

1: Franz Schubert - Wikipedia

*Franz Schubert: The Ariel of Music [Robert Haven Schauffler] on www.enganchecubano.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

Franz Schubert is known primarily as a songwriter. Franz was their fourth surviving son. The elder Franz Schubert was a man of character who had established a flourishing school. The family was musical and cultivated string quartet playing in the home, the boy Franz playing the viola. He received the foundations of his music education from his father and his brother Ignaz, continuing later with organ playing and music theory under the instruction of the parish church organist. In he won a scholarship that earned him a place in the imperial court chapel choir and an education at the Stadtkonvikt, the principal boarding school for commoners in Vienna , where his tutors were Wenzel Ruzicka, the imperial court organist, and, later, the composer Antonio Salieri , then at the height of his fame. He also attended choir practice and, with his fellow pupils, cultivated chamber music and piano playing. From the evidence of his school friends, Schubert was inclined to be shy and was reluctant to show his first compositions. His earliest works included a long Fantasia for Piano Duet, a song, several orchestral overtures , various pieces of chamber music, and three string quartets. The interest and encouragement of his friends overcame his shyness and eventually brought his work to the notice of Salieri. Rejected for military service because of his short stature, he continued as a schoolmaster until They are the products of young genius, still short of maturity but displaying style, originality, and imagination. Besides five string quartets, there were three full-scale masses and three symphonies. But at this period song composition was his chief, all-absorbing interest. The following year brought the composition of more than songs. The many unfinished fragments and sketches of songs left by Schubert provide some insight into the working of his creative mind. Clearly, the primary stimulus was melodic. The words of a poem engendered a tune. Harmony chordal structure of a composition and modulation change of key were then suggested by the contours of the melody. These features were fully present in the songs of The years that followed deepened and enriched but did not revolutionize these novel departures in song. During Schubert also continued to be preoccupied with his ill-fated operas: Friends of his college days were faithful, particularly Josef von Spanun, who in introduced him to the poet Johann Mayrhofer. He also induced the young and brilliant Franz von Schober to visit Schubert. In the spring of Schubert applied for the post of music director in a college at Laibach now Ljubljana , Slovenia but was unsuccessful. His friends tried to interest Goethe in the songs and in April sent a volume of 16 settings to the poet at Weimar. It produced no result. At length, in December , Schober persuaded Schubert to apply for leave of absence. His friendships with the Huttenbrenner brothers, Anselm, a composer, and Josef, an amateur musician, and with Josef von Gahy, a pianist with whom he played duets, date from these days. But this period of freedom did not last, and in the autumn of Schubert returned to his teaching duties. The two earlier years had been particularly fruitful. There were two more symphonies: A fourth mass , in C major, was composed in The year is notable for the beginning of his masterly series of piano sonatas. His frustrated period in the spring had produced only one substantial work, the Symphony No. In the meantime his reputation was growing, however, and the first public performance of one of his works, the Italian Overture in C Major, took place on March 1, , in Vienna. Letters to his friends show him in exuberant spirits, and the summer months were marked by a fresh creative outburst. The composer delighted in the beauty of the countryside and was touched by the enthusiastic reception given everywhere to his music. The close of saw him engrossed in songs to poems by his friend Mayrhofer and by Goethe, who inspired the masterly Prometheus. Library of Congress, Washington, D. It was followed by the performance of incidental music for the play Die Zauberharfe The Magic Harp , given in August of the same year. The lovely, melodious overture became famous as the Rosamunde overture. Schubert was achieving renown in wider social circles than the restricted spheres of friend and patron. The wealthy and influential Sonnleithner family was interested in his development; their son Leopold became a great friend and supporter. At the close of the year , Schubert composed the Quartettsatz Quartet-Movement in C Minor, heralding the great string quartets of the middle s, and another

