

On the Periphery: Schubert and the Guitar

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Schubert studies have a remarkably controversial history. Peripheral to most of this scholarship is the matter of Schubert's guitar music. With only two short works existing in manuscript form, his output for the instrument was minimal.¹ Also, Schubert's works with guitar are not typically viewed as his more advanced accomplishments. Many of the pieces that were published (read: *not composed*) for guitar accompaniment exemplify a very practical and commercially inclined Schubert. This Schubert created a fair amount of marketable music and tended easily to supply publishers like Anton Diabelli with the rights to his creations. These works demonstrate some of Schubert's finest social music, which sold well in his lifetime.

However commercially driven or simple these pieces may be, the inquiry into Schubert and the guitar provides us with an interesting duality: while his output of material for the instrument seems minimal, further investigation on this topic provides a more complete picture of the composer's oeuvre. As the course of Schubert guitar scholarship has progressed in the past century, the question of claiming him as either a guitar composer or not has become moot, even passé. Thomas Heck aptly stated the question with an article in *Soundboard*, titled, "Schubert Lieder With Guitar...Permissible?"² The answer to this question has been, for some time, a resounding *yes!* Continuing the discourse on Schubert's works with guitar accompaniment is not only "permissible," it is imperative. By considering the music published via the relationship between Schubert and Anton Diabelli -- a leading publisher in Vienna at the time -- as well as Schubert's participation in the *Gesellschaft der Musikfreunde* (Friends of Music Society) and the *Unsinnsgesellschaft* (Nonsense Society), it becomes clear that performing Schubert Lieder with guitar is absolutely appropriate. However, the repertoire may demonstrate Schubert's challenging

¹ Stephen Mattingly, *Franz Schubert's Chamber Music With Guitar: A Study of the Guitar's Role in Biedermeier Vienna* (Ann Arbor: ProQuest Information and Learning Company, 2007): 47.

² Thomas Heck, "Schubert Lieder With Guitar...Permissible?," *Soundboard*, Vol. 4, No. 2 (1977) 41.

financial situation rather than his highest artistic aspirations seen in later works. An investigation into the repertoire with guitar provides a peripheral, yet important and nuanced understanding of the man as well as the genesis and reception of his social music.

One particular piece on which I will focus is the male partsong, “Das Dörfchen” (D. 598). Lighthearted, comical, and gregarious text and music are exemplified in this work. Yet it is not entirely “Das Dörfchen” itself that speaks to the image of Schubert I intend to show. Rather, it is a combination of music, text, and the story behind this song’s creation that achieve that image.

I will discuss Anton Diabelli’s significance as a publisher and his relationship to Schubert. In addition, Schubert’s participation in the *Unsinnsgesellschaft* and the *Gesellschaft der Musikfreunde* will be touched upon. I will also briefly discuss “Das Dörfchen” itself. Two observations are made from these investigations. First, the guitar can be seen as highlighting the jokingly bawdy atmosphere from which “Dörfchen” was created. The second is that the inclusion of guitar accompaniment in this song embodies the unique balance between creative musing and entrepreneurialism Diabelli and Schubert achieved.

Diabelli and Guitar Transcriptions

Between 1821 and 1828 there were a total of 26 Schubert songs published with guitar accompaniment. The publishers varied from Diabelli & Co., Cappi & Diabelli, Sauer & Leidesdorf, Pennauer to Joseph Czerny. “Erlkönig” D.328 was one of the first in 1821, published by the firm Diabelli & Co.³. This firm was headed by none other than Anton Diabelli, who bought rights to all of Schubert’s songs in 1822 at a bargain price, drastically taking

³ Thomas Heck, “Schubert Lieder With Guitar...Permissible?,” *Soundboard*, Vol. 4, No. 2 (1977) 41. Heck provides what he dubs, “A Preliminary Catalog” of works that were published with both piano and guitar accompaniments during the composer’s life. Only one known arranger other than Diabelli is listed among the 26 songs.

advantage of the composer's position.⁴ Thomas Heck presents a thorough document in his article, which charts all 26 songs that were published with guitar accompaniment. The chart indicates likely arrangers who were in charge of transcribing the original piano part for guitar. Diabelli is listed most frequently, and his presence on this list is important. His relationship to Schubert and the music publishing business colors our historical kaleidoscope and highlights the motivations for publishing these "guitar" works.

