

BARBARA M. REUL AND LORRAINE BYRNE BODLEY (EDS), *THE UNKNOWN SCHUBERT* (Aldershot: Ashgate, 2008), ISBN 978-0-7546-6192-4, xxx + 263pp, £50.00/\$99.95.

Schubert in his totality is only known and appreciated by a few. There are all kinds of vocal works, cantatas, overtures, orchestral, opera, and church music, of which hitherto not a single note has ever been heard. For forty years and more have these works remained unused, in some cases mere objects of painful solicitude, as though the musician [Schubert] had written his enchanting music only for himself, and not for ourselves and our children.¹

In 1865, when these remarks appeared in the first full-length biography of Schubert, the 'Unfinished' Symphony in B minor (D759), arguably the composer's most renowned and cherished symphonic work, lay unperformed and unpublished in Anselm Hüttenbrenner's possession.² Without recourse to the manuscript, the most that Schubert's early biographer, Heinrich Keissler von Hellborn, could offer in respect of this work was the following conjecture:

Josef Hüttenbrenner is my authority for saying that the first and second movements are entirely finished, and the third (Scherzo) partly. The fragment in the possession of Herr Anselm Hüttenbrenner, of Gratz, is said—the first movement particularly—to be of great beauty.³

December of the same year marked the world premiere in Vienna of the 'Unfinished' Symphony. Its publication in full score followed two years later in 1867: two years too late for Kreissle von Hellborn's biography.⁴ Although remarkable for its late emergence almost forty years after the composer's death, the 'Unfinished' Symphony and its history are of course by no means exceptional in Schubert's oeuvre.⁵ The issues

¹ Heinrich Kreissle von Hellborn, *Franz Schubert* (Vienna: Georg Olms Verlag, 1865), 580; translated from the German by Arthur Duke Coleridge as *The Life of Franz Schubert* (London: Longman, Green and Co., 1869), vol. 2, 255.

² According to Christopher H. Gibbs, the book first appeared in Vienna late in 1864, with its preface dated 7 November. See Gibbs, 'German reception: Schubert's "journey to immortality"', in Christopher H. Gibbs (ed.), *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), 241–53: 321 (note 32).

³ Kreissle von Hellborn, 255; trans. Coleridge, vol. 1, 257.

⁴ The premiere was conducted by Johann von Herbeck on 17 December 1865 in the Musikverein for the Gesellschaft der Musikfreunde in Vienna with the last movement of Schubert's Third Symphony used as the finale.

⁵ After the publication of the 'Unfinished' in 1867, four more works were yet to appear in print for the first time before Breitkopf & Härtel began work on the collected edition. These were *Lazarus*, D689 (1865), the *Quartettsatz*, D703 (1870), the 'Arpeggione' Sonata, D821 (1871) and the Mass in A flat, D678 (1875).

associated with posthumous dissemination and performance which beset many of his finest works meant that Schubert, 'in his totality', lay beyond the ken of nineteenth-century biographers who attempted to chronicle the life and works of this elusive composer who, for half a century after his death, appeared to be 'still alive and composing'.⁶

This historical preamble throws into sharp relief the prominent and ebulliently celebrated position now enjoyed by Schubert's music in concert-hall programmes as well as on the academic curricula of university music faculties the world over. The topos of the neglected Schubert has long been dismissed as folly, and the man and his music have become the focus of myriad musicological and analytical studies, while also animating the more 'worldly' concerns which preoccupied musicology in the early 1990s.⁷ With so much literature pertaining to Schubert already in print (and more in press), one cannot help meeting a volume entitled *The Unknown Schubert* with an uncomfortable mixture of enthusiasm and disbelief. 'What is unknown,' as David Gramit asks, 'about a composer as famous as Schubert?' (251). Schubert's renown notwithstanding, the fact remains that much of his music galvanizes only marginal interest in 'the musicological canon'—the sacred and theatrical works in particular, as well as many of the piano compositions for four hands, being even less popular as the focus of examination within the academy than the large-scale instrumental music and Lieder. In this sense, these works are both familiar and unknown, and thus merit the attention granted them in the pages of this volume. More familiar works such as *Winterreise*, *Auf dem Strom* and the *Quartettsatz* also make an appearance in this collection, but these are marshalled to illustrate that the adoption of new questions and diverse approaches can indeed shed light on even the most popular music, thereby revealing hitherto unknowns about Schubert.

