

DER WANDERER AND THE *WANDERER* FANTASY – THE SONG AND THE
CONCERT PIANO WORK BY FRANZ SCHUBERT

by

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***“Der Wanderer”* and the *“Wanderer”* Fantasy – the Song and the
Concert Piano Work by Franz Schubert**

Statement of purpose

The purpose of the paper is to explore Schubert's "*Wanderer*" Fantasy for solo piano in relation to the song "*Der Wanderer*." I will discuss the technical challenges posed by this great piano masterpiece, incorporating the teachings of Theodore Leschetizky (June 22, 1830-November 14, 1915), Artur Schnabel (April 17, 1882-August 15, 1951) and other great pianist/pedagogues, as well as ideas from my own experience in playing the "*Wanderer*" Fantasy.

Scope of research

Like many other composers of his time, Schubert sometimes took his own works and transformed them into new compositions. His *lied* "*Der Wanderer*," D.489, originally published as D.493, was written in October 1816 when Schubert was 19 years old. It was later revised and published again in May 1821 as Op. 4, No. 1. The song, famous in its own right, is also widely known for the melody that Schubert used as the basis of the second large section of his Fantasy in C major, D. 760, Op. 15, the "*Wanderer*" Fantasy, which was written 6 years later, in late 1822. However, the compositional structure of the Fantasy, with its beautiful melodies and its technically demanding elements, has often overshadowed the importance of the influence of "*Der Wanderer*." Nevertheless, we should not neglect the importance of the *lied*. In fact, studying the poem and the music of "*Der Wanderer*" could give rise to a new perspective on understanding and performing, as well as teaching, the "*Wanderer*" Fantasy.

There are obvious similarities between these two works that create a clear connection: melodic themes, the thematic development, the poem of "*Der Wanderer*," the compositional structure, and the idea of a fantasy. Is this intentional or unintentional? For instance, each section in "*Der Wanderer*" could be thought of as a preview of each movement of the

“*Wanderer*” Fantasy. Each section of “*Der Wanderer*” is so drastically different in mood that it suggests the nature of a fantasy, but there are certain elements that tie the entire song together, just as in the “*Wanderer*” Fantasy. Finally, the poem itself is such an important source for both the *lied* and the “*Wanderer*” Fantasy that it is important to consider the meaning of the poem, and how all of these things together might affect one’s interpretation when playing and teaching the Fantasy.

Review of Literature

There has been much research done on the tragedy and darkness in Schubert’s life, his instrumental music and *lieder*, and the influences of Schubert on composers such as Franz Liszt. There are also many analyses of the “*Wanderer*” Fantasy. Despite the obvious similarities between “*Der Wanderer*” and “*Wanderer*” Fantasy, such as the melodic theme, the rhythmic motive and the title “*Wanderer*,” there is not much detailed analysis of the song “*Der Wanderer*.” I feel that it is vitally important to consider the music and the poetry of “*Der Wanderer*” in order to have a complete understanding of the “*Wanderer*” Fantasy.

On Schubert’s tragic life and illness

Brian Newbould’s book *Schubert – The Music and the Man*, published in 1999, discusses Schubert’s *Lieder*, symphonies, piano sonatas and piano duets, late songs, and other works grouped chronologically. Newbould discusses Schubert’s unstable mental state, as well as the difficulties he had in publishing his music and making a living. Publishers were reluctant to accept his music, so in order to survive, Schubert had to rely on friends. His health deteriorated after contracting syphilis, but this did not affect his creative output in the last few years of his life. The darkness of Schubert’s mental state is also apparent in his letters (*Franz Schubert’s Letters and Other Writings*, 1970). “I feel myself to be the most unhappy and

wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse and worse, instead of better...”¹ The despair that Schubert was going through is incomprehensible. However, the music he composed during this period ultimately had major importance, as discussed in Lorraine Bodley and Julian Horton’s recent book *Schubert’s Late Music – History, Theory, Style* (2016). The book places emphasis on Schubert’s late works from the years of 1822-1828, presenting an argument about the “late” style, discussing a different image of Schubert from the “sentimental” or “postmodern” Schubert.

Only when we fully understand Schubert’s “dark mental state” can we draw connections between the song, the Fantasy, and the lyrics of “*Der Wanderer*,” which concern the topic of death.

On “*Der Wanderer*,” D.489

In his book *Music and Belief* (2003), Leo Black suggests that the “*Wanderer*” Fantasy is inspired by other music besides “*Der Wanderer*.” Schubert set three poems from the cycle *Heliopolis* written by Johann Baptist Mayrhofer (1787-1836), in which the ending of No.12, “*Fels auf Felsen hingewalzet*,” D.754 anticipates the piano texture at the beginning of the “*Wanderer*” Fantasy. However, due to the importance and obvious thematic similarities of “*Der Wanderer*” to the piano fantasy, “*Fels auf Felsen*” is often ignored.

Black also discusses the “blissful” key of E major in the second movement of Schubert’s ‘Unfinished’ Symphony, which relates to the appearance of E major in both “*Der Wanderer*” and “*Wanderer*” Fantasy.² Black characterizes the cadenza-like passage in the

¹ Brian Newbould. *Schubert, the Music and the Man*. Berkeley: University of California Press, 1997. Pg.219.

² Black, Leo. *Franz Schubert : Music and Belief*. Woodbridge, Suffolk ; Rochester, NY: Boydell Press, 2003. Pg.102.

second movement of the “*Wanderer*” Fantasy, which breaks away from the soulful melody and goes on a raging turmoil, as if Schubert “were going mad at the piano,” similar to a passage in another slow movement – his late piano sonata D.959.³ Black called this cadenza “terrifying,” one of the piece’s “darkest moments.” Michael Graubart also wrote in his article “Schubert’s Silence” (2010) in *The Musical Times*, about Schubert’s dark mental state, represented by the dactylic “fate” motive that appears in a number of Schubert’s songs such as “*Der Wanderer*” and “*Goethe’s Gesang der Geister über den Wassern*” for male voices and low strings, D.714.

Analysis of the “*Wanderer*” Fantasy

Charles Fisk claims that the “*Wanderer*” Fantasy is linked by transitions: transitions linking tonal areas, transitions linking sections within the same movement, and transitions between the movements. In his article “Questions About the Persona of Schubert’s ‘*Wanderer* Fantasy’” (1989), Fisk examines the work in detail, explaining it in terms of an “inner transformation” and “personal conflict” that Schubert embedded within.⁴

Disagreements about associating “*Der Wanderer*” with the “*Wanderer*” Fantasy

Despite the obvious similarities between “*Der Wanderer*” and the “*Wanderer*” Fantasy, Maurice Brown states in his journal article “Schubert’s ‘*Wanderer*’ Fantasy” (1951), that the idea of “*Der Wanderer*” as the inspiration for the entire “*Wanderer*” Fantasy might be misleading. Even though the theme of the second movement of the “*Wanderer*” Fantasy did come from the song, Brown advises us not to associate these two works that share similar titles as an “intentional lift.” He questions whether this similarity in themes might be unintentional.

³ *Ibid.*, Pg.105.

⁴ Fisk, Charles. "Questions About the Persona of Schubert's 'Wanderer Fantasy'." *College Music Symposium* 29 (1989): 19-30. Available online: <http://www.jstor.org/stable/40373949>. Pg.21.

In my opinion, “*Der Wanderer*” has similarities with the “*Wanderer*” Fantasy beyond the melodic theme and title. The key areas, formal structures, the idea of fantasy, rhythmic motives, and the deeper emotions portrayed all show close connections.

Scholarship about other pieces the “*Wanderer*” Fantasy has influenced

ChungHwa Hur wrote a dissertation titled “A Creative Springboard to Liszt’s Sonata in B minor” (1997). The dissertation discusses the unique compositional methods and formal characteristics of the “*Wanderer*” Fantasy that might have possibly influenced Liszt in writing his *Sonata in B minor*, for example, the large-scale structure in these works that are performed without breaks or “movements,” as well as the inclusion of fugal writing in both works. In addition to Liszt’s fondness for Schubert’s songs and piano transcriptions, he also arranged a concerto version of the “*Wanderer*” Fantasy for piano and orchestra.

Liang-Fang Chang wrote a DMA thesis “The Orchestral Elements in Franz Schubert’s Wanderer Fantasy – with Implications for Piano Performance” (2011). In the thesis, Chang suggests techniques for pianists to avoid injuries and produce better sound while playing the “*Wanderer*” Fantasy. She also discusses the ways Schubert creates orchestral effects in the work.

The debate about Schubert’s music

There are different views of Schubert as a composer. Walter Gray considers Schubert’s music “Classical” as compared to “Romantic” composers such as Schumann, Berlioz, or Wagner, in his journal article “The Classical Nature of Schubert’s Lieder” (1971). From Gray’s point of view, Schubert’s *lieder* are classically structured on “programmatic poems.” Gray also discusses how Schubert’s *lieder* differ from those of the “true romantic” composers

who abandoned traditional forms and focused on the inspiration of the moment over formal considerations.⁵

Theodor Adorno discusses the philosophical and psychological aspects of Schubert's music in his article "Schubert" (1928). The article develops two main topics: the "landscape" of death, and the consolation of joy. He describes the "subjective and objective" realms that formed Schubert's landscape. In the poem "*Der Wanderer*," the protagonist and his objective (seeking a land unknown) form the entire poem, setting the scene as an obscure mystery that leaves the audience to wonder: What is this place that the person seeks (or is it even a place?) Adorno also explains the lyrics in Schubert's lieder. The author used emotions as a method to suggest the structure, and it is up to the reader/listener to feel the truth behind the ambiguous words in the lyrics. Adorno suggests looking at the poem through "death symbolism," meaning that "wandering" and "journey" might refer to the landscape of death. In his opinion, "*Der Wanderer*" has "sudden, non-developmental modulations" which are "harmonic shifts that shed light," and these suggest fear – "fear of seeing the world's fatality and of seeing the annihilation of the merely human."⁶

The second main point Adorno discusses – the consolation of joy - suggests that no matter how much Schubert's "mourning drags us down," consolation will always be there, giving hope to the circular process of nature – similar to the concept of reincarnation through birth and death. He concludes that Schubert's tragedies always come to a safe, joyful end.

