

NAXOS

GREAT COMPOSERS

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IN WORDS AND MUSIC



SCHUBERT



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FRANZ SCHUBERT

(1797–1828)

Franz Schubert was regarded chiefly as a composer of domestic music, and during his all-too-brief life managed to publish only a quarter of his works. Without patronage and without ever becoming well known or a virtuoso, how did Schubert manage to achieve unprecedented expressivity in song composition, or to create his chamber, symphonic and piano masterpieces? And how did he reconcile the warring elements of his tempestuous personality? This vivid biographical narrative includes selections from his most popular works including the *String Quintet in C major* and the '*Trout*' *Quintet*, as well as the symphonies, and examples from his *Lieder* and stage works.

Written by Davinia Caddy

The script is available for download at www.naxos.com/notes/578374.htm

Text recorded: 22 May 2023 at Temple Music Studio, Sutton, London, UK

Producer: Neil Rosser • Editing and post production: Sarah Butcher

Cover: Franz Schubert (1875) by Wilhelm August Rieder (1796–1880)

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|----|--|------|
| 1 | Introduction | 0:11 |
| 2 | Symphony No. 8 in B minor, D. 759 'Unfinished' – I. Allegro moderato
Slovak Philharmonic Orchestra • Michael Halász
(Naxos 8.550145, © 1989) | 1:11 |
| 3 | <i>The opening of Franz Schubert's Symphony No. 8 in B minor ...</i> | 7:46 |
| 4 | Wiegenlied, Op. 98, No. 2, D. 498 ('Cradle Song')
Lynda Russell, Soprano • Peter Hill, Piano
(Naxos 8.553113, © 1996) | 1:09 |
| 5 | <i>An extract from Schubert's Wiegenlied or 'Cradle Song', thought to have been written in November 1816, the composer then 19 years of age.</i> | 3:57 |
| 6 | Christoph Willibald Gluck (1714–1787)
Iphigenia auf Tauris – Act II, Scene 1: Aria – Götter, die ihr mich hasst
Hermann Prey, Baritone
Cologne Radio Symphony Orchestra • Joseph Keilberth
(Capriccio C5005, © 1956) | 0:41 |
| 7 | <i>Schubert's earliest works date from his years at the Stadtkonvikt ...</i> | 1:42 |
| 8 | Franz Schubert
Symphony No. 1 in D major, D. 82 – I. Adagio – Allegro vivace
Budapest Failoni Chamber Orchestra • Michael Halász
(Naxos 8.553093, © 1994) | 1:34 |
| 9 | <i>The very same month as the symphony's school premiere, Schubert was offered a scholarship to continue his studies at the Stadtkonvikt ...</i> | 1:12 |
| 10 | Des Teufels Lustschloß, D. 84 ('The Devil's Pleasure Castle') – Overture
Prague Sinfonia • Christian Benda
(Naxos 8.570328, © 2009) | 1:15 |
| 11 | <i>Yet another 'first' emerged a couple of months later in July: the completion of Schubert's first Mass, in F.</i> | 1:44 |

- 12 **Mass No. 1 in F major, D. 105 – Gloria: Gratias agimus tibi** 1:05
Trine Wilsberg Lund, Soprano • Min Woo Lim, Tenor • Assaf Levitin, Bass
Leipziger Kammerorchester • Morten Schuldt-Jensen
(Naxos 8.572279, © 2010)
- 13 *While there is little corroborative evidence of a serious relationship between Schubert and Fräulein Grob ...* 1:43
- 14 **Gretchen am Spinnrade, Op. 2, D. 118 ('Gretchen at the Spinning Wheel') [Bars 1–31]** 0:48
Lynda Russell, Soprano • Peter Hill, Piano
(Naxos 8.553113, © 1996)
- 15 *Schubert's musical mastery lies in his ability to evoke the intense psychological drama of the text, along with the practical realities of the scene.* 1:22
- 16 **Gretchen am Spinnrade, Op. 2, D. 118 ('Gretchen at the Spinning Wheel') [Bars 69–120]** 1:25
Lynda Russell, Soprano • Peter Hill, Piano
(Naxos 8.553113, © 1996)
- 17 *In 1821, seven years after its completion, Gretchen am Spinnrade appeared in print as Schubert's opus 2: that is, his second published score.* 2:54
- 18 **Erlkönig, Op. 1, D. 328** 1:49
Johannes Kalpers, Tenor • Burkhard Kehring, Piano
(Naxos 8.554667, © 2004)
- 19 *It is perhaps unsurprising that as Schubert fine-tuned his skills in musical dramaticism, transforming the German Lied from its lowly roots into a genre of unprecedented expressivity, he should also develop his operatic interests.* 4:13
- 20 **Symphony No. 5 in B flat major, D. 485 – I. Allegro** 1:17
Slovak Philharmonic Orchestra • Michael Halász
(Naxos 8.550145, © 1989)
- 21 *At the time of Hatwig's house concert and the private premiere of Schubert's Symphony No. 5, the composer was no longer living and working with his father ...* 3:40