It was with these issues in mind that I approached *The Unknown Schubert*, a collection of fourteen essays with fore- and afterwords from scholars Susan Youens (to whom the collection is dedicated) and David Gramit. The publication grew out of the proceedings of the conference 'The Unknown Schubert: New Perspectives, New Insights' of 4–5 December 2004, organized by Luther College and the Department of Music at the University of Regina as part of the International Schubert Symposium, and in conjunction with the Canadian premiere of Schubert's *Claudine von Villa Bella*. The volume is partitioned into six genre-defined sections encompassing Lieder, sacred

⁶ Gibbs, 242.

⁷ The desire to make musicology a more 'worldly' practice is most clearly outlined in Lawrence Kramer's 'Analysis Worldly and Unworldly', *The Musical Quarterly*, 87/1 (2004), 119–39.

music, opera, chamber music, piano music and unfinished works, and includes considerations of historical issues, musico-poetic associations, contemporary hermeneutics, structural and rhythmic analysis, and political and social contexts.

Lorraine Byrne Bodley's chapter 'Goethe and Schubert: *Claudine von Villa Bella*—conflict and resolution' straddles more than one category. Her summary of the artistic parallels between the music-theatre careers of Schubert and Goethe dispels the myth of a 'hapless relationship' between these two artists, and replaces it with the historically accurate observation that 'without question Schubert is the composer who came closest to realizing Goethe's operatic ambitions' (126). Furthermore, in her organization of the first staged performance in English of *Claudine von Villa Bella* in Dublin in 2003, Byrne Bodley sought to address the misconceptions of history on a wider scale by bringing together young professional musicians from Northern and Southern Ireland to perform this work, thereby crossing 'cultural and political borders' (126).

Crawford Howie's essay in historical musicology details the 'functional aptness [and] distinctive charm' (60) of Schubert's smaller sacred works and is a valuable contribution containing insightful observations of Schubert's harmonic practices in the sacred music of his final year. Mary Wischusen offers a more extensive historical account in her two-part study of Viennese popular comedy. Drawing upon a wealth of primary and secondary sources ranging from diary entries and letters by Schubert and his circle to studies in Austrian cultural and intellectual history, Wischusen's essay brings early nineteenth-century Vienna vividly to life in an engaging and richly informative account of the distinctively Viennese character of the popular comedy and the extent of its influence on Schubert's music. The composer revealed in this chapter, the very public, theatre-going Schubert who incorporated elements of the popular style into his stage works and mingled them with more 'serious' or 'high' art forms in the quartets and piano music, provides a welcome alternative to the introspective and neglected Schubert of the *Winterreise* years.

Although early nineteenth-century history (in the form of Schleiermacher's theory of hermeneutics) also provides the framework for Lisa Feurzeig's chapter on the representations of hermeneutic theory in Schubert's settings of the Jena Romantics, the central thrust of her work lies in her close readings of Schubert's 'Die Berge' and the six Novalis songs from *Geistliche Lieder* and *Hymnen an die Nacht*. Taking Schleiermacher's definition of grammatical and psychological hermeneutics as a starting point, Feurzeig demonstrates Schubert's sensitivity to both the text (grammatical) and 'the human element' (46) in Schlegel's poetry (psychological) in his musical setting of 'Die Berge'. Psychological hermeneutics involves both the public and private life of the author, but Feurzeig chooses to focus on the latter, and particularly on Schubert's (characteristically female) intuition for connecting directly with an author in what