On the ideas of Adorno, Kanako Ishihama has investigated the analytical consequences of these ideas in her dissertation "Triangles of Soul – Schubert the 'Wanderer' and His Music

⁵ Gray, Walter. "The Classical Nature of Schubert's Lieder." *The Musical Quarterly* 57, no. 1 (1971): 62-72. <http://www.jstor.org/stable/740870>.

⁶ Adorno, Theodor. "Schubert (1928)." *19th-Century Music Vol.29, no.1* (Summer 2005): 003-14. doi:10.1525/ncm.2005.29.1.3.

Explained by Neo-Riemannian Graphs.” She discussed Schubert’s struggle between love and pain, and life and death. While life and death conflict with each other, they could also coexist. We could see life and death as a circular flow of events, and Ishihama suggested that Schubert’s compositional process, where musical material comes back throughout a work, is a reflection of this eternal process of return and recycling.⁷

Conclusion

There are many theoretical analyses, scholarly works and journal articles on Schubert’s music and his “*Wanderer*” Fantasy. On the debate regarding Schubert’s music, whether or not it is Classical, or whether he was a genius or failure in writing the “*Wanderer*” Fantasy, there are no right or wrong answers. We need to appreciate the music from our own point of view, and study it from a performer’s standpoint to make these great masterpieces sound convincing.

It is definitely helpful to have multiple opinions which are informative and give us more insight in making an effective performance. In this paper, I will focus on interpreting the music from the performer’s point of view.

⁷ Ishihama, Kanako. “Triangles of Soul—Schubert the ‘Wanderer’ and His Music Explained by Neo-Riemannian Graphs.” PhD Dissertation, University of Oregon, 2017. <http://hdl.handle.net/1794/23148>.

Chapter I

Introduction

Schubert's life

Franz Schubert (January 31, 1797-November 19, 1828) was born in *Himmelfortgrund*, Vienna, Austria. He was the fourth surviving child of Franz Theodor Schubert and Maria Elisabeth Katharina Schubert (Vietz). He received his first musical instruction from his father, who was a schoolmaster, and his elder brother Ignaz Schubert. In 1808, he successfully enrolled in the Imperial & Royal Court Chapel in Vienna as one of the two boy sopranos admitted.⁸ During this period, Schubert received instruction from Wenzel Ruzicka, the imperial court organist, and Antonio Salieri. He left the choir when his voice broke at the age of 15, but continued to take lessons from Salieri for three more years until 1814 when he began teaching as assistant at his father's school in *Himmelfortgrund*.⁹ At this time, Schubert was already writing piano pieces, string quartets, symphonies, opera and *Lieder*, including the famous "Erlkönig" and "Gretchen am Spinnrade."¹⁰ Schubert showed a liking for the poetry of Johann Wolfgang von Goethe and set a number of his works as *lieder*.

In his diary "My Dream," written on July 3rd, 1822, Schubert described his quarrel with his father, who banished him from the house until the death of his mother in 1812. Schubert returned home for his mother's funeral. In his writing, he was "divided between love and sorrow." The second fight with his father began in 1818 and lasted for three years. Schubert refused to return to his father's school but went to Zelez instead.¹¹ Maynard Solomon discussed

⁸ Deutsch, Otto Erich, and Eric Blom. *The Schubert Reader : A Life of Franz Schubert in Letters and Documents*. First ed. New York: W.W. Norton, 1947. Pg 10-11.

⁹ Biography.com editors. "Franz Schubert Biography." The Biography.com website, published Apr 2, 2014, updated Apr 12, 2019. <https://www.biography.com/artist/franz-schubert>. Accessed Mar 8, 2020.

¹⁰ Ibid.

¹¹ Schubert, Franz, and Otto Erich Deutsch. *Franz Schubert's Letters and Other Writings*. Freeport, N.Y.: Books for Libraries Press, 1970. Pg 59-61.

the reasons behind Schubert's fight with his father in his article *Franz Schubert's "My Dream."* Schubert's resistance to his father came from the patriarchal issues of career, religion and marriage, mainly career.¹² His father required all of his sons from his first marriage to teach as assistants in his school in *Himmelfortgrund*.¹³ While Franz Schubert's brothers, Ferdinand and Karl, were happy with this arrangement, Franz Schubert himself and his eldest brother Ignaz resisted their father's wish. While Schubert managed to avoid any religious controversy with his father, he could not avoid his father's wishes in regard to the sensitive issue of marriage.¹⁴ Schubert claimed to have courted the young singer Therese Grob, but there was no documentary evidence regarding this courtship, nor was there evidence of Schubert courting another woman.¹⁵

My Dream

3rd July, 1822

I was one of many brothers and sisters. We had a good father and mother. I felt a deep love for them all. – One day my father took us to a feast. My brothers became very merry there. But I was sad. My father then came up to me and bade me taste the delicious foods. But I could not, and at that my father in his anger banished me from his sight. I turned on my heel, and, with a heart filled with infinite love for those who scorned it, I wandered off into a far country. For years I was torn between the greatest love and the greatest sorrow. Then came news of my mother's death. I hastened back to see her, and my father, softened by grief, did not hinder my return...

...For the second time I turned away, and, my heart filled with infinite love to those who scorned it, I wandered once more into distant lands. Through long, long years I sang my songs. But when I wished to sing of love it turned to sorrow, and when I wanted to sing of sorrow it was transformed for me into love.

So was I divided between love and sorrow..."

Robert Schumann received "My Dream" from Schubert's brother Ferdinand, and published it in the February 5, 1839 issue of the *Neue Zeitschrift für Musik*.¹⁶ Schumann

¹² Solomon, Maynard. "Franz Schubert's "My Dream"." *American Imago* 38, no. 2 (1981): 137-54. Accessed January 22, 2020. www.jstor.org/stable/26303747. Pg 140.

¹³ *Ibid.*, Pg 139.

¹⁴ *Ibid.*, Pg 140.

¹⁵ *Ibid.*

¹⁶ Schroeder, David. *Our Schubert: His Enduring Legacy*. USA: Scarecrow Press, 2009. Pg 139.

published it without comment, which led people to question how factual the documentation was. Could this have been a fictional “romantic invention” of Schubert?¹⁷

In fact, Schubert was devastated by his mother’s death and greatly affected by it even ten years after her death. In November 1822, several months after he wrote “My Dream,” the “*Wanderer*” Fantasy was completed. In his letter to Josef von Spaun on December 7, 1822, Schubert wrote “I have also composed a fantasia for the pianoforte (for two hands) which is being printed too, and is dedicated to a certain rich person.”¹⁸

The duality of “love and sorrow” seems to be manifested in “*Der Wanderer*,” D. 489 and the “*Wanderer*” Fantasy, D. 760, as well as many of his other works. In Schubert’s *lieder*, there are often contradicting ideas that coexist and give rise to ambiguity and struggle. For Schubert, life took a turn for the worse at the end of 1822 through 1823. He was diagnosed with syphilis, his two operas did not turn out well, and he was financially burdened. He wrote the famous song cycle *Die schöne Müllerin*, Op. 25, D. 795 in the hospital in 1824. His health never got better and deteriorated until his death in 1828.

The despair that Schubert was going through is incomprehensible. “I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse and worse, instead of better...”¹⁹ In the last few days of his life, he wrote to Schober for the last time, “I am ill. I have had nothing to eat or drink for eleven days now, and can only wander feebly and

¹⁷ Solomon, Maynard. "Franz Schubert's "My Dream"." *American Imago* 38, no. 2 (1981): 137-54. Accessed January 22, 2020. www.jstor.org/stable/26303747. Pg 138.

¹⁸ Schubert, Franz, and Otto Erich Deutsch. *Franz Schubert's Letters and Other Writings*. Freeport, N.Y.: Books for Libraries Press, 1970. Pg 63.

¹⁹ Brian Newbould. *Schubert, the Music and the Man*. Berkeley: University of California Press, 1997. Pg.219.

uncertainly between armchair and bed...If I take any food I cannot retain it at all..."²⁰ Schubert developed typhus on the 16th and died on November 19, 1828.²¹

"Der Wanderer" and the "Wanderer" Fantasy

The "Wanderer" Fantasy may have been written just before, if not at the same time, Schubert became aware of his illness. The struggle and conflict portrayed in "My Dream," coincidentally, has similarities with the text of "Der Wanderer." In "My Dream," Schubert was torn between "love and sorrow." Both feelings could either co-exist independently as conflicting ideas – sweet love versus bitter sorrow; or they could merge as one – within love there is sorrow, or sorrow exists because there is love. In "Der Wanderer," the text suggests two ideas that could either be in conflict or be merged as one. Theodor Adorno, in his article "Schubert" (1928), discussed the "landscape of death" and the "consolation of joy," where death is often associated with darkness and fear, conflicting with the joy, the "dear land" the person is yearning and looking for. Ironically, the "dear land" refers to death ("landscape of death"), and the "consolation of joy" refers to the natural cycle of life: if one is not happy with living, death might be a form of relief and resolution. It could be the ambiguous meaning behind the poem that Schubert was attracted to, leading him to set music to the text in October 1816, and by his composition of the "Wanderer" Fantasy in 1822. Or it could be the "romantic" style of poetry writing associated with love and death that Schubert often selected for his music, as in "Die schöne Müllerin" composed a few months later in 1823, or his earlier song "Erlkönig," which Schubert wrote a year before "Der Wanderer" in 1815.