- 22** **Trois Marches militaires, Op. 51, D. 733 – I. Allegro vivace in D major** 1:14
 Jenő Jandó, Piano • Zsuzsa Kollár, Piano
 (Naxos 8.553441, © 1998)
- 23** *As was so often the case with Schubert, with highs came lows, conflicting emotions that reveal something of the tempestuous nature of his personality.* 2:45
- 24** **Piano Quintet In A major, Op. 114, D. 667 'Die Forelle' ('The Trout')** 1:11
 – IV. Theme with Variations: Andantino
 Kodály Quartet
 István Tóth, Double Bass • Jenő Jandó, Piano
 (Naxos 8.550658, © 1992)
- 25** *If the holiday – and, indeed, the 'Trout' Quintet – had engendered a relaxed, easy-going mindset and overall leisurely outlook, then the return to the city once again brought disappointment for the composer.* 2:34
- 26** **Alfonso und Estrella, D. 732 – Act I: Schon, wenn es beginnt zu tagen** 0:50
 ('Every morning, when the sun rises')
 Rainer Trost, Tenor
 Cagliari Theatre Orchestra • Gérard Korsten
 (Dynamic CDS451, © 2004?)
- 27** *If, with Alfonso und Estrella, Schubert's operatic efforts had fallen flat, he was at least enjoying sustained success with his Lieder.* 4:20
- 28** **Fantasy in C major, Op. 15, D. 760 'Wandererfantasie' ('Wanderer Fantasy') – Adagio** 1:56
 Eldar Nebolsin, Piano
 (Naxos 8.572459, © 2011)
- 29** *1822 was also the year in which Schubert is thought to have contracted the venereal disease that would terminate his life only a few years later.* 3:16
- 30** **Fierabras, D. 796 – Overture** 1:18
 Prague Sinfonia • Christian Benda
 (Naxos 8.570329 © 2009)
- 31** *Despite his illness and realisation of his imminent death, Schubert continued to compose a series of mature masterworks ...* 1:29

- 32 **Die schöne Müllerin, Op. 25, D. 795 ('The Fair Maid of the Mill') – No. 15. Eifersucht und Stolz ('Jealousy and Pride')** 1:39
Christian Elsner, Tenor • Ulrich Eisenlohr, Piano
(Naxos 8.554664, © 2000)
- 33 *For Schubert, life was to imitate art, the composer becoming as depressed and desperate as the young man whose idealistic love he depicted so vividly in the much-celebrated song cycle.* 3:42
- 34 **Winterreise, Op. 89, D. 911 ('Winter Journey') – No. 1. Gute Nacht ('Good Night')** 1:22
Roman Trekel, Baritone • Ulrich Eisenlohr, Piano
(Naxos 8.554471, © 1999)
- 35 *But not all of Schubert's music of this final period could be described as mournful and gloomy.* 2:04
- 36 **String Quintet in C major, Op. 163, D. 956 – II. Adagio** 1:37
Ensemble Villa Musica
(Naxos 8.550388, © 1991)
- 37 *The String Quintet in C makes for a fitting finale to this musical biography.* 3:54
- 38 **String Quintet in C major, Op. 163, D. 956 – IV. Allegretto** 1:08
Ensemble Villa Musica
(Naxos 8.550388, © 1991)

Leighton Pugh

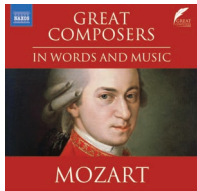


Leighton Pugh trained at LAMDA, after studying Modern Languages at Queen's College, Oxford. His radio work includes the plays *Murder by the Book* and *Scenes from Provincial Life* for BBC Radio 4 and the voice of Heinrich von Kleist in the BBC Radio 3 documentary *The Tragical Adventure of Heinrich von Kleist*. Leighton has been in five productions for the National Theatre, most recently *The Lehman Trilogy* (NT Live 2018–19, New York, West End). For Naxos AudioBooks he has recorded, among other things, *The Diary of Samuel Pepys*, *Zola's Germinal*, *Nana* and *L'Assommoir*, and featured in Walton's *The Compleat Angler*.

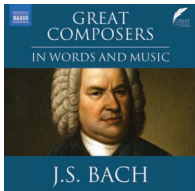
Davinia Caddy

Davinia Caddy studied music at the University of Cambridge, where she graduated with a BA (Hons), MPhil and, in 2005, a PhD. Her doctoral dissertation was broadly based on French musical culture from 1890 to 1914. She has since taught at the Universities of Oxford, Oxford Brookes and Auckland. Her books include *The Ballets Russes and Beyond: Music and Dance in Belle-Époque Paris* (Cambridge University Press, 2012), *Musicology and Dance: Historical and Critical Perspectives* (Cambridge University Press, 2020, co-edited with Maribeth Clark), and *How to Hear Classical Music*, a contemporary guide to the Western classical repertoire written for the general public (Awa Press, 2013).

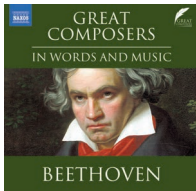
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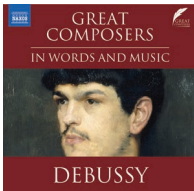
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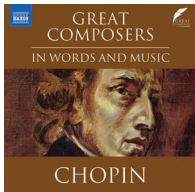
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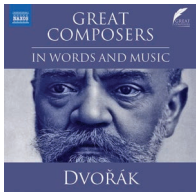
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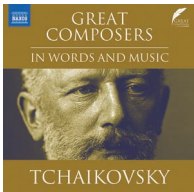
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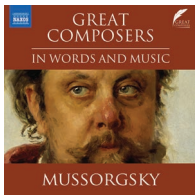
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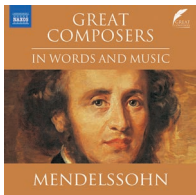
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FRANZ SCHUBERT

WRITTEN BY DAVINIA CADDY
NARRATED BY LEIGHTON PUGH



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