Schleiermacher refers to as 'the divinatory method...in which one, so to speak, transforms oneself into the other person and tries to understand the individual element directly'.⁸ Her reading of the compositional design of 'Die Berge' imaginatively mirrors the poem's central idea in which the three stages of climbing a mountain are charted in three corresponding stanzas. The first and third stanzas are set to the same music in the key of the tonic, G major, with brief tonicizations of C major, and contrast with the middle stanza which moves by a circle of major thirds from G major through E-flat major, B minor and back to G major. Feurzeig interprets the 'unusual' (47) key structure of Schubert's second stanza or B section ('unusual' only insofar as it not in the expected dominant key) as the musical representation of the reflective thought process undertaken by the protagonist in the second stanza, contrary to the more action-driven outer stanzas (those framed by the tonic). The return of the tonic and the first stanza's music in stanza 3 is then understood, like the return to action after pensive reflection, to be fundamentally altered by the intervening second stanza.

While Feurzeig's reading gives voice to a meaningful connection between words and music, its adherence to a norm of tonic/dominant relations which views Schubert's cycle of thirds as a wilful deviation from it weakens her argument given the ubiquity (and thus normality) of third progressions and tonal relationships of a third in Schubert's music.⁹ Similarly, the significance Feurzeig ascribes to the juxtaposition of chromatic and diatonic passages in 'Wenige wissen das Geheimnis der Liebe', and the correspondence between local and global elements (a Schubertian staple) in 'Nachthymne', while compelling for suggesting a meaningful order for the songs, is not exclusive to these particular settings. Her argument could therefore be augmented by a wider consideration of Schubert's use of these harmonic practices, especially where they arise elsewhere in his oeuvre.

Remaining with the songs, Marjorie Hirsch investigates the dramatic aspects of the myth of Memnon, an Ethiopian king killed in battle against Achilles during the Trojan War. Her depiction of Memnon as 'an icon of the modern, alienated artist' (4) allows for parallels to be drawn between the mythical Memnon and the struggling artist Mayrhofer, who found an intensely personal connection with Memnon's alienation

⁸ Friedrich Schleiermacher, *Hermeneutics and Criticism and Other Writings*, trans. and ed. Andrew Bowie (Cambridge: Cambridge University Press, 1998), 92--3.

⁹ In 1978, for instance, James Webster asserted that 'for Schubert, the dominant no longer commanded the power it had for Classical composers.' Later in the same article he refers to Schubert's 'antipathy to the dominant'. See his 'Schubert's Sonata Form and Brahms's First Maturity', *19th-Century Music*, 2/1 (1978), 18--35: 24.

and 'tortured existence': 'the gargantuan statue [of Memnon] stood as a heroic representation of the artist, and his sorrowful wail as a potent symbol of modern poetry' (8). Hirsch finds no such personal identification between Schubert and Memnon, but instead concludes that Schubert's interest in the myth stemmed from, among other things, his desire to explore fully the techniques of dramatic music 'and thereby demonstrate his potential as a composer for the stage, especially of operatic works with classical subjects' (13). Schubert's aspiration to become a successful stage composer is well known and is apparent in his various attempts at dramatic composition. Hirsch's submission that he would incorporate techniques of dramatic composition, namely the operatic topos of the oracle, into his Lieder is therefore quite compelling, and her reading of 'Memnon', D541 sheds light on the range of dramatic techniques employed by Schubert. These include abrupt shifts in tonality (from monotonicity to more active harmonic writing), constantly changing accompaniment, vocal declamation by means of restricted tessitura and repeated pitches, and finally the generation of unity and stability through music which 'exudes both lyricism and simplicity' (23). These devices are employed by Schubert elsewhere in his Lieder, and to this end Hirsch draws a clear and wholly convincing comparison between Schubert's settings of 'Memnon' and his 'Der Tod und das Mädchen' (both composed in 1817), which demonstrate Schubert's propensity for juxtaposing distinct vocal styles to dramatic ends.

