



*An Invitation
to a
Schubertiad*

*The History of
The Schubertians
UC Santa Barbara
1964-1995*



Prelude

The Schubertians: "A Happy Tradition"

So wrote the *Santa Barbara News Press* in 1979. In our case, at least, the answer was "by accident".

In 1964, Professor Carl Zytowski had already established himself as an active performer, music professor, and director of the Men's Glee Club (as it was then known) at the University of California, Santa Barbara (UCSB). Since giving recitals is traditionally a part of the academic life of a music professor, Professor Zytowski had scheduled a Schubert recital with Professor Lloyd Browning on the evening of February 24th, 1964 in Campbell Hall on the UCSB campus.



Above: The first surviving picture of the Schubertians (circa Spring '65). Front: Prof. Zytowski. Back: Ed Kemprud, Bob Namanny, Ted Sherman, Rich Smith, Brett Barton, Newell Hendricks, Randy Stewart, Pete Rumwell, William Hansen, Ken Grantham, Randy Joe Young.

Right: The invitation to participate in the February 24th recital.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA
UNIVERSITY, CALIFORNIA

October 31, 1963

Randy Young
Anacapa Hall
University of California
Santa Barbara, California

Dear Randy, Tim, Don, Terry, Tim, Norm, Don, Ed,
Ed, Dave, Gene, Bob, Dick, Marc, Pete, Mike:

On Monday evening, February 24, 1964, I will be giving my annual faculty recital in Campbell Hall. This year, the program will be a "Schubertiad", an informal concert of Schubert's songs. For the last group, I have programmed four of his songs for tenor solo and male chorus.

I am hoping to have a chorus of 16 voices from the Varsity Men's Glee, and it would please me very much if you could spare some time to take part. We will begin rehearsals on an infrequent basis about the end of November. Will you let me know if you can participate?

Sincerely,

Carl Zytowski
Associate Professor of Music

CZ:lls

INVITATION TO A



which the Committee on Arts and Lectures and the Department of Music
of the University of California, Santa Barbara
have the honour of giving on

24th February 1964 at 8.30 p.m. in Campbell Hall

performed by

PROFESSORS CARL ZYTOWSKI, TENOR, AND LLOYD BROWNING, PIANO

PIECES TO APPEAR ARE:

1. a. *Frühlingsglaube*, Op. 20, No. 2, by Uhland
b. *Der Atlas*, by Heine
c. *Wonne der Webmuth*, Op. 115, No. 2, by Goethe
d. *Sprache der Liebe*, Op. 115, No. 3, by Schlegel
e. *Liebesbotschaft*, by Reilstab
f. *Die Taubenpost*, by Seidl

2. a. *Du bist die Ruh*, Op. 59, No. 3, by Rückert
b. *Die Forelle*, Op. 32, by Schubert
c. *Der Jüngling an der Quelle*, by Salis
d. *Ratlose Liebe*, Op. 5, No. 1, by Goethe

3. *Auf dem Strom*, Op. 119, by Reilstab, with obligato for Waldhorn,
performed with the assistance of Mr. Ralph Pollock

INTERVAL

4. *Gesänge des Harfners*, Op. 12, from "Wilhelm Meister" by Goethe
Wer sich der Einsamkeit ergibt
Wer nie sein Brot mit Tränen ass
An die Türen will ich schleichen

5. a. *Nachthelle*, Op. posth. 134, by Seidl
b. *Trinklied*, Op. posth. 131, No. 2
by Castelli
c. *Im Gegenwärtigen Vergangenes*, from
"West-östlicher Divan" by Goethe

Songs for tenor solo and
men's chorus, performed with
the assistance of gentlemen
pupils of the University.

All the musical pieces are composed by **FRANZ SCHUBERT**

The program for the February 24th Recital.

To add variety to the recital, it seemed an interesting idea to program several works Schubert had written for tenor solo, male ensemble and piano. From the UCSB Men's Glee Club, sixteen expert "founding members" were selected to join in what has become part of the standard repertoire for nearly every Schubertian since: *Nachthelle*, *Brüder, unser Erdenwallen*, and *Im Gegenwärtigen Vergangenes*.

