

minor Symphony to its director, Anselm Hüttenbrenner, who promptly stuffed them into a drawer and forgot them. It languished there until 1860, when Hüttenbrenner's younger brother Joseph came upon it, and recognizing it as a lost treasure, began badgering Viennese conductor Johann Herbeck to perform the piece. The work was finally performed December 17, 1865.

The symphony itself is both large and understated. From the first, ominous opening bars, it is evident this is not the youthful Schubert who earlier crafted six lightweight symphonies. Confident and audacious, Schubert begins the 14 minute first movement by laying down a cornerstone in the basses, upon which is layered a gentle, wafting melody which gradually accumulates mass and power to a quick conclusion. This all turns out to be an introduction, and one of the composer's most brilliant melodies ensues. This, too, quickly becomes larger and more dramatic and an effective bridge leads back to the beginning. An intense, soaring center section, almost triumphant in its great chords, leads to a final reprise of the opening and the great movement ends solemnly.

The 11 minute Andante con moto movement begins with a marvelous melody, presented straightforwardly with no ornamentation, and this leads seamlessly to another marvelous woodwind melody. Great, broad shouldered strides carry the music to a new key where the themes are repeated. Tranquillity returns with the first themes and after a summation of what has passed, the movement -- and the work -- marches quietly to its end.

# SCHUBERT

Symphony N°8 in B minor "Unfinished"

Symphony N°5 in B flat major



As a 19 year old in Vienna in 1816, Franz Schubert found his life something of a bore. His employment as an assistant master at his father's school could not have provided much fulfillment to one so talented and ambitious; further, his already plentiful compositions remained virtually unknown outside his immediate circle. Still, any personal dissatisfaction Schubert might have felt apparently had little effect on his productivity, for in that year he put to paper some 125 songs and over 50 other works for chorus, orchestra, piano, and various chamber ensembles. One of the brightest spots in this virtual avalanche of music is the Symphony No. 5 in B flat major, completed on October 3.

In the Fifth Symphony, Schubert takes a step back from the dramatic affect of his "Tragic" Symphony of a few months earlier, instead producing a work that sparkles with the clarity and ease of its obvious models, the symphonies of Haydn and especially Mozart. The distance between Schubert's early instrumental music and later works like the "Great" Symphony in C major (1825-1828) or the String Quintet in C major (1828), finished just a few weeks before he died, is great; in most ways, the non-vocal works composed before 1820 are the products of an imagination still searching for the answers to questions it has posed to itself. Perhaps because it addresses a different set of challenges, the Fifth Symphony represents the composer's closest approach to complete mastery in the works of this period.

The usual four movements are all in place in the Fifth Symphony, played by an orchestra that, in keeping with the work's Classical

tendencies, is rather smaller than the one called for in Schubert's previous symphony. There are no clarinets in the Fifth, no trumpets or timpani, and Schubert writes for just one flute rather than the then-customary pair. The symphony opens with an Allegro that is as lovely and streamlined a sonata-allegro as one might hope for. The first theme is preceded by a quaint, graceful four-measure introduction that reappears prominently in the development. The theme itself is a delightful notion affectionately tossed back and forth between the first violins and cellos and basses. Schubert indulges in one of his favorite sonata-form modifications in the movement: bringing the first theme back in the subdominant in the recapitulation, rather than in the expected tonic. The Andante con moto, in E flat major, grows from two contrasting (though not sharply contrasting) ideas whose back-and-forth results in a kind of rondo. The third movement is a Minuetto in G minor; its major-mode trio section is marked by an attractive lilt. The scampering main theme of the brilliant finale needs a true leggiero touch from the violins. The second theme is pure string quartet writing, a characteristic no amount of commentary from the winds can obscure.

Early in 1822, Schubert was at the zenith of his career and he began writing a monumental Symphony in B minor. By the end of that year, he had scored the first two movements and sketched a third. He contracted syphilis late in that year and for a time was completely incapacitated, which was when he stopped work on the symphony and set it aside. By spring, he had recovered some of his strength. He was accepted for honorary membership in the Styrian Music Society at Graz in Austria. As part of his acceptance, he sent the two completed movements of the B

# Schubert Symphony No. 5

## Symphony No. 8 "Unfinished" Symphony

### Otto Klemperer Philharmonia Orchestra

**Symphony No. 5 In B Flat**

**1 Allegro 5:28**

**2 Andante Con Moto 9:54**

**3 Menuett (Allegro Molto) & Trio 5:07**

**4 Allegro Vivace 6:23**

**Symphony No. 8 In B Minor ("Unfinished")**

**5 Allegro Moderato 13:27**

**6 Andante Con Moto 11:39**

**Recorded by EMI at Kingsway Hall, London - May 1963**

**Engineer - Douglas Larter    Producer - Walter Legge**



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