The theme of the second movement of the "Wanderer" Fantasy comes from the second section of "Der Wanderer" (refer to figure 1.1 below). Both the song and the second movement

²⁰ Schubert, Franz, and Otto Erich Deutsch. *Franz Schubert's Letters and Other Writings*. Freeport, N.Y.: Books for Libraries Press, 1970. Pg 143.

²¹ *Ibid.*

of the fantasy also revolve around the two main key areas of C# minor and E major (refer to figure 1.2), and much of the “Wanderer” Fantasy is built upon the dactylic (long-short-short) rhythmic figure found in “Der Wanderer” (Figure 1.3).

Figure 1.1: Themes of “Der Wanderer” and “Wanderer” Fantasy, 2nd mvt

“Der Wanderer,” second section, mm 23-26:



Theme of “Wanderer” Fantasy, second movement, mm 1-4:

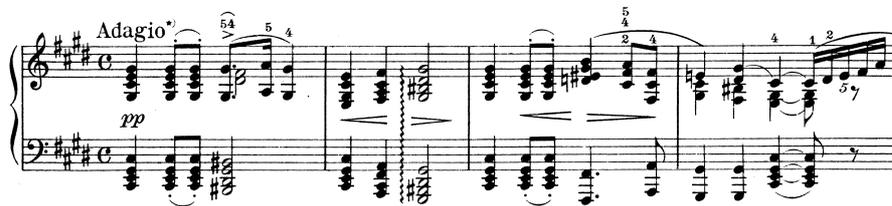


Figure 1.2: E major key area

“Der Wanderer,” third section, mm 31-35:



“Wanderer” Fantasy, 2nd mvt, 1st variation, mm 9-11:

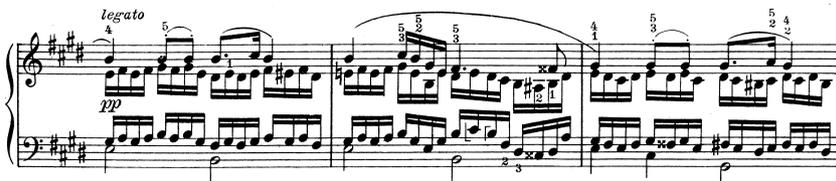


Figure 1.3: “long-short-short” rhythmic motive

“Der Wanderer,” mm 1-4 (motive in the left hand):



“Wanderer” Fantasy, 1st mvt, m1:



In addition, both works are also in the style of a fantasy, and their overall structure is similar. “Der Wanderer” has four main sections (A-B-C-A’). The first three sections are built on different thematic materials, and the last section (A’) is “recapitulation-like,” using melodic materials from the first section. The “Wanderer” Fantasy has four movements in which the first three movements each present different styles, characters and melodic themes. The last movement brings back the opening theme of the first movement, acts as a “recapitulation” of the entire work, and summarizes the entire journey in a “consolation of joy.”

A contemporary described an incident pertaining to Schubert’s own performance of the “Wanderer” Fantasy for his friends:

“The first part of the piece had been successfully tackled, and the middle portion expressively played ; the player also survived Part iii. Then, with the impetuous finale, came disaster. He played it at full speed, with ever-increasing energy ; but — alas — he was riding for a fall. This soon came, for he suddenly stuck fast in the middle of the

movement. The story adds that Schubert rose hastily from his seat, and invoked infernal aid in the following terms, ‘Let the devil himself play the stuff.’”²²

Even Schubert himself could not quite manage the technical difficulties for which the work is famous.

The “*Wanderer*” Fantasy influenced Franz Liszt, who loved the work so much that he transformed the piece into a piano concerto with orchestra. The song “*Der Wanderer*” was also arranged by Liszt as a solo piano work. Liszt’s famous large-scale work, the B minor sonata, was almost certainly influenced by the large-scale through-composed structure of the “*Wanderer*” Fantasy. In both works, we find similarities in formal design, transformation of themes, tonal structure and harmony.²³ Liszt’s B minor sonata is a continuous fantasy similar to the “*Wanderer*” Fantasy, consisting of four sections which correspond to four movements in a sonata. Below is a table adapted from Chunghwa Hur’s thesis.

Table 1: Structure of Liszt Sonata in b minor (1853)²⁴

one mvt. sonata form	Intro.	Exposition	Development	Recapitulation	Coda
measures	1	32	205	533	673
multi mvts. sonata	I. Sonata mvt.		II. Slow mvt.	III. Fugato	IV. Finale
measures	1		331	460	533

²² Edmondstone Duncan, “*Schubert*,” J.M. Dent & Company: London, 1905. Pg 165.

²³ Hur, ChungHwa. “Schubert’s ‘Wanderer’ Fantasie: A Creative Springboard to Liszt’s Sonata in B Minor.” Dissertation-Reproduction (electronic), University of Arizona, 1997.

²⁴ *Ibid.*, Pg 56.

Studying and performing Schubert's "*Wanderer*" Fantasy has been understood as a challenge and a milestone for many pianists. At the same time, the work expresses deep sentiments, inspired by the text of "*Der Wanderer*," and these should certainly not be neglected in a performance. Therefore, I will explore the poem and music of "*Der Wanderer*" further in the next chapter.

Chapter II

“Der Wanderer”

Schubert’s song was set to the poem *“Der Wanderer”* by Georg Philipp Schmidt von Lübeck (January 1, 1766 – October 28, 1849). The poem describes a person who is lost and unhappy in a land where he feels like a stranger. He is constantly searching and yearning for the “dear land” where he can truly feel he belongs. Initially, it may seem that the “dear land” he is seeking for is his homeland, and he is lost wandering in foreign places. However, the “dear land” in the poem is an imaginary land that never existed. In Adorno’s idea of the “landscape of death” and “consolation of joy,”²⁵ he suggests looking at the poem with these two philosophical meanings. Within the poem, there are two main ideas – the unfortunate reality versus the imaginary fantasy. The unfortunate and harsh reality was what the person was actually going through – “coming down from the mountains, the valley dims, the sea roars,” the “cold sun,” “faded flowers,” “empty sound,” “and my sighs always ask ‘Where?’” While the imaginary fantasy was his hope for a beautiful fantasy land, he was also uncertain– “Where are you, my dear land? Sought and brought to mind, yet never known,” “so hopefully green.” Perhaps the “dear land” the poem referred to is heaven – “Where my dead ones rise from the dead,” and maybe the person might be experiencing death soon – “sun seems so cold...flowers faded, the life old,” “In a ghostly breath it calls back to me, ‘There, where you are not, there is your happiness.’” The poem itself has an ambiguous quality that leaves us wondering. By looking at the phrase structure, the key areas, the melodic contour, and the distinct character of each section, we can see that Schubert has incorporated, remarkably, the complicated emotions of confusion and yearning, in the text painting of his *“Der Wanderer.”*

²⁵ Adorno, Theodor. "Schubert (1928)." *19th-Century Music* Vol.29, no.1 (Summer 2005): 3-14.
doi:10.1525/ncm.2005.29.1.3.

Figure 2.1: “Der Wanderer” text and English translation, Structure and key areas

A	<p>Ich komme vom Gebirge her, Es dampft das Tal, es braust das Meer. Ich wandle still, bin wenig froh, Und immer fragt der Seufzer, wo?</p>	<p>I come down from the mountains, The valley dims, the sea roars. I wander silently and am somewhat unhappy, And my sighs always ask "Where?"</p>	<p>C#-f#-c# ↓ E maj</p>
B	<p>Die Sonne dünkt mich hier so kalt, Die Blüte welk, das Leben alt, Und was sie reden, leerer Schall; Ich bin ein Fremdling überall.</p>	<p>The sun seems so cold to me here, The flowers faded, the life old, And what they say has an empty sound; I am a stranger everywhere.</p>	<p>c# ↓ E maj</p>
C	<p>Wo bist du, mein geliebtes Land? Gesucht, geahnt, und nie gekannt! Das Land, das Land so hoffnungsgrün, Das Land, wo meine Rosen blühen. Wo meine Freunde wandeln gehn, Wo meine Toten auferstehn, Das Land, das meine Sprache spricht, O Land, wo bist du? . . .</p>	<p>Where are you, my dear land? Sought and brought to mind, yet never known, That land, so hopefully green, That land, where my roses bloom, Where my friends wander Where my dead ones rise from the dead, That land where they speak my language, Oh land, where are you?</p>	<p>E major ↓ a minor?</p>
A'	<p>Ich wandle still, bin wenig froh, Und immer fragt der Seufzer, wo? Im Geisterhauch tönt's mir zurück: "Dort, wo du nicht bist, dort ist das Glück."</p>	<p>I wander silently and am somewhat unhappy, And my sighs always ask "Where?" In a ghostly breath it calls back to me, "There, where you are not, there is your happiness."</p>	<p>E maj (c# min) E maj</p>

(English translation © by Paul Hindemith)

Phrase structure

The song has four general sections, ABCA'. The phrase structure in sections A, C and A' is rather irregular and ambiguous. The recitative-like section A has two large units. In the first unit, instead of analysing it according to the period or sentence format, it might be easier to analyse according to the pattern in the piano part. The piano part starts with seven measures of increasing tension in C# major with an ascending pattern and the addition of dissonance in each measure. The passage reaches a climax in m. 5 and resolves through mm. 6-7. This is followed by another section of increasing tension in f# minor, with F# as the bass, in mm. 8-14, resolving in m. 14 on c# minor, and immediately moving away to arrive at E major in m. 16. Measures 1-15 form one unit wandering through ambiguous key areas, the second unit, mm. 16-22, has the phrase structure 3+4 measures, with an imperfect authentic cadence (IAC) in E major at m. 18 and a half cadence in c# minor at m. 22.