Anton Diabelli appears to have been a fierce businessman. Even early in his career, he was known to have been a powerful figure in music publishing. Beethoven once dubbed him: "Provost marshal and diabolus Diabelli."⁵ Besides his earnings as a guitar and piano teacher as well as a composer, Diabelli worked for S.A. Steiner & Co. as a proof-reader. In June 1824 he and his lawyer, Anton Spina, founded a partnership via the firm Diabelli & Co. Their first project was to publish a second edition of Beethoven's *Diabelli Variations* (only a year after the original edition was released by Diabelli's previous firm, Cappi & Diabelli), as well as a collection of variations penned by other composers. This second set included 49 variations and a coda.⁶ Notable composers included in the set of 49 variations were Carl Czerny, Joseph Czerny, Joseph Mayseder, Franz Liszt, and Schubert, among others.⁷ Diabelli & Co. grew and eventually absorbed the firms of Matthias Artaria, Thaddäus Weigl and Anton Berka & Co.. By 1830 Diabelli & Co. had acquired a sizable portion of the rights to Schubert's remaining work and the company was a leader in publishing first editions of Schubert compositions.

Diabelli's involvement with the Viennese music world was not limited to publishing

⁴ Newman Flower, *Franz Schubert: The Man and his Circle* (New York: Tudor Publishing, 1936), 129; 205. (quoted in Mattingly, 45).

⁵ Clive, 36-38.

⁶ Peter Clive, *Schubert And His World: A Biographical Dictionary*. (Oxford: Oxford University Press, 1997), pp. 36-37.

⁷ Anton Diabelli et al. *50 Variations on a Waltz for Piano-Forte* (Diabelli & Co., 1824).

major works. He propagated a significant amount of amateur as well as serious music that was in the midst of the Biedermeier scene, much of which included the guitar. Many of the guitar works were written with accessibility in mind, allowing novice enthusiasts to participate in popular social music making. Schubert's works were certainly a promising resource for such arrangements. For instance, his *Atzenbrugg Dances* (D. 365), was the source for 15 dances arranged (from the original piano score) for flute or violin with guitar and published by Cappi & Diabelli in February, 1822. Stephen Mattingly asserts that the arrangement for guitar was likely completed by Diabelli and not Schubert. Mattingly makes his argument by pointing out a small but telling difference between the original composition and the guitar transcription. In the original "Trauer Waltzer" from *Atzenbrugg Dances*, the first 8 bars conclude with an authentic cadence, with the bass note landing on the second beat. In the guitar transcription, the bass note is found on the first beat, followed by the triad (see Examples 1a and 1b). According to Mattingly, "The bass note on the second beat allows greater pause between sections and more closure at the final cadence."⁸ It is likely that Diabelli would overlook this level of specificity in the music, and perhaps less likely that the composer would allow for this discrepancy. However, there is no manuscript of the guitar transcription and no record that proves Diabelli was the arranger. Either way, it is not of much importance if Diabelli was the arranger. What can be drawn from the given information is that it is likely that *Schubert was not the arranger*, and that whoever arranged this work took the liberty to make such a change.

⁸ Mattingly, 91.

Example 1a⁹

Example 1b¹⁰

Partsongs

Schubert composed nineteen partsongs, eighteen of which were for male voices and published before his passing.¹¹ In her chapter titled, “Schubert’s Social Music: the ‘Forgotten Genres,’” in the *Cambridge Companion to Schubert*, Margaret Notley contends that, “Whatever the particular medium, the partsong as he inherited it seems to have provided less an aesthetic than a convivial experience.”¹² Upon listening to the partsongs this aspect becomes very apparent

⁹ Schubert, Franz. *Originaltänze, op. 9.* (Breitkopf & Härtel, 1889).