popular piece, the motet for female voices on the text of Psalm Eighteen months later, opus 12 had been reached. These parties, called Schubertiaden, were given in the homes of wealthy merchants and civil servants, but the wider worlds of opera and public concerts still eluded him. He worked during August on a seventh symphony in E Minor and Major, but this, too, was put aside, along with many other unfinished works of the period. It was completed in February but was never performed. The autumn of saw the beginning of yet another unfinished composition— not, this time, destined to obscurity: Two movements and a half-finished scherzo were completed in October and November. He continued to write almost incessantly. Schubert spent part of the summer in the hospital and probably started work— while still a patient— on his most ambitious opera, *Fierrabras*. Schubert was ill, penniless, and plagued by a sense of failure. Yet during these months he composed three masterly chamber works: Once more his health and spirits revived. Publication proceeded rapidly, and his financial position, though still strained, was at any rate eased. He sketched a symphony during the summer holiday, in all probability the beginnings of the *Symphony in C Major Great*, completed in New friends Moritz von Schwind, a young painter, and Eduard Bauernfeld, a dramatist, were almost continuously in his company during this period. Last years Schubert, Franz: In Schubert applied for the vacant post of deputy Kapellmeister, but in spite of strong support by several influential people he was unsuccessful. From then until his death two years later he seems to have let matters drift. Neither by application for professional posts nor submission of operatic work did he seek to establish himself. It can hardly be believed that Schubert was unaware of his exceptional powers; yet, together with an awareness of genius and the realization that it opened doors into cultivated society went the knowledge of his humble birth and upbringing and also of his somewhat uncouth bearing. This self-consciousness made him diffident, reserved, and hesitant. In he composed the first 12 songs of the cycle *Winterreise Winter Journey*. Some of them, especially the *Piano Trio in E-flat Major* and the *Piano Sonata in C Minor*, suggest the authority of Beethoven, yet his own strong individuality is never submerged. In September Schubert spent a short holiday in Graz. This is the period of his piano solos, the *Impromptus* and *Moments musicaux*. Early in the year he composed the greatest of his piano duets, the *Fantasy in F Minor*. In June he worked at his sixth mass— in E-flat Major. A return to songwriting in August produced the series published together as the *Schwanengesang Swan Song*. It was both artistically and financially a success, and the impecunious composer was at last able to buy himself a piano. At the end of August he moved into lodgings with his brother Ferdinand. In October he developed typhoid fever as a result of drinking tainted water. His last days were spent in the company of his brother and several close friends. He can, however, be considered as the last of the great Classical composers. His music, subjectively emotional in the Romantic manner, poetically conceived, and revolutionary in language, is nevertheless cast in the formal molds of the Classical school— with the result that it has become increasingly apparent that Schubert more truly belongs to the age of Haydn, Beethoven, and Mozart than to that of Schumann, Chopin, and Wagner.

2: Franz Schubert: Music | eBay

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Charakter oder Profession Musikmeister bei Joh. Vienna to Zseliz via the southern route between Vienna-Bratislava. The modern routes follow the old roads quite closely. Google Maps tells us this route is km on modern roads and would take about three and a half hours in a motor vehicle. Your guess is as good as mine. The exact time this journey would have taken him is a matter for conjecture, depending as it does so much on the condition of the roads. Stations would be around 20 km apart, a distance corresponding to about five hours of coach travel. The horses could no do more, they needed to be fed and watered and changed over; passengers also needed food, drink and comfort breaks. Overnight travel was out of the question on unlit roads of such poor quality. We can guess that Schubert would have had to put up with the discomforts of the journey for several days, perhaps even a week. Such a journey was not cheap, but we can assume that the Count was paying for the transport of his music master from Vienna to his country retreat. It was two and a half times the amount needed to get into one of the exorbitantly priced Paganini concerts in Vienna five florins WW in ! In addition to that there would be the costs of food and lodging along the way. Coach travel was not for paupers â€” only the coming of the railways would change that. The coach, its type and whether it was owned or hired, was just as much a status symbol then as the motor car is now. We only need a little thought to realise the great impetus there was for the development of the railways during the 19th century. As for the experience of coach travel, the English art critic John Ruskin had a talent for evoking romantic nostalgia in his Victorian readership, even while the iron horses and the satanic mills were under under construction. He could even do it for coach travel â€” and pan-European coach travel at that: In the olden days of travelling, now to return no more, in which distance could not be vanquished without toil, but in which that toil was rewarded, partly by the power of deliberate survey of the countries through which the journey lay, and partly by the happiness of the evening hours, when, from the top of the last hill he had surmounted, the traveller beheld the quiet village where he was to rest, scattered among the meadows beside its valley stream; or, from the long-hoped-for turn in the dusty perspective of the causeway, saw, for the first time, the towers of some famed city, faint in the rays of sunsetâ€”hours of peaceful and thoughtful pleasure, for which the rush of the arrival in the railway station is perhaps not always, or to all men, an equivalentâ€” John Ruskin, *The Stones of Venice*. It was the first major journey of his life â€” which may have lost its Ruskinian delights after the second day of rattling and bouncing along unmetalled roads. Postcard images of Zseliz. The exact date of the top image is unknown, but would be before the bottom image, the date of which is claimed to be On his visit to Zseliz in , Otto Deutsch noted that the house was covered in wisteria. Only the columns of the entrance have climbing plants. There is no sign of the extensive wisteria that would be there in Unfortunately, that letter has shared the fate of so much of the documentary material around Schubert: Once filial duty had been attended to, he wrote to his friends a few days later: Zseliz, 3 August Schubert to Schober and the other friends Best, Dearest Friends! How could I forget you, you, who are everything to me! Spaun, Schober, Mayrhofer, Senn, how are you, are you well? I am really fine. I am living and composing like a god, as though preordained. Spaun, Schober, Mayrhofer, Senn wie geht es Euch, lebt ihr wohl? Ich befinde mich recht wohl. I hope that you are all healthy and happy, as I am. Not everything he wrote was wonderful. Even with mediocre texts, such as *Litaney auf das Fest aller Seelen* Schubert was capable of bending a refractory text to his will. His writing is generally sentimental dross. My language shocks you? There is a proof to this pudding: Each block is broken into two sub-blocks of eight lines. The second block of the pair is a mysterious construction which has two couplets e-e-f-f, then a four line structure: Even with this simple couplet scheme the rhymes in both blocks frequently show signs of desperation: *Einsamkeit* should thus be regarded, not as the last solo cantata, but as the first song cycle. It is full of fine music, and is perfectly performable. Why then is it ignored? Primarily because of the abstract nature of the theme and the poverty of the text, which is Mayrhofer at his most mediocre.