Figure 2.2: “Der Wanderer,” section A, mm. 1-21

Sehr langsam. ♩ = 63.

Singstimme.

Pianoforte.

1st unit

1st phrase

5

Ich komme vom Gebirge her, 2nd phrase es dampft das

10

Thal, es braust das Meer, es braust das Meer.

16

2nd unit

Ich wan-dle still, bin we-nig froh, und im-mer

20

fragt der Seuf-zer wo? im-mer wo?

IAC in E major

HC in c#

Section B (mm. 22-30) is in C# minor. It is a regular period, containing a 2+2 antecedent and a 2+2 consequent. Half cadences occur in m. 24 and m. 28, and perfect authentic cadences occur in m. 26 and m. 30 respectively. Following this, section C (mm. 31-57) starts in E major, tonicizing the key of a minor briefly in mm. 52-55, and cadences in E major at m.

58, leading to the return of section A'. It has two units as well: mm. 31-41 and mm. 41-57. The first unit recalls a period structure, with an extended consequent. It has a phrase structure of 4+6, with an imperfect authentic cadence in m. 35 and a perfect authentic cadence (PAC) in m. 41. The second unit is a sentence with an extremely long continuation. The phrase structure is 2+2+10. There is an unusual feature at m. 44, where the fragmentation is started by the piano part, and taken over by the voice. The last section A' (mm. 58-72) has the phrase structure 3+4+6. It starts in E major, reaching an IAC at m. 60. The music moves on and reaches a half cadence in c# minor at m. 64, but immediately returns to E major and cadences with a PAC in E major in m. 70.

In relation to the poem, the segmented phrase structure and the ambiguous key areas in section A portray emotions of confusion. The phrases and tonality seem to be wandering in search of something. We are uncertain whether the opening is in c# minor or C# major, and the chord progression develops chromatically, making it difficult to establish a tonal area. In addition, the general key areas of "*Der Wanderer*" go through the progression: C#/c# – E – c# – E – (a) – E – c# – E, which seem to be "wandering" between c# minor and E major. Interestingly, when the music is in c# minor (section B), the poem speaks of a lonely and confused reality in an unhappy land: "The sun seems so cold to me here, the flowers faded, the life old, and what they say has an empty sound; I am a stranger everywhere." However when the music is in E major (section C), the text talks about the warmth of the imaginary dear land: "Where are you, my dear land? Sought and brought to mind, yet never known, that land, so hopefully green, that land, where my roses bloom..."

Melodic Contour

The melodic contour of the song seems to be in turmoil, with rising and falling stepwise motion and big leaps. In section A, only the opening at mm. 7-8 has a rising and falling contour by step, creating a smooth climbing contour. The rest of section A mainly consists of large leaps until mm. 20-22, where the melody hovers around D# and the text asks the question “Where?” Section B is the only section in which the melodic contour is stagnant. The melodic line mainly flows within the range of E and C#, with G# as the pivot tone. The melodic shape, together with a chorale-like piano accompaniment, creates an empty atmosphere and a feeling of regret. Similarly, the text in section B describes the “cold sun,” the “faded flowers,” “old life” and “empty sound.” In section C, the mood portrayal becomes more vivid through increasing musical activity. As the poem describes the “dear land,” the song becomes more “alive,” with leaping intervals within the E major chord at mm. 31-33. However, when the twist in the story occurs, the revelation that the dear land actually never existed – “sought and brought to mind, yet never known,” the music shifts from major to minor and there is a sudden silence in the voice at mm.37-38. This is followed by an extended emphasis on B in mm. 39-40 on the word “never,” before dropping downwards to D# and resolving back to E.

Figure 2.3: “Der Wanderer,” mm. 36-40

The image shows a musical score for the song "Der Wanderer" from measures 36 to 40. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The lyrics are: "sucht, ge - ahnt, und nie ge -". A red bracket above the vocal line from measure 37 to 38 is labeled "Sudden silence". The piano accompaniment is in a bass clef with a key signature of two sharps. It features a steady accompaniment of chords. A red label "Direct modulation to minor" is placed below the piano part at the beginning of measure 39, indicating a change in the key signature.

The dramatic effect of the melodic contour continues with a smooth, flowing ascending and descending stepwise pattern that portrays the fantasy dreams of the green land in mm. 41-45. In mm. 46-47, the leaping intervals suggest joyous feelings inspired by the roses blooming. There is an unusual moment near the ending, at mm. 64-66, when the piano part suddenly goes into unison with the voice in descending stepwise motion for the first time in the entire song. It is almost like a textural portrayal of an unearthly voice: “In a ghostly breath it calls back to me.”

The melodic contour relates to the poem closely most of the time, but sometimes it does the opposite. For example, when the text is “I come down from the mountains,” the melody has a stepwise *ascending* pattern, as in m. 7. When the valley dims, instead of having a downward moving contour, the music actually leaps up from F# to B in mm. 9-10. Where the text states, “the sea roars,” we expect the contour to rise to suggest the “roar.” But again, the contour falls from B to E# in mm. 11-12, and even further from G# to C# in mm. 13-14.

Relationship between text and music

In “*Der Wanderer*,” the piano plays an important role in setting the atmosphere, creating a variety of mood changes according to the lyrics. The prelude sets a “wandering” scene at the opening with the addition of one note per measure in the right hand. The addition of notes, especially the dissonance in measure 2, also creates tension. This seven-measure introduction has a constant pedal tone on C#, but we are unable to determine the key due to its ambiguous tonality.

When it comes to word painting, there is a “wandering” figuration for the word “*wandle*” in the voice part in measures 16 and 58, and the piano imitates the same figuration two measures later in measures 18 and 60. (Figure 2.4) The melodic outline here is B (m.16) – A (m.17) – G# (m.18). However, the addition of the upper neighbour tone and falling thirds

figuration at m.16 seems to be moving away from the next structural tone “A” in m. 17, as if the musical line does not know where to “land.” The same figuration is also found in the second movement of the “Wanderer” Fantasy.

Figure 2.4: “wandering” figuration

“Der Wanderer,” mm. 16-18

Musical score for “Der Wanderer,” mm. 16-18. The score is in G major and 3/4 time. The vocal line (treble clef) has the lyrics: “Ich wan - dle - still, bin we - nig froh,”. The piano accompaniment (bass clef) features a prominent rhythmic motif of eighth notes in the right hand and a more active bass line in the left hand. Red brackets highlight a specific figuration in the vocal line and a corresponding figuration in the piano accompaniment.

“Wanderer” Fantasy, mvt 2, m. 9

Musical score for “Wanderer” Fantasy, mvt 2, m. 9. The score is in G major and 3/4 time. The piano part features a prominent rhythmic motif of eighth notes in the right hand and a more active bass line in the left hand. A red bracket highlights a specific figuration in the right hand.

In section B of *Der Wanderer*, when the text describes the “cold sun” and the “faded flowers” that evoke emotions of emptiness and coldness, the music seems to stand still as the piano part adopts a chordal, hymn-like texture (figure 2.5), contrasting with the activity in the previous section. The piano part uses the rhythmic motive from the opening, which eventually becomes the opening of the second movement of the “Wanderer” Fantasy.

Figure 2.5: “*Der Wanderer*,” section B, mm. 22-30:

The image shows a musical score for section B of "Der Wanderer" by Schubert, measures 22-30. It consists of two systems of music. Each system has a vocal line (soprano) and a piano accompaniment (piano). The key signature is E major (one sharp) and the time signature is 3/4. The lyrics are: "Son - ne dünkt mich hier so - kalt, die Blü - te welk, das Le - ben alt, und was sie re - den, lee - rer Schall, ich bin ein Fremd - ling ü - ber - all." The piano part includes dynamic markings like "pp" (pianissimo) and "mf" (mezzo-forte).

The next section, section C, has a brighter character as the lyrics describe the imagery of the sweet, ideal land. The music modulates to E major, signifying “bliss.” This “blissful” moment is portrayed even more clearly in measures 41-45, when the piano doubles the voice part like a duet, for the first time in the entire piece. The piano also echoes the word “*hoffnungsgrün*” (“hopefully green”) in measures 43-44. To further amplify the blissfulness and the person’s yearning in this section, “so *hoffnungsgrün*” is repeated again a third higher in measures 44-45. However, the imaginary bliss does not last long. Measure 48 presents a more tragic atmosphere. Even though it is still in E major, the ascending sequence with accidentals and chromaticism builds up tension and creates a strange atmosphere, as if the bliss is unreal. In the ascending sequence, the bass line ascends within the pattern B-E-C#-F#-E-A-F, the contour creating a “push-and-pull” feeling, while the inner moving voices in the right hand piano part rise by half steps in each measure. (Figure 2.6) The piano part here also shows similarities with the second movement of the “*Wanderer*” Fantasy, which I will discuss in the next chapter.