¹⁰ Schubert, Franz. *Original Tänze für Flöte Oder Violine und Gitarre.* (Universal Editions, 1990).

¹¹ Otto Biba, “Schubert in den musikalischen Abendunterhaltungen” unknown publisher and date, p. 10, quoted in Margaret Notley, “Schubert’s Social Music: the ‘Forgotten Genres,’ *The Cambridge Companion to Schubert*, edited by Christopher Gibbs (Cambridge: Cambridge University Press, 1997), pp. 148-149.

¹² Notley, 148.

in the simple harmonic schemes, the structure, and the use of text – to be discussed later.

However “convivial” these early performances of the partsongs were, Notley suggests that,

If he sometimes wrote with publishers (as opposed to patrons) in mind, Schubert for the most part did not regard his social pieces as mere potboilers...he made his way in the world with his music, and it was in his interest to compose it well.¹³

Naturally, Schubert would be interested in composing even *social* music well. While there may have been a difference between public and private concerts in Vienna during his lifetime, Schubert made some headway in bringing these spheres together. A majority of Schubert’s income was contingent on music sales and concerts. He was an entrepreneurial musician. Otto Biba points out that notoriety that Schubert gained through salon performances helped him to achieve his status. Biba argues that these salon performances could essentially help to make or break the name of a composer and that if one was received well in a salon performance it would indeed significantly help one to achieve “critical acclaim.”¹⁴ Notley would probably agree that Schubert brought a certain validity to these less formal salon performances. She writes: “Unlike his four-hand music, Schubert’s partsongs proved able to bridge the gap, admittedly sometimes blurred, between domestic and concert performance.”¹⁵ Notley also recounts the events of an important concert in Schubert’s career. On March 7, 1821, the partsong “Gesang der Geister über den Wassern” D.714 was performed along with “Das Dörfchen.” The former was not received as well as the latter, which earned Schubert a direct encore performance! Admittedly, “Geister über den Wassern” is not the type of work that would receive an encore request. Its 10-minute length alone demonstrates this. After this concert the guitar and/or piano accompaniment version of “Das Dörfchen” was published and made available to the public.¹⁶ A conclusion to be drawn

¹³ Ibid., 138.

¹⁴ Biba, Otto. “Schubert’s Position in Vienna,” *19th-Century Music*, Vol. 3, No. 2 (Nov., 1979), p. 109.

¹⁵ Notley, 149.

¹⁶ Ibid., 150-153.

from this instance is that Schubert was well aware of his audience and his need for a steady income from sales. After the public failure of “Geister über den Wassern,” a letter – although undated – from Schubert to his friend, Leopold Sonnleithner, reads:

You know yourself how the later quartets were received: people have had enough of them. True, I might succeed in inventing some new form, but one may not count with certainty on anything of the kind. But as my future fate greatly concerns me after all, you, who take your share in this, as I flatter myself, will yourself admit that I must go forward cautiously.¹⁷

Schubert’s cautiousness over his financial “future fate” may have been a major motivation for the guitar publications. Schubert’s prudent timidity to “...[invent] some new form” upheld his public image as the composer of the popular social partsongs. However, perhaps when “Geister über den Wassern” and “Dörfchen” were performed on the same program, a Viennese audience could not help but prefer a second helping of the latter: a pastoral, upbeat work in the major tonality. The fact that “Dörfchen” had a more positive reception might make more of a statement about the taste of the audience, rather than the works themselves. In this letter we see Schubert concerned with how his works were perceived publically.

“Das Dörfchen” (D. 598)

Gottfried August Bürger (1747-1794) was the poet of “Das Dörfchen.” As Rita Steblin points out, Schubert’s first setting of the text in 1817 differs from that of his 1822 version¹⁸ However, in this brief analysis, I will refer to the 1822 version with guitar (See Example 2).