Significantly, it is the scene-painting of the last verses, when the cuckoo calls from the peaceful thicket, that calls forth the best music of the work. The text is irretrievably bad, the poetaster Mayrhofer at his awful worst; even Schubert cannot rescue this. We can imagine the grinding school duties, but also the worry over an uncertain career. Two years before, he had failed to gain a position as a music teacher in Laibach, and since then had given up applying, his wished for relationship with Therese Grob had apparently also fizzled out with that rejection. She would marry someone else two years after. In essence, only upright citizens with good jobs could marry. In addition there were the professional concerns: Franz was writing music like the devil but without any recognition apart from that of his friends. Otto Deutsch is astonished to note that the song *Einsamkeit* which Schubert mentions here was in fact the 13th song that he wrote. What would become of him? Was he on the right course? It might have seemed to Franz that he would be chained to schoolteaching for the rest of his days, just as his brothers Ignaz and Ferdinand were. His worries are patent, but for a brief moment they were out of his sight back in Vienna. With the help of Franz Schober, Schubert had fled from the parental apartment above the school house in Himmelpfortgrund. He lived with the Schobers that first time from the late autumn of 1814 until the summer of 1815. Would he ever escape? Now I am alive for once, thank God. It was overdue, otherwise I would have become a ruined musician. The journey to distant Zseliz must have seemed to him as a redemption and even, from these remarks, as a period of healing. Can we imagine his feelings on that first day of the journey, as the post coach rumbled along, Vienna and all his woes receding behind him? On his return to Vienna in November of 1815, he did not return to the school but moved into an apartment with Johann Mayrhofer, where he would stay until December 1817, that is, about two years. If nothing else, the stay in Zseliz had been the caesura he needed to complete the process of separation that he and Schober had started in 1814. Michael Vogl, the lifeline Schober, give my respects to Herr Vogl. Vogl had an ego commensurate with his voice and it took some effort for Schober to bring him down from his empyrean height to meet the tiny, young, unknown composer Franz Schubert, the teaching assistant from a school in the teeming suburbs. No one knew Schubert; everyone knew Vogl. After the tenth unperformed song a rational person might start to have some doubts whether composing songs was really what they should be doing in the snatched moments between schoolteaching; after the 13th even the workaholic Schubert may have begun to have doubts. Give greetings to everyone I might know. Assure your mother and sister of my deepest reverence. Write to me very soon, every character from you is dear to me. An deine Mutter und Schwester meine tiefste Verehrung. Schreibt mir ja recht bald, jeder Buchstab von euch ist mir theuer. Euer ewig treuer Freund Franz Schubert. Might we risk a guess that the recognition of his friends was extremely important for someone like Schubert, whose level of public recognition was so minimal? Reiber noted how precious these communications seem to be to Schubert: The next letter is not addressed to Franz Schubert in Zseliz at all, but nevertheless has something to say to us. Vienna, 10 August 1815 Ignaz wrote in response to a letter sent by Franz to his parents and family. The lost letter sent to his parents would have probably included Ignaz as addressee, since he was living with them and teaching in the Rossau school. Ignaz was the oldest brother of the four male survivors in the Schubert family. He lived through the loss of eight siblings until Ferdinand [Lukas] came along. There was a flurry of successful childbearing in the next few years which brought us more brothers: Ignaz was nine years older than Ferdinand, ten years older than Karl and twelve years older than Franz – a solitary older figure with a cluster of much younger brothers. Ignaz seems to have suffered as all first-born brothers do. As someone once put it: The cluster of the three younger brothers had a different fate: Ferdinand qualified as a teacher, but got a job at the Foundling School, which took him away from home; Karl was able to break away and become a landscape artist. We have to be cautious when reading feelings into such letters. Schubert wrote something similar to his friends: Ignaz, the prisoner rattling in his domestic chains, must have found the turn of phrase used by Franz almost a provocation: Schubert to his brother Ferdinand Dear brother Ferdinand! I wish I could change places with you, so you could at least be happy for once.