Figure 2.6: "Der Wanderer," mm. 47-57

The image shows a musical score for the song "Der Wanderer" from the opera "The Ring of the Nibelung". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system (mm. 47-51) features a vocal line with the lyrics "Ro - sen blühn, wo mei - ne Freun - de wan - deln gehn, wo mei - ne To - dten auf - er - stehn, das" and a piano accompaniment with a *crec.* (crescendo) marking. The second system (mm. 52-57) features a vocal line with the lyrics "Land, das mei - ne Spra - che spricht, o Land, - wo bist du?" and a piano accompaniment with dynamic markings *sp*, *pp*, and *dim.* (diminuendo). The tempo marking "Wie anfangs, sehr langsam." is placed above the second system.

Ro - sen blühn, wo mei - ne Freun - de wan - deln gehn, wo mei - ne To - dten auf - er - stehn, das

Land, das mei - ne Spra - che spricht, o Land, - wo bist du?

Wie anfangs, sehr langsam.

Chapter III

“Wanderer” Fantasy

Composed in 1822, six years after “*Der Wanderer*,” the “*Wanderer*” Fantasy has four movements which are played continuously. Instead of having a definite concluding cadence, each movement transitions into the next smoothly. While each movement could be seen as a fantasy on its own, each movement can also be viewed as a section of the entire fantasy. The structure of the Fantasy combines different forms, including sonata form, theme and variations in the second movement, and a quasi-fugue in the last movement. The Fantasy is widely known for its demanding technical difficulty and the beautiful second movement which shares the same melodic theme as section B of “*Der Wanderer*.” The Fantasy makes extensive use of a rhythmic motive that appears throughout the entire work. (Refer to figure 2.3) In addition to the rhythmic motive, there are also many ideas, melodic motives and figurations from “*Der Wanderer*” that can be found in the Fantasy, which I will discuss later on.

The idea of a fantasy – structural and emotional

Structurally, it is possible to view the song “*Der Wanderer*” as a fantasy on its own. The piece has four distinct sections that vary dramatically in terms of mood and character. The recitative-like section A is followed by a lyrical section B, then a more lively section C which builds up to the climax at mm. 48-54. All the energy vanishes suddenly at m. 55, which leads us back to section A’.

Similarly, the “*Wanderer*” Fantasy has four movements, and the way each movement progresses draws close connections with the corresponding sections of “*Der Wanderer*.” The first movement of the “*Wanderer*” Fantasy embodies a heroic spirit which comes back later in the fourth movement. The second movement shares the same melodic theme with section B of

“Der Wanderer,” and the theme of the third movement of the “Wanderer” Fantasy is in a dotted rhythm, which is similar to the figuration in section C of “Der Wanderer.”

Figure 3.1: each section of “Der Wanderer” vs. each movement of “Wanderer” Fantasy

Der Wanderer

Section A, mm 16-19

Section B, mm 22-24

Section C, mm 31-35

Section A', mm 58-61

“Wanderer” Fantasy

First movement:

Second movement:

Melodic line: G#-A-G#-E-F#-G#...
Bass line: C#-B#-C#-A-G#...
Chord progression: i-V^{6/5}-iv-V...

Third movement:

Last movement:

Returns to melodic material from 1st mvt

It is evident that, although each movement of the “Wanderer” Fantasy has a unique character, each movement makes extensive use of the dactylic (long-short-short) rhythmic motive from “Der Wanderer.” Figure 3.2 below shows how each movement of the “Wanderer” Fantasy rhythmically relates to “Der Wanderer.”

Figure 3.2: Rhythmic motive

Rhythmic motive of “Der Wanderer”:



Rhythmic motive: “Wanderer” Fantasy:

Mvt 1:



Mvt 2:



Mvt 3:



Mvt 4:



Each movement of the “Wanderer” fantasy and each section of “Der Wanderer” has a distinct character. The second movement of the fantasy is lyrical and sorrowful which corresponds to section B of the *lied*, while the third movement of the fantasy is lively like a dance, corresponding to section C of the *lied*.

Beneath the surface level, the poem has an other-worldly fantasy – appropriate for a portrayal of the imaginary land (perhaps heaven?). This other-worldly fantasy idea is important for the interpretation of the “*Wanderer*” Fantasy.

Movement I – *Allegro con fuoco ma non troppo*

Table 2: Form chart for Movement I

Measure numbers	Sections
1-46	Exposition (1 st theme)
47-69	2 nd theme
70-82	Reinstatement of opening theme in inversion
83-111	Development
112-131	New lyrical section (motivic material taken from 2 nd theme)
132-164	More development
165-188	Transition into 2 nd mvt

The first movement of the fantasy has a general structure similar to sonata form (without a recapitulation section). The movement begins the fantasy’s long journey with strong chords in “*ff*.” While the rhythmic structure is dactylic, the phrase structure in the first 17 measures of this movement has a “short-short-long” sentence structure, building up to a first climax at measure 17 before starting the opening theme once more in measure 18, this time in “*pp*.” At measures 32-44, the perpetual moving broken chords, like a whirlwind of sound, resemble the poem of “*Der Wanderer*”: “The valley dims, the sea roars.” Here, the performer

needs to be careful that the 16th notes do not sound “notey” or unmusical, as if playing a technical exercise. A musical result is achieved by playing big gestures instead of individual notes.

The second theme starts in E major at measure 47. In contrast to the symphonic opening, the second theme has a string quartet-like texture and a beautiful, warm melodic line that suggests a transformation into a fantasy realm or “dream world.” At measure 56, a shift to parallel minor – from C# (m. 50) to C \flat (m. 56), and the bass motion from G# (m. 50) to G \flat (m. 56), triggers a change in tone color, creating a darker mood. The return of the 16th notes at m. 67 evokes a feeling of hope. The music builds, returning to the triumphant opening theme in “*ff*.” Following this section is the development, which consists of stormy passages of cascading scales upon the dactylic rhythmic motive (m. 83). The rhythmic motive borrows materials from the second theme, and this material is later expanded into an entire section at mm. 112-131. (Figure 3.3) Even though the first movement is sonata-like, it does not follow the sonata form strictly. Measure 109 continues to develop almost like an improvisation, and undergoes augmentation at mm. 109-111, leading toward another “fantasy realm” section at m. 112.

Figure 3.3: “Wanderer” Fantasy, mvt 1, melodic motive from second theme

Second theme, mm. 46-48



Development, m. 83-84



“Fantasy realm,” mm. 112-114



The sections within the first movement always progress from one to the next with dramatic mood swings, as if torn between the conflicting ideas of “love and death”: A good example would be the transition from the heroic opening to the warm and lyrical second theme. This is soon interrupted by the triumphant chords at m. 70, followed by the “fantasy” section at m. 112, and so on. Immediately upon the arrival of the G major chord in m. 165, all the dramatic chaos vanishes into a strange, insistent repeated “G.” The movement continues to wander through the coda-like transition at mm. 165-188, modulating back and forth with chromatically-moving voices as if it is in search of something. (Figure 3.4)

Figure 3.4: “Wanderer” Fantasy, mvt 1, mm. 165-188, transition

The atmosphere at the start of this transition recalls the same strange atmosphere in the piano part at the beginning of “*Der Wanderer*,” characterized by the addition of notes in the right hand that slowly form a chord. In the first part of the transition at mm. 165-177, the repeated dactylic rhythm in “*p-pp*” is interrupted by sudden “*ffz*” chords that increase in frequency. Instead of ending the movement, Schubert allows the music to fluctuate between

G# and A in mm. 181-188, a special way of introducing the melodic theme of the second movement. This particular technique of introducing the next movement in the transition of the previous movement is also found at the end of the second movement, which will be discussed in the next section. Finally, the pivot chord G# dominant ($V^{6/5}/c\#$) brings us into the new key area of the second movement: c# minor, flowing seamlessly into the next movement in the style of a through-composed fantasy.

Movement II - Adagio

Table 3: Form chart for Movement II

Measure numbers	Sections
189-196	Theme
197-205	Variation in E major
206-214	Transition
215-219	“Heaven” variation
219-222	“Tragic” variation
223-226	“Dream-like” variation
227-230	Melodic line in left hand
231-236	“Roar of the sea” section
237-244	Transition into 3 rd mvt

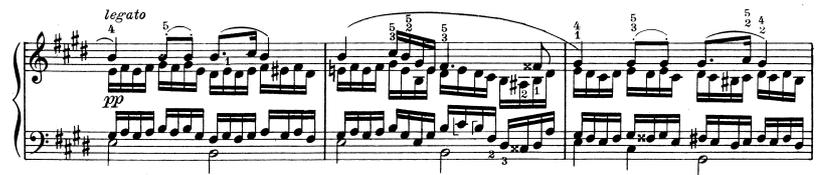
Although the second movement uses the compositional process of theme and variations, Schubert varies the return of thematic material freely, and the transitional materials are often expanded. However, the rhythmic and melodic motives hold the entire piece together despite its “fantasy” nature. For example, the key areas of both the *lied* and the second movement of the fantasy revolve around c# minor and E major. The melodic theme of the second movement of the “*Wanderer*” fantasy has the same “long-short-short” rhythmic motive illustrated in figure 3.2, and this theme is present throughout the entire second movement of the fantasy. (Figure 3.5)

Figure 3.5: melodic theme

“*Der Wanderer*,” section B, mm. 23-30:

“*Wanderer*” Fantasy, mvt 2, theme,
mm. 189-196:

E major section, mm. 197-199:



“Heaven” variation, mm. 215-219:



Besides the prevailing melodic theme, there are many figurations in “*Der Wanderer*” that are also present in the fantasy. One example would be the “wandering” figuration. (Figure 3.6) Another would be the piano part in section C of “*Der Wanderer*” that is similar to the left hand pattern in the tragic variation of the *Fantasy*. (Refer to figure 3.7.) Notice how the poem at this point speaks of unearthly subjects and unfulfilled hopes – “Where my friends wander / Where my dead ones rise from the dead, / That land where they speak my language, / Oh land, where are you?”