Schubert presents the text in three parts, each of which is marked with its own distinct meter and tempo. The A section (ex. 1) is in $\frac{3}{4}$ time, and is marked *Allegro*; its key is D major.

¹⁷ Walter Dürr, “Zwischen Liedertafel und Männergesang-Verein: Schuberts mehrstimmige Gesänge,” in *Logos Musicae: Festschrift für Albert Palm*, ed. Rüdiger Görner (Wiesbaden, 1982), 36-54; Dietrich Berke, “Gesang der Geister über den Wassern: Die mehrstimmigen Gesänge,” in *Franz Schubert: Jahre der Krise 1818-1823 (Arnold Feil zum 60. Geburtstag)*, ed. Werner Aderhold, Walther Dürr, and Walburga Litschauer (Kassel, 1985), 39-47. Quoted in Notley, pp. 151-153.

¹⁸ Rita Steblin, “Das Dörfchen and the ‘Unsinnsgesellschaft’: Schubert’s Elise,” *The Musical Times*, Vol. 140, No. 1866 (Spring, 1999), p. 42.

Example 2

<p>“Das Dörfchen” (1822 version with guitar)</p> <p>Ich rühme mir Mein Dörfchen hier! Denn schön’re Auen, Als rings umher Die Blicke schauen, Blüh’n nirgends mehr.</p> <p>Dort Ährenfelder Und Wiesengrün, Dem blaue Wälder Die Grenze ziehn An jener Höhe Die Schäferei Und in der Nähe Mein Sorgenfrei</p> <p>So nenn’ ich meine Geliebte meine kleine Einsiedelei Worin ich lebe Zur Lust verweckt, Die ein Gewebe Von Ulm’ und Rebe Grün überdeckt.</p> <p>Dort Kränzen Schlehen Die braune Kluft, Und Pappeln wehen In blauer Luft. Mit sanftem Rieseln Schleicht hier gemach Auf Silberkiesel Ein heller Bach;</p>	<p>Fliesst unter Den Zweigen, Die über ihn Sich wölbend neigen, Bald schüchtern hin; Lässt bald im Spiegel Den grünen Hügel, Wo Lämmer geh’n, Des Ufers Büschchen Und alle Fischchen Im Grunde seh’n, Da gleiten Schmerlen Und blasen Perlen. Ihr schneller Lauf Geht bald hernieder , Bald herauf Zur Fläche wieder.</p> <p>O Seligkeit! Daß doch die Zeit Dich nie zerstöre! Mir frisches Blut, Ihr treuen Mut Und Reiz gewähre!</p>	<p>“The Little Village”</p> <p><i>I am proud of My little village here! Because nowhere are there meadows More beautiful as those That are seen around here.</i></p> <p><i>There cornfields and meadows green Border on Blue forests A sheep farm on that hill, And close to the place I call my “worry free”</i></p> <p><i>Thus I name my beloved My little retreat, Where I live in ecstasy Is covered in a green Veil of elm and vines.</i></p> <p><i>There garland bushes Crown the brown gulf, The poplar trees sway In the blue air. A bright stream,</i></p>	<p><i>With soft trickling, Sneaks here over Silver pebbles; It flows under branches, Who over the stream Incline themselves Timidly towards him. The stream reflects The green hills, Where the lambs go, The bushes on the bank And all the little fish. In its depths Loach fish glide And pearls play. Their fast gait, First down And then up To the surface again.</i></p> <p><i>O bliss! May time Never destroy you, And always renew me With fresh blood And grant me A happy heart!</i></p>
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The text introduces the bucolic setting of “Das Dörfchen” (The Little Village). “Ich rühme mir, Mein Dörfchen hier,” (I am proud of my little village here), is set in the first two complete bars and is repeated in the third and fourth bars (see Example 3).¹⁹

Example 3

The musical score for "Das Dörfchen" is presented in a standard format with six staves. The top four staves are for vocal parts: Tenore I, Tenore II, Basso I, and Basso II. The fifth staff is for the guitar, and the sixth is for the piano. The tempo is marked "Allegretto." The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Each time in the first tenor part, F-sharp is approached slightly differently. The first is by way of a leap of a sixth from A and the second time is stepwise from E. F-sharp is reached a third time in bar five on “schön’re” (more beautiful).