The performance had an encouraging reception, seconded by a repeat performance a month later at UC Riverside. Someone asked if Schubert had written anything more for this combination of male voices. He had – close to a hundred or so – and so we began to meet and rehearse regularly, making this repertoire our specialty, and taking our name from that given to the group of Schubert's friends in the 1820's who met for the same purpose. In our history, we have performed well over half of the canon.

The Schubertians' reputation over the years has grown nationally and internationally in ways that we could not have anticipated in 1964 when by chance we made our first appearance in repertoire that established our unique identity. Our repertoire has expanded as has the range of voices, with basses with a solid low D to countertenors soaring well above the staff. It meant the addition

Assisting Artists

RALPH POLLOCK, Horn

and

Terry Baker	Gene Manners
Tim Chapman	Jameson Marvin
Kim Christiansen	Richard Moreno
David Docter	Robert Namanny
Michael Goodwin	Marc Ozanich
Don Griffiths	Peter Rumwell
Edmund Kemprud	Norman Wood
	Randy Joe Young

The "founding members" as listed on the program.

'Schubertiad' Song Program Is Tomorrow

Songs by Franz Schubert will be presented in the tradition of the early 19th century when Carl Zytowski, tenor, and Lloyd Browning, pianist, perform in a "Schubertiad" in UCSB's Campbell Hall at 8:30 p.m. tomorrow. The public is invited to attend the informal recital without charge.

Following the pattern of the "house concerts" held in Vienna in the 1820's, the program will include about 15 songs performed by Zytowski and Browning, with the assistance of Ralph Pollock, French horn, and a group from the Men's Glee Club.

Among the selections are "Fruelingsglaube," "Der Atlas," "Wonne der Wehmuth," "Sprache der Liebe," "Liebesbotschaft," "Die Taubenpost," "Du Bist die Ruh," "Die Forelle," "Der Jungling an der Quelle," "Rastlose Liebe," "Auf dem Strom," "Gesange des Harfners," "Nachthelle," "Trinklied" and "Im Gegenwartigen Vergangenes."

An unusual staging tech-

nique for the last three songs will feature Zytowski in a tenor solo, sung with a male chorus including Terry Baker, Tim Chapman, Kim Christiansen, David Docter, Michael Goodwin, Don Griffiths, Edmund Kemprud, Gene Manners, Jameson Marvin, Richard Moreno, Robert Namanny, Marc Ozanich, Peter Rumwell, Norman Wood, and Randy Joe Young.

"Schubertiads" were highly popular during the composer's lifetime. Nearly all of his songs composed in the 1820's were first heard in this manner, in performances by Schubert himself and his friends.

Zytowski, associate professor of music at UCSB, is well known for his frequent appearances in faculty recitals and locally produced operas. He has recently returned from a guest directorship with the National School of Opera in England.

Professor Browning has appeared frequently as a soloist and accompanist and is widely known as a teacher of piano.



CARL ZYTOWSKI, tenor (left), and Lloyd Browning, pianist, will collaborate in the "Schubertiad" song program tomorrow evening in Campbell Hall.

February 23rd article in the *Santa Barbara News-Press* announcing the recital.

of much early music, especially Tudor anthems, a good deal of contemporary music to stretch our musicianship, explorations into late 19th century English male part-songs, and artfully arranged folk songs. There has always been Schubert for every program, and always the *Nachthelle* with that same "damnably high tenor".

What follows is an account of the record from that accidental beginning in 1964 until Professor Zytowski's and the group's retirement from UCSB in 1995. Over those thirty-one years, there have been over two hundred men who have participated in the unparalleled musical experience of being "a Schubertian" in the performance of 355 works by 125 composers in a dozen languages, a number composed specifically for The Schubertians. We have presented concerts in over 140 concert halls, churches, festivals, schools and private homes on hundreds of occasions during our thirty-one years. It has been a rich experience of making many musical friends.