'Stark stylistic contrasts' (41) and the opposition of the real and the imaginary also form the hub of Richard Giarusso's chapter. Giarusso resurrects the final songs of *Winterreise* in his valuable exploration of the role played by 'multiple layers of disorganization' (25) in this most famous song cycle, which, for him, is concerned with the ultimate 'dissolution of cyclic form' (28). Giarusso's reading of 'Mut' is at once insightful yet inadequate, revealing not only the song's ironic play on dreams and reality (he writes that 'as the protagonist recalls the physical reality of his situation, he himself is at his most artificial' (33)) but also the 'discursive thematic-motivic process' (37) employed by Schubert in this song. It is in his description of the latter that Giarusso's engagement with the music falls short. Giarusso concludes that since its three-note *Hauptmotif* is taken from the anacrusis figure which permeates 'Der Wegweiser', 'Mut' is therefore concerned 'not with the statement of a broad, lyrically-inspired theme, but with processes of fragmentation and development.' (38) While it is clear how this three-note motif may be understood as a fragment of the larger phrase in 'Der Wegweiser'—and this observation is of valuable interest in itself—Giarusso does not offer any musical evidence explaining precisely *how* this motif is *developed* within 'Mut'. Its existence alone, while certainly significant, is nonetheless insufficient for claiming that here Schubert is involved in a 'discursive thematic-motivic *process*' (my italics) without any detailed account of what actually happens to this motif once Schubert's 'developmental procedures' (39) are set to work. Such an analytical endeavour would certainly

bolster Giarusso's claim that, in 'Mut', Schubert steps outside of his own 'natural' abilities as a composer and attempts to employ methods that 'a knowledgeable composer *should* use to write music.' (39) This reservation aside, the chapter offers a sensitive reading of these last songs of *Winterreise*, drawing attention to issues of register and scoring, and taking into account Schubert's revisions of these songs, all of which explore the hitherto uncharted realms of the real (or heard) and the imaginary ('unheard') in this music.

In contrast to the acclaim afforded *Winterreise* both during and after Schubert's lifetime, the reception history of his operas, with all their apparent deficiencies and redundancies, is strikingly negative. Brian Locke assesses the foundations of this historic disapproval, focussing specifically on criticisms of Schubert's inability to connect music and drama successfully in an operatic context. Locke understands this tendency not as evidence of failure on Schubert's part but rather as a reflection of 'the heterogeneous stylistic tendencies of early German Romantic Opera and its disconnection between musical and dramatic narratives' (100). Viewing Schubert's operas in this historical light, his ostensible weaknesses as a dramatist 'present merely a microcosm of larger struggles of his entire generation, aspiring toward a narrative consciousness in opera that was yet to come.' (103) Indeed, by looking more closely at the formal and musico-dramatic layout of a relatively late opera, *Fierrabras* (1823), Locke uncovers scenes (the Act I trio No. 6f and the knights' chorus, No. 14 in Act II, are just two examples) which succeed in producing a 'real time' (116) musico-dramatic narrative. Such examples, and Locke's presentation of them, place Schubert at the very core of the development of German Romantic opera in the early nineteenth century, a development from which he has traditionally been excluded.

Historical revisionism remains foremost in both Brian Newbould's and Kenneth Delong's contributions, each of which attempts to debunk an historically received misconception of Schubert. Newbould takes Maurice J. E. Brown to task on two accounts over his assertion that Schubert's work 'is completely devoid of such academic contrivances as augmentation, diminution, inversion and so on—devices which, as one eminent critic has said, belong to the nursery apparatus of composition.'¹⁰ First, Newbould cogently demonstrates Schubert's frequent and expert employment of the techniques named by Brown, and bolsters his argument by revealing other typically Schubertian devices or principles—canon at the octave or the tenth, invertible counterpoint, palindrome, and 'mirror form' (203)—and exhibiting their indispensability to the com-

¹⁰ Maurice J. E. Brown, 'Schubert, Franz', in Eric Blom (ed.), *Grove Dictionary of Music and Musicians*, 5th edition, 9 vols (London: Macmillan, 1954), vol. 7, 536–92: 562.

poser's compositional idiom. Newbould's intimate familiarity with the Schubertian repertoire is everywhere in evidence throughout this long list of aptly chosen examples.¹¹ Second, Newbould questions the appropriateness of the description 'academic contrivances' in relation to these techniques, and, even more fundamentally, attacks the notion that they are 'purely mathematical or mechanistic' (205).