The reiteration of scale degree 3 (F-sharp) here is complimented by the continual tonicization of D, achieved by neighboring tones E and C-sharp in bars 1-2 and 3-4. “Ich rühme mir/Mein Dörfchen hier/Denn schön’re Auen/Als rings umher/Die Blicke schauen/Blüh’n nirgends mehr” (I am proud of my little village here because nowhere are there meadows more beautiful as those that are seen around here). The aspect of home and the familial is personified

¹⁹ Schubert, Franz. “Das Dörfchen” (Mandyczewski: Breitkopf & Härtel, 1891).

by the narrator's pride in his village as well as the reference to "hier" (here) which is repeated in bar 4. This is congruent with the emphasis on scale degrees 3 and 1 throughout this section.

These pitches firmly establish the tonic, the *home* chord.

The B section begins in the dominant (A major), in 2/4 time marked *Andantino*. The B section (ex. 2) begins with "Dort kränzen Schlehen /Die braune Kluft," (There garland bushes crown the brown gulf) (see Example 4).²⁰

Example 4

The image shows a musical score for a vocal piece. It is in 2/4 time, marked *Andantino*, and in the key of A major (two sharps). The score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef. The lyrics are: "Dort kränzen Schlehen die braune Kluft, und Pap-peln we-hen in blauer Luft. Mit sanftem Rieselschleicht". The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo marking *Andantino* appears at the beginning and again at the end of the section. The score includes dynamic markings such as *p* (piano) and *o* (octave).

Appropriately, this section takes focus away from the village with the preposition, "dort" (there) and places it elsewhere. Schubert accomplishes the space of "there" musically via the dominant region. Textually, the narrator is speaking of "the brown gulf." The "kränzen" (garland/wreaths) have an ornamental quality that can be heard in the tenor's dotted rhythms. The 'C' section speaks to a temporal aspect of the text. The narrator makes the declamation, "O Seligkeit/Dass doch die Zeit/Dich nie zerstöre/Mir frisches Blut/Und frohen Muth stet/Neu

²⁰ Ibid.

gewähre” (Oh happiness, may time never destroy you and always restore me with fresh blood and a happy heart), (see Example 5).²¹ This stanza is set four times by the use of a canon figure in measures 1-8 of Example 5. The repetition here can demonstrate the aspect of ceaselessness for which the narrator yearns.

Example 5

The image shows a musical score for a vocal piece. The top system is the vocal line, marked 'Andante con moto'. The lyrics are: "O Se - ligkeit, dass doch die Zeit dich nie zer - stö - re, mir fri - sches Blut und fro - hen Muth stets neu ge -". Below the vocal line are three empty staves. The bottom system is the piano accompaniment, also marked 'Andante con moto'. It features a repeating eighth-note figure in the right hand and a simple bass line in the left hand. The piano part is marked with a forte dynamic (*fp*).

Although replete with beautiful scenes of nature and pleas for unending happiness, “Das Dörfchen” can be considered as a prolusory work with some connections to the later misery-ridden wanderings found in Schubert’s song cycles, *Die schöne Müllerin* and *Die Winterreise*. The protagonist’s desire for sustained happiness is the ultimate goal of this text just as the desire for an end of misery plays out in *Die Winterreise* and *Die schöne Müllerin*. The clear emphasis on the bucolic and nature as a central theme in all three works also stands out.

