free Composition* and yet only once did he make any reference to the text" (p. 86 n. 44).

In sharp contrast to the scholars under discussion, Clark's central theoretical argument about this genre concerns the ultimate futility of trying to force an abstract and all-embracing harmonic framework on

a genre in which decisions are determined by distinctive texts. On the other hand, on more than one occasion Clark criticizes the absence of theoretical paradigms to account for Schubert's harmonic and formal approach in his instrumental music:

Indeed, it is something of an irony that scholars have sought patterns in the songs, where the text is clearly a guiding factor in harmonic choice, but have been slower to seek the formal logic of the instrumental music and instead have turned to narratives to explain their idiosyncratic harmonic architecture. Of course, I do not mean to imply that instrumental music is not narrative; I merely point out that the exploration of narratives and new vocabularies has come at the expense of new technical analyses or the development of new paradigms for Schubert's instrumental music. (p. 228).

Unlike her predecessors, Clark proposes a working theoretical framework (and a new paradigm) that will meaningfully explain what Schubert accomplished in his larger instrumental forms.

Clark fulfills this purpose with conviction, clarity, and style as she explores theoretical topics suggested by certain key instrumental works, "Harmony and Hermeneutics" in the Piano Sonata in B-flat, "The Schubertian, or the Non-Beethovenian" in the String Quartet in G Major, "Memory and the Lyric Impulse" in the String Quartet in G Major and String Quintet in C Major, and "Once More, Schubert's Biography" in the Symphony in B Minor (the "Unfinished"). As with the songs, Clark incorporates the analytical processes and conclusions of significant theorists who have written on these works, notably Charles Fisk on the Piano Sonata in B-flat, Carl Dahlhaus on the String Quartet in G Major, and Susan McClary on the Symphony in B Minor. Unfortunately, despite the book's readability and clarity, some readers may not be able to negotiate the more theoretical portions of this indispensable book. Nevertheless, even readers lacking major theoretical chops should be rewarded by the attempt to negotiate the book's inherent difficulties.

In her history of Schubert theory, Clark concludes that while earlier theorists for

the most part interpreted Schubert's larger forms in the light of the dominant Beethovenian paradigm, more recent writers have developed new takes on older views without revising the views themselves. Clark explains, "When nineteenth-century critics could not make sense of Schubert's harmonic architecture, they concluded that his intuition had misguided him into illogical digressions" (p. 155). Now theorists "celebrate, rather than condemn, Schubert's harmonic practice" and conclude that the music formerly dismissed "is not *really* aimless or wandering or enigmatic, but is carefully constructed to sound that way" (p. 155).

In her fourth and final chapter, "Analyzing Music Theory: A Schubertian Critique," Clark continues to show how Schenkerian and other theories reveal more about the theories than they do about Schubert. Acknowledging the inspiration of Donald Francis Tovey's classic demonstration in 1928 of how Schubert employs each degree of the scale in relation to the tonic (excluding the tonic itself and the dominant), and adding to the mix Schubert's treatment of parallel major and minor (the first of Wollenberg's Schubertian fingerprints), Clark focuses her attention in this final chapter to an exploration of "Schubert's conceptualization of tonal space with respect to how keys relate to a tonic center" (p. 207). The principal works under discussion include the "Trout" Quintet (subdominant), the Symphonies in B Minor and the "Great" C-Major (mediant and submediant), the *Quartettsatz* and Piano Sonata in C Major (supertonic and subtonic), and the String Quartet in G Major (parallel major and minor).

Many previous authors, including Wollenberg, have not neglected Schubert's third relations, but Clark offers new insights on this crucial aspect of Schubert's musical language. Part of the larger backdrop to this topic is Schubert's practice of including dominants within a larger tonal axis. Clark emphasizes throughout that instead of placing the tonic-dominant polarity at his formal center, Schubert centers around a particular pitch, and a flexible common tone anchor replaces the emphasis on dominant preparation. As Clark explains, "A single pitch can belong to many keys or harmonies that both diatonically and chromatically related to the 'home' key

(or main key of a section), and it can be the focal point around which the harmonies turn," thus "instead of presenting such themes 'in a key,' Schubert presents them "around a pitch" (p. 194).

Schubert's approach to key and harmony presents problems for traditional music theory. Representing the prevailing theoretical paradigm, Beethoven prepares the mediant for his second key in the first movement of the "Waldstein" Sonata with the dominant of the mediant (an authentic cadence). When mediants appear without dominant preparation, as they often do in Schubert, the modulation can appear abrupt, even when the movement from one key to another is connected by a common tone. Interestingly, as we have seen, a modulation not prepared by a dominant was the central objection voiced by Fink in the 1820s. Perhaps the two best known exemplars of this technique are the pivots with thirds around D (the third of B minor and fifth of G major) in the Symphony in B Minor and around G (the third of E-flat major and fifth of C major) in the C-Major String Quintet. According to the Schenkerian (i.e., Beethovenian) paradigm, Schubert's third relations "are assessed as obstacles to conventional harmonic goals" (p. 240). Instead, Schubert "emphasizes the non-teleological potential of third relations and does not seek to compensate for their non-teleological status in the manner achieved by Beethoven and Brahms" (p. 240). Since Vogl praised his friend for his clairvoyance and somnambulism, writers starting with Fink have framed Schubert's music in terms of what it lacks (in relation to the classical harmonic axis). From Clark's perspective, although she is too polite to come out and say so, it is the theorists who until recently have played the role of the somnambulists. Even the Schu-

bertian fingerprint of major and minor as equivalent sharply contradicts Schenkerian theory, which considers this notion heretical. According to Clark, until recently such theoretical paradigms more often than not inhibited common sense.

Though her topic is complex and, well, theoretical, Clark argues practically, persuasively, elegantly, and often with humor as she explains in her epilogue that much of the case against Schubert "lies with the sheer force of music theory in shaping our ways of understanding music" (p. 268). What Clark asks theorists to do is "to work towards a distinctly Schubertian paradigm, one that analyzes Schubert through Schubertian rather Beethovenian or Classical or other lenses." (pp. 269–70).

In her concluding remarks to *Schubert's Fingerprints* Wollenberg remarks that "Beethoven has intentionally been excluded almost entirely from consideration alongside Schubert" in order to "take his music on its own term, outlawing the customary comparisons with Beethoven" (p. 287). Although lurking in the background and occasionally the foreground, for example in the discussion of the G-Major Quartet in the section called "The Schubertian, or the Non-Beethovenian" (pp. 161–74), Clark's Beethoven for the most part similarly occupies a backseat to her central subject. Nevertheless, the non-Schubertian does make an important appearance in the final sentence of Clark's indispensable and important if barely affordable book when she acknowledges that while "Beethoven's music was certainly the vehicle through which much tonal theory was shaped," Schubert's music presents "the ideal vehicle through which it can be questioned" (p. 271).

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OPERA AND SONG

The Song Cycle. By Laura Tunbridge. (Cambridge Introductions to Music.) Cambridge: Cambridge University Press, 2010. [xvii, 230 p. ISBN 9780521896443 (hardcover), \$84; ISBN 9780521721073 (paperback), \$29.99.] Works list, music examples, illustrations, index, bibliography.

Pedagogical guides to art song have traditionally granted the song cycle cursory space, leaving those curious to know more

to sort through narrowly focused studies of individual cycles. Laura Tunbridge's *The Song Cycle* (in the Cambridge Introductions

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