3: Franz Schubert below stairs

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

Its mournful character reflects some of the personal trauma that Schubert himself was experiencing at the time. After years of a rather debauched life Schubert had contracted syphilis. The disease or perhaps the treatment of it, was ultimately responsible for his death in at the age of Franz Schubert in , painted from watercolour by Wilhelm August Rieder. The songs take the audience on a journey that it is clear, by the very nature of the opening song, will end fatefully. Along the way he experiences a turmoil of different emotions, mostly ranging from despair to greater despair. During his short life Schubert wrote over art songs, 20 sonatas for piano, six major works for violin and piano, nine symphonies for orchestra and an impressive amount of chamber music for other groups of instruments. Winterreise would prove to be a much darker journey. Why is the traveller embarking on this journey? Surely this is about unrequited love. His love is not merely missing but truly dead and gone. These first four songs are all in a minor key, albeit the first does have a moment where hope can be felt in those few bars in a major key. The fifth song, Der Lindenbaum The Linden Tree, speaks of the sense of security and comfort experienced when reclining and dreaming under the branches of the Linden tree, a feeling which still comes to him when he has departed that safe haven. The journey continues with many references to snow, ice, loneliness and tears. From this dream he is awakened by the cock crowing and realises that around him is not the spring of his dreams but the cold, misty darkness of his present place. Alas, his hopes are again shattered "as there is no letter for him. The final song, Der Leiermann The Hurdy Gurdy man, describes not only his final despair but the absolute and unequivocal deterioration of his mental state. The piano plays the most forlorn repetitive melody and under the sung text is only a bare fifth chord. The desolation and despair are complete. The colour of despair Schubert composed countless other songs where the text poems are placed into a musical context, written for voice and the equal partnership of a piano, with the piano writing suggesting strong visual imagery tied to the meaning of the poem. The romantic composers such as Schubert, and later Robert Schumann, treated musical settings of poems very differently. Unlike Schubert, Schumann rarely introduced the singer with an introduction played by the piano. The right hand of the pianist often played the vocal melody "though sometimes with embellishments. Schumann relied on harmony, rather than a motive, to create the visual images associated with the poem. There was often a protracted coda the concluding passage played by the piano at the end of the song which seemed to make a comment or reinforce the emotive content in the text. Schubert, on the other hand, predominantly used rhythm or melody in the piano writing which served to illustrate the setting of the text. In Gretchen am Spinnrade Gretchen at the Spinning Wheel a sextuplet figure six notes played over four beats, winding round and round, illustrates the spinning wheel. And the falling semiquavers with their repeated notes illustrate the flowing water in Auf dem Wasser zu Singen To sing on the water. Schubert also made use of synaesthesia the colour of certain musical keys to create a definite atmosphere. Winterreise requires the performers to immerse themselves totally in the atmosphere of cold, dark, forlorn despair. They need to create that atmosphere by the tonal colour of the voice and of the possibilities of the instrument. Rarely does an audience leave a performance of this work unmoved, and the experiencing this masterpiece first hand will be remembered.