When considered alongside these later works, “Das Dörfchen” exudes a youthful innocence in many ways. First, the text appears naïve, and the harmony is usually limited to

²¹ Ibid.

diatonic chords with the occasional secondary-dominant. There is a folk-like quality to the work. At the outset, each voice has a pick-up note, A, into the downbeat of the first measure. This unambiguous V-I motion immediately achieves a dance feel by stressing the first downbeat. What is notated in the optional guitar/piano accompaniment is most accurately described as a reduction of the four vocal parts. Because of the blatant simplicity in the part, one may wonder if an improvised or semi-improvised accompaniment is implied. And further, as far as the guitar goes, would it be too radical to utilize the most obvious aspect of the guitar, namely, the *strum*? I think it would be quite appropriate, given the folk-like quality of the song. Sonically, four male voices can certainly be heard with one guitar that strums certain passages or even individual chords.

My argument is that taking small liberties such as strumming or filling in harmonies where appropriate is a viable approach to realizing the accompaniment. After all, the guitar part is likely a transcription in the first place. An informed guitar transcription of the piano part (which differs from the already published guitar part) is not inherently out of bounds in this regard. For example, in bars 11 and 13, a secondary dominant 7th (E7) chord in first position is notated. This chord is written with an accent. Given its function as establishing the dominant region of A major, it seems appropriate to emphasize this chord's presence. Further, the notation only calls for an open low E string, G-sharp on the third string, D on the second string, and an open high E string. There is no apparent reason to not take full advantage of filling in the chord with pitches that are within easy reach in first position on the neck. The part as written withholds the B on the fifth string and the E on the fourth string. It would not be inappropriate to add these pitches to the voicing. Filling in the E major chord and using a clear, yet sensitively placed thumb stroke -- with some nail or with flesh only -- could easily achieve emphasis on this chord.

There is an established precedent for using guitar for this work during Schubert's life. According to Newman Flower, in his book, *Franz Schubert: The Man and his Circle*, Joseph Umlauff was the guitarist for the first performances of "Das Dörfchen," "Die Nachtigall" (D. 784), and "Geist der Liebe" (D. 747). In addition, the renowned guitarist Mauro Giuliani participated as well at a later gathering where performances of the works recurred.²²

From Creation to Performance of "Das Dörfchen"

Schubert's work was often realized through performance in a range of circumstances. The famous *Schubertiades* and their variants need no lengthy discussion here, but other occasions and groups offer instances worth noting. Social organizations provided established and developing artists with the means for performance. The *Gesellschaft der Musikfreunde*, for example, starting in 1817 held winter concerts called *Abendunterhaltungen* (Evening Entertainments). Leopold Sonnleithner directed one of these on November 18, 1821. The program included the following works:

A Major Symphony, by Beethoven
 Chorus, by Stadler
 Cello Variations, by Romberg
 Overture in E Minor, by Franz Schubert [D648]
 Part of the Finale from Act 2 of *Don Giovanni*, by Mozart²³

As is seen in this example, the *Musikfreunde* afforded Schubert a path to wider recognition and notoriety by programming his music alongside the works of Beethoven and Mozart. The *Musikfreunde's* support also extended beyond the concert stage; it created a music library and journal as well as a conservatory.²⁴ The *Musikfreunde's* direct support of Schubert bourgeoned for a time. In fact, they enjoyed his partsongs so much, they requested that Schubert supply one

²² Newman Flower, *Franz Schubert: The Man and his Circle* (New York: Tudor Publishing, 1936) 345; 335. (Quoted in Mattingly, 55).

²³ John Reed. "Schubert and the Musikfreunde," *The Musical Times*, Vol. 119, No. 1629, Schubert Anniversary Issue (Nov., 1978) p. 941.

²⁴ Reed, 940-941.

for a concert in March 1822. Schubert responded with “Der Geist der Liebe” (D. 747). The society’s creator, Josef Sonnleithner, brother of Ignaz von Sonnleithner, programmed the “Dörfchen,” and the octet “Geister über den Wassern” (D.714) on the March 7 1821 concert at the Kärntnertor-Theater. Additionally, in 1826 the *Musikfreunde* awarded Schubert the financial support of 100 gulden, which Josef Sonnleithner himself volunteered to supply Schubert in the case the society’s funds happen to run short.²⁵ In total, the support granted by the *Musikfreunde* to Schubert consisted of the public notoriety of having his works performed as well as this monetary supplement.