His examination of the role of 'contrivance' in two incomplete works by Schubert—the first a descending cycle of thirds in the fragment of the Allegretto in C minor, D900, the second an instance of 'mirror form' which Newbould wrote into his completion of the Piano Sonata in C major, D840 ('Reliquie')—leads him to claim that the 'harmonic excursion' in D900 (to C flat in the context of C major) goes 'beyond anything previously done in the context of a short piano piece' (208–9). Although Newbould is here dealing with a work which was left incomplete by Schubert, he does not broach the issue of whether this 'contrivance' had any part to play in Schubert's failure to bring the work to completion, an investigation of which, while ultimately speculative, would have afforded an added level of interest to this section of his chapter. Newbould's focus is elsewhere: he argues that these so-called 'contrivances' are not merely academic or mechanistic, but rather 'contribute to the impact the music has on the ear' (211). With this in mind, he looks in greater detail at two further compositional principles specific to Schubert: the threefold cadence or 'triple crown' (213) and the '2=3 tendency' (216), in which the music of the second bar is repeated in the third bar, often generating a five-bar phrase. Newbould's analysis of these techniques demonstrates Schubert's innate ability as an 'academic' composer—'in the best sense of the course' (217)—whose music is teeming with 'technical fingerprint[s]' (207), whether consciously 'contrived' or not.

Kenneth Delong begins his revisionist chapter by reconsidering the quest for the "'true" originator of the lyric piano piece' (220) and Schubert's position within that history secured by Hugo Riemann's *Geschichte der Musik seit Beethoven* (1901). The historical orthodoxy which Delong seeks to redress is the received assumption, championed by Willi Kahl, of a connection between Jan Václav Voříšek's published set of six piano *Impromptus* (Op. 7) and Schubert's *Impromptus* (D899 and D935), written in the final months of his life. First, Delong reveals the highly circumstantial backgrounds of these titles: both were designated 'Impromptu' only by the composers' publishers, not by the composers themselves, Voříšek having called his pieces 'eclogues' after a set by his teacher, Tomášek. Second, Delong points to the lack of any evidence to suggest that Schubert and Voříšek moved in the same social circles in Vienna, or had anything

¹¹ Example 12.12 cites Schubert's String Quartet in G major as D889, rather than D887.

above a passing knowledge of each other during their time there, thus negating the possibility of a direct influence. Third, Delong turns to the music itself, and argues that the features nominated by Kahl as evidence of a commonality between the two composers are in fact in evidence in some of Schubert's earlier works, albeit in different genres, and thus did not necessarily stem from familiarity with Voříšek's 'Impromptus'. Further to disproving Kahl's assumption, Delong offers alternative sources for Schubert's *Impromptus* and *Moments Musicaux*. Through an examination of the composer's correspondence with his publishers and their demand for 'not too difficult pianoforte compositions for 2 and 4 hand[s]', as well as an investigation into the inner movements of his piano sonatas and the many short, untitled piano works written throughout his career, Delong finds convincing precedents for the *Impromptus* within Schubert's own oeuvre.¹² Although enlightening in relation to the development of the lyric piano piece within Schubert's career, Delong's proposition might prove more persuasive if it were offered as a co-existing historical narrative rather than a strict either/or dichotomy.

Schubert's *Klavierstück* No. 3 (D946) forms the basis of Ryan McClelland's adroit analysis in which he considers issues of hypermetre, phrase length and temporal disjuncture: elements of Schubert's style which have traditionally received comparatively little attention and remain overshadowed by investigations into the composer's extraordinary use of harmony. The one exception to this general tendency, and the author to whom McClelland makes frequent reference, is Arnold Feil, whose work on rhythm incorporates 'dimensions such as phrase length, meter, accentuation, and directional impulse' (160). One can perceive an immediate resonance with Brian Newbould's work in McClelland's analysis of the opening bars of the *Klavierstück* No. 3, during which the phrase structure proceeds in five-bar groups, reminiscent of Newbould's 2=3 tendency, discussed above. McClelland's analysis focuses on rhythmic displacement and disjuncture caused by the non-congruence of hypermetre and phrase structure, and the non-coincidence of tonal arrivals with metric downbeats. He is also interested in the correspondences between rhythmic and thematic elements and the ways in which literal and immediate repetition may be understood to function within an hypermetric analysis. According to McClelland, the ultimate resolution of these various conflicts is withheld until the end of the piece, while moments of local congruence and provisional resolution ease the tension *en route*. Central to his analysis is the notion that the 'expressive and tonal contrast of [the] B section is greater than in