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Early Years (1964-1969)

Establishing an Identity and a National Reputation

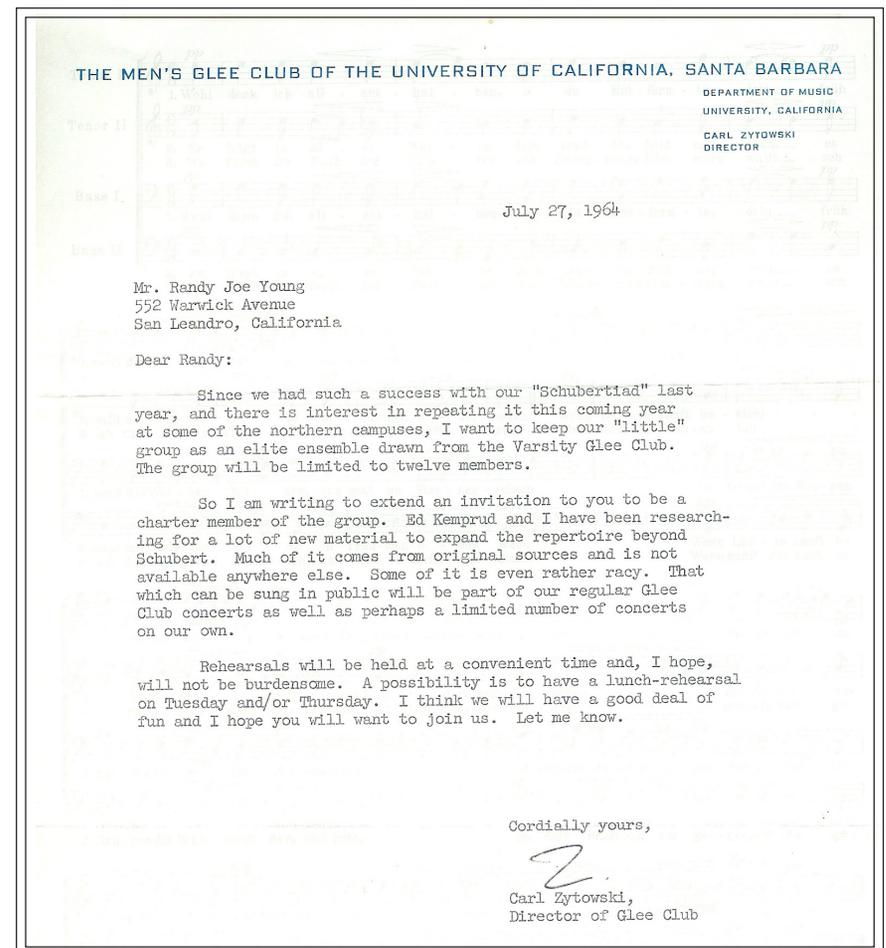
By the following fall, we had acquired an identifying and appropriate name. Initially, as we began to develop a full repertoire of our own, we shared concerts with others, most often with the core group, the Men's Glee Club.

In November, we had our first press notice. *Schubertians in Zestful Sing* read the headline, and we seem to have established the special spirit of our concerts. The reviewer commented, "It was hard to discern who was having more fun, the audience or the singers". Our Schubert repertoire had grown to five pieces with



1964-1965 Schubertians. In their standard formation around "Mr. Z".
Front Row: Rich Smith, Brett Barton, Ken Grantham, Kim Christiansen, Randy Joe Young. Back Row: Bob Namanny, Ed Kemprud, Newell Hendricks, Michael Moticha, Pete Rumwell, Rod Punt.

the addition of *Widerspruch* and *Der Gondelfahrer*. Rather than perform in the usual choral "stand and deliver" fashion, we decided to sit and be comfortable, perched on stools borrowed from the Opera Workshop. Arranged in a semi-circle with the piano and the director in the center, we approximated a famous scene depicted in the sepia drawing by Moritz von Schwind of a Schubert concert



The letter of invitation for official start of the Schubertians.

A TREAT AT MONTEVERDE

'Schubertians' In Zestful Sing

By Bert Willard
News-Press Staff Writer

Igor Stravinsky once asked a leading question, "Don't the songs of Franz Schubert put you to sleep?"—to which Stravinsky replied, "What does it matter if, when I awake, it seems that I am in Paradise."