In addition to the more formal occasions presented by the *Gesellschaft der Musikfreunde*, the *Unsinnsgesellschaft* or “Nonsense Society” was a group of bawdy young men that met between 1817 and 1818. Schubert was a central figure of the group and his composition of “Das Dörfchen” is directly linked as an inside joke relating to the club. Rita Steblin’s spring 1999 *Musical Times* article, “‘Das Dörfchen’ and the ‘Unsinnsgesellschaft’: Schubert’s Elise” traces some of the antics that occurred. For a thorough understanding of Steblin’s arguments, it is best to consult her article directly. However, I will note here a few points that she introduces.

Steblin unearths a precedent for Schubert compositions that either grew out of or were altered as a direct result of his participation in the “Nonsense Society.” Specifically, she points to four songs she believes were composed for Ferdinand Dörflinger (1790-1818), a member of the society. These four songs were: “Die Entzückung an Laura” (D.577), “Gruppe aus dem Tartarus” (D. 583), “Elysium” (D. 584), and yes, “Dörfchen.” Steblin contends that in August 1817, Schubert wrote the first manuscript for “Die Entzückung an Laura,” while “Gruppe aus dem Tartarus” and “Elysium” were composed in September, 1817, the month of Dörflinger’s marriage to Josepha Syson. It is necessary to point out – just as Steblin does – that Dörflinger’s

²⁵ Clive, 216-218.

bride was already pregnant at the time of the quick marriage.²⁶ This piece of information lends weight to Steblin's claim that these pieces were specifically written for the wedding and composed as comical tributes to Dörflinger. "Elysium" (paradise), according to Steblin, is a play on the name "Elise." This comical work concludes with the ridiculously lengthened word "ewig" (eternal) that the singer holds for 10 measures. Steblin claims this musical exaggeration is an "inside joke" for the Nonsense Society; however, the word painting is as clear as this passage is funny.²⁷

But it is the New Year's Eve party of 1817 that clearly demonstrates the type of comical muse Dörflinger had become for Schubert's "Dörfchen." According to Steblin, Dörflinger attended meetings of the Nonsense Society dressed as a woman and went by the name "Elise Gagernadle von Antifi." "Gagernadle comes from the dialect expressions for egg ('Nadl') and the cackling of chickens ('Gackern')." The "Antifi" refers to a German expression for endive salad; this is significant as Elise/Dörflinger frequently cross-dressed with endive leaves coming out of *her* bodice. The endive leaves are significant because the original Elise had used the pseudonym (perhaps alias is more appropriate!) "Theodora Lilienblätter (lily leaves)."²⁸ Leopold Kupelwieser's watercolor of Elise Gagernadle demonstrates the comical farce. Elise is seen in his painting with an adult beverage as well as a dish rag, and a rather noticeable figure (see Example 6).

The inspiration for this character was Elise Hahn (1769-1833) who married the well-known poet Gottfried August Bürger (1747-1794) in 1790. The marriage ended quickly in 1792, due to apparent infidelities on the part of Elise. Elise's infamy was due not only to her infidelities, but also to her outspoken nature. Steblin cites an occasion where Ms. Hahn was a bit too vocal with

²⁶ Steblin, 33.

²⁷ Ibid., 40.

²⁸ Ibid., 35.

her political beliefs and was arrested and deported to Hungary.²⁹ Even the way in which Elise seduced Bürger was somewhat forward. According to Steblin, Elise composed an anonymous love poem for Bürger in a Stuttgart magazine, which is apparently how she snared the bachelor.³⁰

Example 6



Leopold Kupelwieser, *Elise Gagernadle. gebörne von Andivy*,
31 December 1817, Watercolor, signed Damian Klecks. Vienna Historical Museum.
(Reproduced from Steblin, p. 34).