¹² Otto Erich Deutsch, *The Schubert Reader: a Life of Franz Schubert in Letters and Documents*, trans. Eric Blom (New York: Norton, 1947), 550.

most of the ternary Impromptus and *Moments musicaux*' (162) owing to its setting in a remote key, albeit a Schubertian favourite (D flat major in contrast to the C-major A section) and rare metre (3/2 rather than the expected 3/4). Coupled with this sense of contrast is the B section's hypermetrical ambiguity for which McClelland offers three alternative interpretations. A brief example from the retransition to the return of 'a' within the large-scale B section (aba) must suffice. Here, the uncertainty surrounding the hypermetre at the end of 'b' (bar 105ff) results in a twice-heard return of 'a' material so that the arrival of D-flat-major harmony in bar 110 pre-empts the hypermetric downbeat of bar 111. This evasion of a simultaneous resolution of tonality and rhythm recalls the recapitulation from the Scherzo of Schubert's last piano sonata, D960, in which the tonal return arrives one bar before the reappearance of the main theme.

An important aspect of McClelland's chapter is its suggestion that 'apparent repetitions—a well-known aspect of Schubert's style—can have different hypermetric contexts and that these changes are musically meaningful.' (175) In his perceptive analysis of hypermetric elements in the *Klavierstück* No. 3, he demonstrates that received criticisms of an artist's style should provide the 'stimulus for further study rather than the terminus of critical commentary.' (174)

In an interesting take on multi-movement form, Cameron Gardner approaches Schubert's Piano Sonata in D major, D850 as a process through which the 'heroic', encountered in the first movement, becomes less and less central to the work, so that by the finale it is couched by passages of 'greater calm (suggesting containment of the heroic)' and eventually is 'entirely removed by the final sections (A'' and the coda).' (178) Gardner's achievement here is twofold. Firstly, he demonstrates a willingness to account for and find significance in the more 'heroic' or assertive passages of Schubert's first movements which traditionally have been neglected in favour of the characteristic lyrical passages and their attendant associations. And secondly, he illustrates how tension or conflict may form an integral part of a linear trajectory from assertiveness (heroicism) to quiet introversion, and thereby incorporates these Beethovenian qualities productively into his analysis without resorting to negative comparisons of the two composers' work.

While it is imperative to his analysis that Gardner lays out the aspects of the 'heroic' as they arise in the first movement (dynamic and rhythmic power, sequential treatment, cadential evasion), equally significant are those instances where the 'heroic' is threatened or destabilized, as this sets in motion the four-movement process of 'distancing the heroic' (177). At the beginning of the recapitulation of the first movement, for instance, the 'heroic', represented by the *fortissimo* double return of opening theme and tonic harmony, is immediately undercut (and retrospectively undermined) by the ensuing repeat of the transition, now *sempre pianissimo*. Gardner

affords great importance to dynamics in this analysis and argues that ‘this indication displaces the *ff* of the passage when it appeared in the exposition and the *ff* of the previous four measures (rendering the triumphant return of the opening hollow).’ (186) The retreat from the heroic in movements II, III and IV occurs more gradually and Gardner’s ultimate concern lies in the ‘evolution from an assertive to an intimate sound world’ which, he submits, reflects Schubert’s ‘growing confidence to compose in genres dominated by Beethoven.’ (199) This confidence results in an ‘heroic’ statement of self-definition on Schubert’s part, in which the ‘distance’ from the ‘heroic’ (read Beethoven) leads ultimately to self-determination.