Figure 3.6: the “wandering” figuration

“Der Wanderer,” m. 16



Wanderer Fantasy, mvt 2, m. 9



Figure 3.7: similarities in the left hand figuration

“Der Wanderer,” section C, mm. 46-54:

“Wanderer” Fantasy, mvt 2, “tragic variation”:

When interpreting the “*Wanderer*” Fantasy, it is important to keep in mind the meaning of the poem in performing the variations of the second movement. For example, the idea of “heaven” in the poem, the place the person is yearning and searching for, is reflected in a “heavenly” variation (figure 3.5) characterized by the melodic theme soaring above a nocturne-like broken chord accompaniment. When the person cannot find the land he is searching for, when his hopes are unfulfilled, the “heavenly” imagery turns into a “tragic” mood in the next variation (figure 3.7) characterized by the restless left hand filled with dissonances.

The harsh reality and the “roar of the sea” correspond to the dramatic sections of the second movement, which resemble the rumbling of the waves (figure 3.8).

Figure 3.8: “*Wanderer*” Fantasy, mvt 2, m. 231, “roar of the sea”



Last but not least, the final line of the poem reads: “There, where you are not, there is your happiness.” The irony and the emotions evoked by this sentence are rather tragic, like reaching for the unreachable, searching for a land that does not exist. Here, I would relate it to the section where the harsh reality is juxtaposed with the ethereal and beautiful melody (figure 3.9). Notice how the moving voice in the left hand in this transition at mm. 237-244 outlines the melodic pattern from the third movement, introducing the next movement in a subtle way.

Figure 3.9, “Wanderer” Fantasy, mvt 2, mm. 240-242, transition

Outline of 3rd mvt

Movement III – Presto

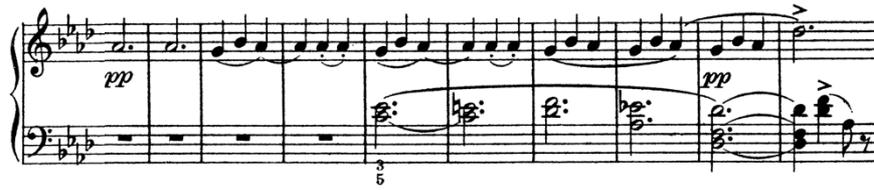
Table 4: Form of Movement III

Sections	Measure numbers	Description of sections
<i>Scherzo</i>	245-302	Opening
	303-374	Development
	375-422	Recapitulation-like section
Trio	423-513	Ternary form (ABA)
<i>Scherzo</i>	514-532	Return of opening theme
	533-597	Development into 4 th mvt

The third movement has a formal structure similar to a *scherzo* and *trio*. Within the *Scherzo*, there are development and recapitulation-like sections that eventually lead into the *trio*. The final return of the *scherzo* at m. 513 is much shorter compared to a traditional *scherzo* and *trio*. This return is changed into a cadenza-like, virtuosic transition leading into the last movement. Like the first movement, the opening theme of the third movement is marked “*ff*,” while the second time this opening theme appears at m. 275 the theme is marked “*pp*.” The third movement has virtuosic flourishes of arpeggiated patterns and a dreamy, strange middle section (*trio*), similar to the “new lyrical section” in the first movement in mm. 112-131.

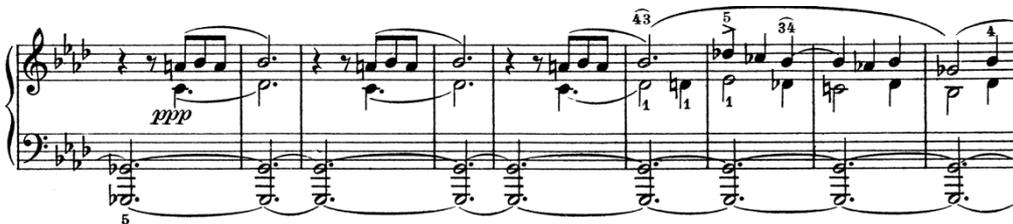
The development within the *scherzo* starts at m. 303, when the pedal on a Db octave (4th scale degree of Ab major) is introduced, leading to a cascade of diminished broken chords above this Db pedal ($\text{vii}^{\text{o}4/3}/\text{Ab}$). In the development, the waltz section in Cb major (mm. 323-338) has a charming character that is soon interrupted by a stormy section in the same key at m. 339. The opening theme is heard once more at m. 375, this time “*pp*.” The return of the opening theme in tonic Ab major implies the start of the recapitulation. However, the movement continues to explore and wander into a dreamy, strange *trio* section in ABA ternary form (mm. 423-512). The figuration at the beginning of this section hovers around the note Ab, using the double-neighbour motive from the second theme of the first movement in a “searching” gesture which finally lands on IV of Ab in m. 431. (Figure 3.10) This entire section has a “wandering, searching” character, portraying a sense of confusion. In fact, the melodic material in this section occurs in the first movement. (Refer to figure 3.3)

Figure 3.10: “Wanderer” Fantasy, mvt 3, mm. 423-432



At measure 476, the C# over a Gb pedal suggests the Lydian mode, which evokes an even stranger and almost ghostly atmosphere, as in the lyrics in the song: “in a ghostly breath it calls back to me, ‘There, where you are not, there is your happiness.’” This ghostly atmosphere sounds rather empty. Perhaps it is the person’s soul that is wandering, or perhaps his soul was lost on the way to heaven, which was why “the sun seems so cold.”

Figure 3.11: “Wanderer” Fantasy, mvt 3, mm. 469-477, lydian mode



Following this, the opening theme of the third movement returns at m. 521. The rest of the movement goes through a long, dramatic build-up of excitement and tension that climaxes at the very end of the movement.

Movement IV – Allegro

Table 5: Form chart for Movement IV

Measure numbers	Description of sections
598-630	Fugal section (entries of subject)
631-648	Extended transition (or 1 st episode)
649-658	2 nd part of episode
659-666	Entry of subject in the bass
667-677	Transition
678-688	Episode
689-703	Transition
704-end	Extension of tonic (codetta)

The last movement of the fantasy is in the tonic C major, like the first movement. This is similar to the A' section of "*Der Wanderer*" in which the opening material returns at the end, acting as a conclusion to the entire song. The fourth movement of the "*Wanderer*" Fantasy is extremely virtuosic, consisting of fast successive octaves, arpeggiated patterns, tremolo figurations, and invertible counterpoint between both hands. In this movement, the transitions seem to dominate the entire movement, mainly due to their length, as well as their melodic and virtuosic nature.

At the opening, of the fourth movement, the dactyl rhythm becomes part of an idea that suggests a fugue subject and at the same time recalls the opening of the first movement. The left hand states the subject in C octaves in the bass. This is soon followed by the entrance of the subject in the alto/tenor range in m. 606 accompanied by a “countersubject.” The third entrance of the subject is at m. 615 in the alto/soprano range. The fourth entrance of the subject is in the bass at m. 623, similar to the first entrance, but this time at a much higher intensity and volume. The entire opening section (mm. 598-630) goes through a gradual increase in tension with the entrance of each subject.

The next section, at mm. 631-648, is like an extended transition, or the first episode in a fugue. This section develops by using a fragment from the subject at m. 602. In mm. 631-640, the fragmented motive is played by the left hand. It portrays a “wandering” character as it revolves back and forth around the same notes: C# (m. 631) – D (m. 632) – C# (m. 633) – D (m. 634). Another way to analyse this pattern is that mm. 631-632 is repeated in mm. 633-634, while mm. 636-637 is repeated in mm. 638-639 with m. 639 exploring another chord, the German 6th in b minor. B minor is established in m. 641, where invertible counterpoint is also used between both hands. Here, Schubert creates a symphonic texture and a melody out of the fragments, which perhaps explains the importance of this “transitional” section. Following this is the second part of the episode at mm. 649-658, using materials from both the subject and the countersubject from mm. 606-614. The subject in the bass on C octaves returns at m. 659, while the right hand tremolos outline the countersubject.

The music soon moves into another extended transition in mm. 668-702. Materials from the subject and countersubject are found throughout this section in fragments or embedded within the tremolos. Tension and excitement is built up by sequences involving arpeggiated flourishes and written-out tremolo figurations. There is an extension of the tonic at the end of

the movement in mm.704-720, which serves as a concluding act to the entire movement. This “consolation of joy” on an extended C major tonic builds excitement towards the final climax at m.711, sustaining all the way until the end. Not only can we see the tonic extension as the conclusion to the last movement, the last movement is also a conclusion/finale to the entire fantasy – the return of C major; the dactylic rhythm and thematic materials; the high level of virtuosity and intensity in the last movement all contributes to the idea of a final “consolation of joy.”