The 1822 version of “Dörfchen” is devoid of the middle section where verses 51-74 of the original poem would have appeared. “Schön ist die Flur/Allein Elise/Macht sie mir nur/Zum Paradiese,” (Beautiful is the meadow, only Elise alone makes it a paradise for me).³¹

²⁹ Wolfgang von Wurzbach: *GA Bürger: sein Leben und seine Werke* (Leipzig, 1900), p.179. Quoted in Steblin, p. 35.

³⁰ Anon.: *Gottfried August Bürger's Ehestands-Geschichte* (Berlin-Leipzig, 1812). Quoted in Steblin, p. 34.

³¹ Steblin, 43. This is Steblin's own translation of the text.

Considering the picture Steblin brings to light regarding Schubert, Dörflinger, a.k.a, “Elise Gagernadle,” it is difficult to refute the connection between the two.

“Dörfchen” is a thread between the *Musikfreunde* and the *Unsinnsegeselshaft*, This song demonstrates a connection between Schubert’s social and professional spheres. As mentioned, “Das Dörfchen” was first publically performed at the Kärntnertor-Theater at the request of Josef Sonnleithner, and its creation sprung from the outrageous comical inspiration of Elise Gagernadle (Dörfglinger) of the Nonsense Society. If “Das Dörfchen” can demonstrate a relationship between a source of Schubert’s creative inspiration --the *Unsinnsegeselshaft* --and a source of his income --the *Musikfreunde* --then perhaps this partsong can demonstrate a balance between inspiration and the influence of the publishing market. In this light, Schubert can be seen as the struggling Biedermeier composer and resourceful entrepreneur.

Conclusions

It is necessary here to circle back to Schubert’s relationship with Diabelli. According to Newman Flower, in 1822 Diabelli bought the rights to Schubert’s published songs. With “Der Wanderer” alone, Diabelli made a return 20 times greater than what he had compensated Schubert for all of his songs.³² Considering this, Diabelli’s upper hand with Schubert is clear. Diabelli’s capabilities as a guitar teacher and composer, along with his business relationship with Schubert point to the conclusion that Diabelli was perhaps an important influence on the decision to publish Schubert works with guitar accompaniment. This is not necessarily an aspect that challenges the fidelity of the works themselves. As has been discussed, the inclusion of guitar may help achieve a more accurate setting, and therefore a more historically nuanced realization of “Dörfchen.” The guitar was an import made accessible in Vienna by concertizing figures from

³² Newman Flower, *Franz Schubert: The Man and his Circle* (New York: Tudor Publishing, 1936), 129; 205. (Quoted in Mattingly, 45).

Italy such as Mauro Giuliani and Luigi Legnani. There was a wave of intrigue for the exotic instrument that swept across Vienna in the first half of the century. Schubert and Diabelli were in the midst of this so-called “Guitaromanie.”

Schubert was not a guitar composer per se, but the instrument did inform his publishing endeavors. However, I would like to be able to say something concrete regarding what the inclusion of guitar accompaniments meant at the time. Schubert and his friends seem to have had some fantastically entertaining times while *someone* was strumming away. By including the instrument, it is possible the evenings of the Nonsense Society were made less formal, more familiar: intimate. So, the question of Schubert and guitar is intriguing, yet elusive. His output of guitar music was minimal in quantity, but his use of the instrument can represent a balance between creative inspiration and a prudent approach to publishing necessary for musicians at the time. Taking a composition that was originally an inside joke and editing it for the publishing market demonstrates Schubert’s tenacious desire to remain active in the promotion of his work. The challenge of striking a balance between the two seemingly contradictory motivations of *creating* and *selling* significantly informed Schubert’s musical decisions. And these two motivating aspects coincided by way of his relationship with Anton Diabelli; this is exemplified in the story of “Das Dörfchen.”

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