The spectre of Beethoven appears once again in Larry Hamberlin’s account of Schubert’s allusions to the older composer in his ‘Auf dem Strom’, if in a more familiar guise. Hamberlin’s knowledge of recent work in the realm of borrowing studies is comprehensive, and he sets out a working definition for musical ‘allusion’ as depending on both ‘the composer’s intent and the audience’s recognition’ (138), and dedicates most of his chapter to substantiating the former. While there can be little doubt concerning the extent of the Beethovenian allusions in this Lied—Hamberlin offers many convincing examples—the meaning he garners from these, that in this Lied ‘Schubert allows Beethoven to speak one last time from beyond the grave’ (144), offers comparatively little of the ‘unknown Schubert’ encountered elsewhere in this volume.

Su Yin Mak’s novel approach to Schubert’s *Quartettsatz* in C minor, with an harmonic analysis after David Beach, examines the relationship between the composer’s vast literary knowledge and his compositional practices in instrumental genres. Mak argues that Schubert was equally influenced and shaped artistically by two traditions—‘the compositional tradition that he inherited from Mozart and Beethoven, and the literary tradition he learned with his circle of friends’ (153)—and demonstrates this by highlighting the elegiac structure (after Friedrich Schiller’s definition of the elegy) of this quartet movement. Thus, although Mak revisits the eternal issue of Schubert’s ‘unique approach to sonata form’ (153) and deals with a work that is central to the musicological canon, her recognition of two separate lines of influence and their intersection in this movement brings to the fore ways in which apparent ‘structural redundancy’ (152) can be understood to carry considerable rhetorical significance. It is certainly a remarkable feat of this chapter that a work whose ostensibly non-normative features have already generated so much analytical engagement should provide the vehicle for new ways of understanding Schubert’s ‘anomalous’ (145) sonata forms.

It is apt that in the final essay in this collection Lorraine Byrne Bodley retraces the history of Schubert’s last symphonic fragment, his so-called Tenth Symphony. Her essay ranges from early completions of the symphony by Brian Newbould (1980) and a revised completion in modern scoring by Pierre Bartholomé (1983) to two recon-

structions which stress the fragmentary nature of the symphony: those by Peter Gülke (1982) and Roland Moser (1982). Byrne Bodley's main interest, however, lies in a rendering of the Tenth which combines both of those previous approaches: the Schubert-Berio *Rendering* for orchestra (1989–90, first published in 1991). In this, Berio completes the score, 'yet makes the fragment visible and gives his commentary as a contemporary composer and in this way makes it possible to experience the distance and proximity of the music.'¹³ Byrne Bodley takes the reader through *Rendering*, drawing significance from Berio's own programme note in which he outlines his artistic intentions, and drawing from her keen familiarity with the Schubert sketches to interpret Berio's musical reworkings. Byrne Bodley manages to combine an astute understanding of Berio's portrait of the Tenth Symphony with an awareness of the poignancy with which the aging composer approached Schubert's final symphonic utterance. As she states: 'Berio, like Schubert, becomes...a figure of lateness himself: a poignant commentator on both past and present.... In other completions death is kept at bay, yet by not "completing" this unfinished work, Berio brings us closer to Schubert's solitary truth.' (248)

It is perhaps in this sentiment that *The Unknown Schubert* is most fruitfully received. The futility of attempting to (re)create an image of a composer whose greatest gifts to posterity consisted of mere fragments (both literary and musical) of a brilliant mind, is exposed by the truthfulness of Berio's *Rendering*. Rather than judging this book by the amount of 'new' information it presents on Schubert and his music, its contribution to Schubert scholarship, for this reviewer, lies in the authors' collective ability to animate different aspects of a familiar, although ultimately 'unknown' figure, and bring them to bear on the music in new and rewarding ways. Indeed, in Berio's *Rendering*, as in the pages of *The Unknown Schubert*, we encounter once again an 'Unfinished' Schubert, whose music asks not for completion, but for a more complete engagement.

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¹³ This comment, translated from the German by Lorraine Byrne Bodley (240), comes from Thomas Gartmann, "—dass nichts an sich jemals vollendet ist.": Untersuchungen zum Instrumentalschaffen von Luciano Berio (Bern: P. Haupt, 1995), 25.