In general, the music is in perpetual motion with almost no rest. Hence, it is important for the pianist to use the most efficient technique to play the virtuosic passages in this movement, which will be explained in detail in the next chapter.

Chapter IV

Performing the “Wanderer” Fantasy

Interpretation

The poem and music of “*Der Wanderer*” prepare the pianist for the variety of emotions needed to perform the “*Wanderer*” Fantasy. As previously mentioned, it is helpful to use descriptive words in specific sections of the “*Wanderer*” Fantasy to portray emotions. Adelina De Lara wrote of her teacher Clara Schumann’s teaching of Beethoven’s C minor variations: “I remember her saying that each of the C minor Variations represented an emotion – love, sorrow, joy, anger, happiness, and so on...”²⁶ Likewise in Schubert’s “*Wanderer*” Fantasy, each section represents an emotion – angelic, heavenly, tragic, heroic, triumphant, bliss.

The first movement opens with full “orchestral tutti-like” chords that have a heroic character. The transition into the second theme at mm. 40-46 suggests string instruments taking us into another world. The second theme has a comforting, warm feeling interrupted by pain and sorrow suggested by the unexpected C \sharp and G \sharp at m. 56. Hope seems to return at m. 67 with the tremolo that builds up into the opening theme once more. Mm. 83-95 have a tragic, stormy character, which dissolves from m. 94 at the *decrescendo*. Measures 112-131 are a lyrical, melodious section that has a sorrowful yearning, characterized by the winding melodic line and *marcato* accents. Towards the end of the movement, the transition into the second movement expresses a “wandering” and “confused” emotion created by an alternation of chords and tones switching back and forth chromatically.

²⁶ De Lara, Adelina. "Clara Schumann's Teaching." *Music & Letters* 26, no. 3 (1945): 143-47. Accessed February 18, 2020. www.jstor.org/stable/727646. Pg 143.

In the second movement, each variation also portrays an emotion. In “*Der Wanderer*,” the text at this moment describes a gloomy, hopeless person who feels like a stranger everywhere: “The sun seems so cold to me here, / The flowers faded, the life old, / And what they say has an empty sound; / I am a stranger everywhere.” This emptiness soon evolves into a warm E major at m. 197. The Chopinesque variation at m. 215 is in C# major, suggesting a “heavenly” atmosphere. However, the beautiful memory is soon transformed into a sad and tragic memory at m. 219. A similar tragic atmosphere is portrayed in mm. 48-54 of “*Der Wanderer*.” (See figure 3.7.) Immediately following this, the next variation at mm. 223-226 could signify a “dream.” Measures 231-236 has rapid moving tremolos that evoke “anger.” It could also represent the “roaring sea” according to the poem – “The valley dims, the sea roars. / I wander silently and am somewhat unhappy...” (Refer to figure 3.8)

The opening of the third movement suggests a *scherzo* with bold, confident energy. Measure 323 has a waltz-like character. The *trio* section portrays a “lost” and “wandering” atmosphere, and at m. 474 where the Lydian mode appears, perhaps the person’s soul is lost on the way to heaven.

After a virtuosic build-up of tension towards the end of the third movement, the final movement constitutes the “consolation of joy,” as suggested by Adorno, who said that all tragedies have a joyous ending.

Tempo

The choice of tempo for each movement, and for each section of the Fantasy, has a strong impact on the character and emotion of the music. While the triumphant and virtuosic sections can be played with more rhythmic intensity in a *tempo giusto*, the lyrical and melodious places should be more flexible. According to Leschetizky, “There is no composition

which is played in a uniform tempo from beginning to end...The changes in tempo must be so delicately graded that the hearer notices neither their beginning nor their end; otherwise the performance would sound ‘choppy.’”²⁷ Below is a table showing the tempo choices made by four concert pianists in each movement of the “*Wanderer*” Fantasy.

Table 6: Tempo choices by various pianists

Pianists / Year of Recording Movements / Sections	Sviatoslav Richter (1963)	Alfred Brendel (1972)	Evgeny Kissin (1991)	Maurizio Pollini (1996)
Mvt 1 (Opening)	♩ = 72	♩ = 76	♩ = 74	♩ = 64-66
Mvt 1 (2 nd theme)	♩ = 62-70	♩ = 60-64	♩ = 57-58	♩ = 57-58
Mvt 2 (Opening)	♩ = 27	♩ = 26-30	♩ = 22-26	♩ = 31-33
Mvt 3 (<i>Scherzo</i>)	♩ = 98-100	♩ = 94	♩ = 88-91	♩ = 82-86
Mvt 3 (Trio)	♩ = 69	♩ = 60	♩ = 73-74	♩ = 67-69
Mvt 4 (Opening)	♩ = 68	♩ = 72-74	♩ = 72-74	♩ = 66-68
Mvt 4 (Extension of tonic, mm. 704-end)	♩ = 79	♩ = 76	♩ = 76-80	♩ = 72-74

Pollini’s opening is slightly slower compared to the others, but the rhythmic intensity is always prevalent; there is more “authority” here. Personally, I agree with Alfred Brendel’s faster opening tempo, as it creates more rhythmic drive. Richter’s performance of the first movement of the fantasy has a more consistent tempo in general, even at the second thematic area. He does not slow down as much compared to the other three pianists, who take more time to enjoy the soulful melody and harmonic changes. At the lyrical section at mm. 112-131, both Richter and Pollini keep their opening tempo, while Brendel and Kissin play this section slightly slower. In this section, Richter’s performance has a restless character at a tempo of half

²⁷ Malwine Brée, translated by Dr. Th. Baker. *The Groundwork of the Leschetizky Method*. New York: G. Schirmer, Inc., 1930. Pg 69.

note = 70-72. Although Pollini played this section at the same tempo as his opening as well, the slower tempo of half note = 64 already portrays a “*dolente*” emotion.

In the second movement of the fantasy, Pollini’s choice of tempo for the theme is quarter note = 31-33, which has more flow compared to the other three pianists. In the “tragic” variation at mm. 219-222, Brendel plays this section with an increasing intensity which successfully creates a dramatic, tragic effect.

Richter’s opening of the third movement is extremely swift, at a tempo of dotted half note = 98-100, which makes the waltz section at mm. 323-338 more whimsical than waltz-like. His fast tempo also creates a dramatic contrast with the slower trio section. Brendel, on the other hand, plays the opening of the third movement in “gestures.” He speeds through the middle of the phrase and slows down at the end, showing a clear division between sections, especially at mm. 263-274.

In the last movement, Brendel and Kissin’s tempos have more flow, while Pollini’s tempo is on the slower side. Richter’s opening is a sturdy and unstoppable force that prevails throughout the rest of the movement. I agree more with Brendel’s and Kissin’s choice of tempo for the last movement, which flows better and in my opinion, portrays the idea of “joy of consolation” better with the faster pacing and virtuosity.

Tone color and sound

In the “*Wanderer*” Fantasy, Schubert varies the texture and use the different registers of the piano to suggest the sound of an orchestra. In Liang-Fang Chang’s dissertation *The orchestral elements in Franz Schubert’s Wanderer Fantasy-with Implications for Piano Performance*, she discusses the orchestral texture and orchestral sound production of the “*Wanderer*” Fantasy with reference to Schubert’s symphonies. Robert Schumann wrote in his

diary entry on August 13, 1828, “Schubert would like, in this work, to condense the whole orchestra into two hands...”²⁸ Liszt, on the other hand, arranged the fantasy into a work for piano and orchestra, which further indicates the possibility of imagining and producing various instrumental sounds on the piano.

Clara Schumann placed a lot of emphasis on “orchestral imagination” in her teaching. She required her students to attend Frankfurt Symphony Orchestra concerts and rehearsals on a regular basis, two to three times a week, as part of their music education. “She treated the piano as an orchestra and required her pupils to consider every minute phrase and to express it as though it were given to a separate instrument.”²⁹

Schnabel too, believed that the piano is capable of imitating the sound of different orchestral instruments. He often asked his students to try creating the sound of a non-legato bassoon, the freely weaving violins, and etc.³⁰ In the distribution of the proportion of sound in a chord, the highest note usually has the highest volume. Even when playing at full volume, the lower part should be playing at “*mf*” and inner notes “*mp*.” This is to avoid harshness in tone production. In places where there are octave duplications, the pianist should decide which voice to bring out. In many cases, the right hand usually brings out the voice in the fourth and fifth fingers whereas for left hand, it is usually the thumb. Here the main voice should be played louder and more *legato* than the other voices.³¹ This technique is extremely helpful in the “*Wanderer*” Fantasy. For instance, the opening C major chords in “*ff*” resemble the orchestra playing at tutti. These chords should be powerful, yet “rounded” in sound and not harsh. The

²⁸ Maurice J. E. Brown. *Schubert, A Critical Biography*. London: Macmillan & Co., 1958. Pg 124.

²⁹ De Lara, Adelina. "Clara Schumann's Teaching." *Music & Letters* 26, no. 3 (1945): 143-47. Accessed February 18, 2020. www.jstor.org/stable/727646. Pg 145.

³⁰ Wolff, Konrad. *The Teaching of Artur Schnabel – a guide to interpretation*. Faber and Faber: London (1972).

³¹ *Ibid*.

opening octaves in the last movement should bring out one of the two voices in the octave, usually the thumb in left hand and top voice in right hand. This will create a clearer voicing.