4: List of compositions by Franz Schubert by genre - Wikipedia

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Biography[edit] Early life and education[edit] Schubert was born in Himmelpfortgrund now a part of Alsergrund , Vienna, Archduchy of Austria on 31 January , and baptised in the Catholic Church the following day. Although it is not exactly known when Schubert received his first musical instruction, he was given piano lessons by his brother Ignaz, but they lasted for a very short time as Schubert excelled him within a few months. Schubert wrote his earliest string quartets for this ensemble. At the Stadtkonvikt, he was introduced to the overtures and symphonies of Mozart , the symphonies of Joseph Haydn and his younger brother Michael Haydn , and the overtures and symphonies of Beethoven , a composer he developed a significant admiration for. In those early days, the financially well-off Spaun furnished the impoverished Schubert with much of his manuscript paper. For over two years young Schubert endured severe drudgery; [17] there were, however, compensatory interests even then. He continued to take private lessons in composition from Salieri, who gave Schubert more actual technical training than any of his other teachers, before they parted ways in . He composed over 20, bars of music, more than half of which was for orchestra, including nine church works despite being agnostic , [22] [23] a symphony, and about Lieder. Another friend, Johann Mayrhofer , was introduced to him by Spaun in . He continued to teach at the school and give private musical instruction, earning enough money for his basic needs, including clothing, manuscript paper, pens, and ink, but with little to no money left over for luxuries. Schubert rejoined his father and reluctantly took up teaching duties there. In early , he applied for membership in the prestigious Gesellschaft der Musikfreunde , intending to gain admission as an accompanist, but also so that his music, especially the songs, could be performed in the evening concerts. The pay was relatively good, and his duties teaching piano and singing to the two daughters were relatively light, allowing him to compose happily. Schubert may have written his Marche Militaire in D major D. The tight circle of friends with which Schubert surrounded himself was dealt a blow in early Schubert and four of his friends were arrested by the Austrian police, who in the aftermath of the French Revolution and Napoleonic Wars were on their guard against revolutionary activities and suspicious of any gathering of youth or students. The other four, including Schubert, were "severely reprimanded", in part for "inveighing against [officials] with insulting and opprobrious language". The incident may have played a role in a falling-out with Mayrhofer, with whom he was living at the time. Musical maturity[edit] The compositions of and show a marked advance in development and maturity of style. Now he began to assume a more prominent position, addressing a wider public. All in all, he embarked on twenty stage projects, each of them failures which were quickly forgotten. In , the Gesellschaft der Musikfreunde finally accepted him as a performing member, and the amount of performances of his music grew remarkably. He completed the Mass in A-flat major , D. Also in that year, symptoms of syphilis first appeared. He also wrote the Sonata in A minor for arpeggione and piano D. Publication had been moving more rapidly, the stress of poverty was for a time lightened, and in the summer he had a pleasant holiday in Upper Austria where he was welcomed with enthusiasm. The original only opens with the greeting "Ave Maria", which also recurs only in the refrain. In , he dedicated a symphony D. Later in the year came the String Quartet No. In , Schubert wrote the song cycle Winterreise D. The orchestra of the Gesellschaft reportedly read through the symphony at a rehearsal, but never scheduled a public performance of it. The reasons continue to be unknown, although the difficulty of the symphony is the possible explanation. He was generally unable to retain solid food and his condition worsened. The cause of his death was officially diagnosed as typhoid fever , though other theories have been proposed, including the tertiary stage of syphilis. His epitaph, written by his friend, the poet Franz Grillparzer , reads: List of compositions by Franz Schubert by genre Schubert was remarkably prolific, writing over 1, works in his short career. His compositional style progressed rapidly throughout his short life. Schubert also composed a considerable number of secular works for two or more voices, namely part songs , choruses and cantatas. He completed eight orchestral overtures and seven complete symphonies, in addition to fragments of six others. While he composed no concertos, he did write three concertante works for violin and orchestra.

Schubert wrote a large body of music for solo piano, including fourteen completed sonatas, numerous miscellaneous works and many short dances, in addition to producing a large set of works for piano four hands. He also wrote over fifty chamber works, including some fragmentary works. Bach or Beethoven ". Krenek pointed to the piano sonatas as giving "ample evidence that [Schubert] was much more than an easy-going tune-smith who did not know, and did not care, about the craft of composition. Perhaps most familiarly, his adventurousness manifests itself as a notably original sense of modulation, as in the second movement of the String Quintet D.

5: Schubert - Composers - Classic FM

NY: Putnam's, 8vo, pp. xiv, Glossary, indices, discography. With several illustrations and many short music examples. Wine cloth. Edges soiled, cover.

6: FRANZ-SCHUBERT-INSTITUT | The series of master classes

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7: Formats and Editions of Franz Schubert: the Ariel of music. [www.enganchecubano.com]

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