In sections which are more gentle and involve a beautiful melody, the pianist needs to change the touch to produce a warm sound. The second theme of the first movement needs a warm tone color – by playing with a slower attack and an open, flatter hand shape using arm weight. Schnabel’s teaching when playing a *legato* melody recommends that the action of finger stroke become slow, transferring weight from one tone to the other.³² This can be applied to measures 112-131 of first movement, measures 189-205, 215-226, 237-244 of the second movement, and measures 423-512 of the third movement.

There are also many surprising changes of harmony that create special moments. For instance, the Lydian mode in measures 474-480 in the 3rd movement calls for a change of tone color; the German 6th at measure 200 in the second movement creates tension, while the French 6th in m. 203 creates shadow in the “chiaroscuro.” The “wandering” figure at measures 198 and 203 acts as part of a *dolente* and expressive melody, where the “bliss” of E major does not last long but soon spirals back to the darker C# minor in the next measure at mm. 199 and 204.

Technical challenges and suggested solutions

There are many technical challenges in the “*Wanderer*” Fantasy. The main idea to keep in mind when practicing technical passages is to always stay relaxed. This includes the entire arm, wrist, shoulders and upper body. Only the fingertips stay firm, with the hand comfortably aligned in its most natural position so that arm weight can be engaged and transferred to the keys. Rotation helps with relaxation and facilitates velocity. Liang-Fang Chang also discussed many technical challenges of the “*Wanderer*” Fantasy in her dissertation *The Orchestral*

³² *Ibid.*

Elements in Franz Schubert's Wanderer Fantasy-with Implications for Piano Performance, and gives useful advice in overcoming these technical difficulties. She also advocates relaxation and the use of rotation. These techniques can be used for arpeggiated and tremolo passages, such as mm. 32-44, 67-69, 231-244, 564-593, 631-648, and 655-end. Fingers should stay close to the keys for better control and speed.

The fast, successive octaves at measures 161-164 of the first movement should be played with free, flexible wrist motion. (Figure 4.1) Practice a “tapping” motion of the palm from the wrist and release the thumbs as soon as possible. Move to the next octave quickly without holding any notes. Ultimately, each group of octaves in 16th notes should be played as a single gesture.

Figure 4.1: “Wanderer” Fantasy, mvt 1, mm. 161-163



Successive octaves are also found in abundance at the opening of the last movement. These should also be played with flexible wrists, releasing and moving to the next position as soon as possible. Always release tension in the hands and arms. Leschetizky’s teaching about playing fast successive chords is appropriate here: one should “shape” the hands into the next position on the keys, as well as having a mental image of what the hand shape and sound should be like before playing. “Make a list of all the chords, as well as of groups of notes, to make a picture of them in his mind’s eye, and to study the picture, at the same time shaping the hand

according to the picture, before touching the keys. He called this the ‘physiognomy’ of the hand.”³³

When there are arpeggiated flourishes, we should focus on playing the gesture instead of individual notes. This will give us more speed and power without fatigue.

Tremolo figurations can be played with rotation of the forearm. Avoid moving the individual fingers too much. We can imagine the fingers as extensions of the palm, rotating the entire forearm instead of isolating the wrist. When these tremolo figurations follow an ascending pattern, focus on the right side of the right hand palm and play with a slight “downward” gesture for every rotation. The thumbs in both hands can be played lightly, just touching the keys. Towards the end of the piece, there is a tonic extension for 16 measures, the grand finale. At mm. 704-709, instead of using single rotation as with the tremolos, we can group each quarter beat into one gesture and rotate through the entire beat. It is important to relax the arms and hands at all times to prevent soreness and still achieve maximum power and speed.

For technical development and training, Schnabel would encourage students to practice certain difficulties in imaginative ways. On practicing wide leaps (figure 4.2), there are a few practice methods that can achieve accuracy. For example, say the landing note name while playing; practice landing on the leap with eyes closed; touch the landing note before playing it. When executing a large leap, it is important not to hold the previous note, which would slow down the tempo and create tension, especially if the previous note is played by the thumb.

³³ Ethel Newcomb. *Leschetizky as I Knew Him – with a New Introduction by Edwine Behre*. New York: Da Capo Press, 1967. Pg.127-8.

Figure 4.2: “Wanderer” Fantasy, mvt 4, mm. 695-699

Schnabel emphasized correct articulation and the character of a piece more than the technical security. He always told his students, “safety last,” and praised them for taking technical risks for certain musical reasons.³⁴ To him, all other considerations of musical interpretation, character, or articulation came before tackling the work of reducing wrong notes.³⁵ He emphasized the importance of an artistic performance, which would never sacrifice detail of articulation or the musical drive and expression for accuracy alone.³⁶ In my opinion, technical security should be fixed before the actual performance, especially in a demanding work like the “Wanderer” Fantasy. Regarding this, Schnabel’s teacher Leschetizky came up with the idea of “Orientierung” in his teachings, which could be seen as the key to secure

³⁴ Wolff, Konrad. *The Teaching of Artur Schnabel – a guide to interpretation*. Faber and Faber: London (1972). Pg.24.

³⁵ *Ibid.*

³⁶ *Ibid.* Pg.179.

memory, reduce risk, allowing us to concentrate on the character and artistry of a performance without worrying about notes.

On memory and practicing

Leschetizky's idea of "Orientierung" refers to the ability to start anywhere in the piece, and knowing exactly what notes we are playing at all times. "The musical structure of the piece had to be so perfectly understood, as well as visualized, that one could begin at any bar or on any note."³⁷ In order to do this, we have to learn the music "from brain to fingers," breaking the music down into smaller units that we play from memory. We learn and memorize the music phrase by phrase; memorization is secure when we can play the last phrase of the piece and work backwards. This removes all doubt and allows us to be more expressive and free to interpret.

Mental training is important. Practice away from the piano, and spend time thinking and reflecting on the musical intentions, technical practice and memory. Leschetizky "habitually carried some phrase in his mind, and would often go on a long walk to study how best to play the piece. One could more easily imagine the beauties of music, he said, than one could reveal them in actual playing."³⁸ This makes practicing more effective and efficient than playing through a passage or piece over and over. In the teaching of Leschetizky, there is also a need to "pause to reflect." This is a practice technique to reinforce what we have just practiced and what we want to achieve in our playing. Learning the music from brain to fingers requires us to pre-hear and pre-see the tone, tempo and notes before they are played. This could also be

³⁷ Ethel Newcomb. *Leschetizky as I Knew Him – with a New Introduction by Edwine Behre*. New York: Da Capo Press, 1967. Pg.96.

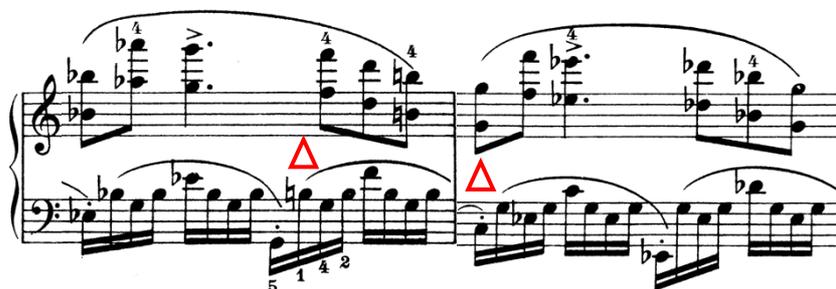
³⁸ *Ibid*. Pg.18.

called our “mind’s eye” or “mind’s ear.”³⁹ It refers to the ability to see a passage with all the musical details in the mind and hear every note in our inner ear.

We can apply these ideas to the “Wanderer” Fantasy. For example, at measures 62-66 of the first movement, the texture is very chordal and each voice should be practiced individually, followed by hands-separate practice. As we work through these few measures, we should listen to the tone color of each chord, and practice “pre-hearing” the next chord before playing. For best tone production and deep sonority, the pianist should play with relaxed arms.

Another section that requires left hand study is measures 112-131. While the right hand has the soulful melody, the left hand provides an important accompaniment, which is often neglected during practice. Memory slips often occur in the left hand; we should pay extra attention to the left hand when practicing and be able to play from memory the left hand alone. The left hand should be nuanced and also respond to the harmonic changes. For example, at measure 120, the progression from Eb major to G dominant 7th in the left hand and the c minor chord in m.121 call for a change in tone color. (Figure 4.3)

Figure 4.3: “Wanderer” Fantasy, mvt 1, mm. 120-121, change in tone color



³⁹ Ibid. Pg.127.

Conclusion

The connection between Schubert's "*Wanderer*" Fantasy and the lied "*Der Wanderer*" extends far beyond the simple melodic themes and rhythmic motives. In addition to the structural similarities, the idea of musical exploration in two different media of fantasy at the deeper, emotional level is remarkable. The poem itself is so ambiguous that it leaves us pondering: Is the person experiencing death? Is he the wanderer, or is it his soul that is wandering in a world where "the sun is cold?" Or is his soul lost on the way to heaven? These ideas set our own minds wandering in the process of interpreting the "*Wanderer*" Fantasy.

The various images and emotions in the poem are also in the Fantasy. A successful performance of the "*Fantasy*" should engage the audience, and communicate the various emotions successfully from the pianist to the audience. The pianist should strive to present the complete emotional range, from the excitement of the virtuosic sections to the moving beauty of the sorrowful passages, in performing this masterpiece.

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