To my knowledge, no one in the Music Society audience at Monteverde yesterday dozed during the concert of The Schubertians, Carl Zytowski's talented dozen from the University of California at Santa Barbara Men's Glee Club. The concert was one of joy, conviviality and camaraderie, in the true spirit of the composer. Schubert, it is sure, could not have found a group more sympathetic to his aims—nor a more suitable place to hear his songs—than the UCSB double textet singing in Elizabeth Couper's salon in Mission Canyon.

PITHY NUMBERS

The varied program was distinguished by its informality. Starting with some catches called "A Wreath of Epitaphs" (from "The Catch Club or Merry Companions") as arranged by Zytowski, the tenors, baritones and basses joined in some very short and pithy numbers—"Let's Have a Peal for John Cook's Soul," "Here Lies My Wife," an ode to Felice Giardini; "Here Lies Honest Ned," "Here Lies the Body of Sir John Frye," "Here Lies a Woman, Who Can Deny It?" and finally William Boyce's "Allelujah."

Then came a set of Elizabethan madrigals by Thomas Weelkes, a contemporary of

William Shakespeare—all in a satirical vein—entitled "Airs or Fantastic Spirits (1608)"—"Four Arms, Two Necks," "Some Men Desire Spouses" and a requiem to the mistress' dying monkey—"Aye, Me, Alas."

Zytowski, accompanied ably by Todd Crow at the piano in a lyrical tenor, sang some contemporary English folk songs in the ancient manner, by Peter Warlock—the best of which were "Sigh, No More, Ladies" and "Jillian of Berry."

MUSICAL TREAT

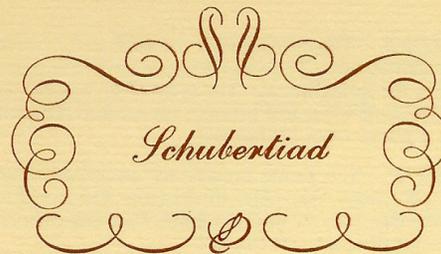
But it was the final set of the all-too-brief program which made the concert. These numbers were by Schubert—and they were the piece-de-resistance. First, there was the spirited hiking song, "Widerspruch," followed by the haunting and lovely "Nachthelle," a rollicking "Der Gondelfahrer" (Gondolier's Song) and the memorable "Im Gegenwärtigen Vergangenes," words by Goethe) to round out the programmed numbers. A thoroughly enjoyable German drinking song, certainly the antecedent of the "Whiffenpoof" at Morey's, was the first encore, then the group, led by Zytowski closed with "Once More the Party's Ended," to the "Lingering Sounds of Music's Joy." (All drinking songs should be sung in German).

It was hard to discern who was having more fun, the audience or the singers, but then Zytowski said afterward that is the nature of Schubert's music. The songfest, as well as the singers, certainly provided the Music Society members with a pre-Christmas musical treat.

Left: First press notice by the *Santa Barbara News-Press* in November 1964.

Right: Program from the Schubertians first tour "on their own" in March 1965. The tour included three Northern California to UC Campuses.

INVITATION TO A



which the All-University Faculty Concert Series
and the Department of Music, University of California, Santa Barbara
have the honour of giving on

10th March, 1965, at 8:30 p.m. in Hertz Hall, Berkeley campus

11th March, 1965, at 12:10 noon, in Millberry Lounge, San Francisco campus

11th March, 1965, at 8:15 p.m., in Room 176 Home Economics Bldg.,
Davis campus

Songs with Pianoforte Accompaniment to be performed by

PROFESSORS CARL ZYTOWSKI AND LLOYD BROWNING

with the assistance of THE SCHUBERTIANS (Gentlemen Pupils of the University)

PIECES TO APPEAR ARE:

- * 1.a. *Geist der Liebe, Op. 11, No. 3, by Mattbisson*
- b. *Frühlingsglaube, Op. 20, No. 2, by Ubland*
- c. *Der Atlas, by Heine*
- d. *Liebesbotschaft, by Rellstab*
- e. *Die Taubenpost, by Seidl*

- 2.a. *Wonne der Wehmuth, Op. 115, No. 2, by Goethe*
- b. *Sprache der Liebe, Op. 115, No. 3, by Schlegel*
- c. *Im Frühling, by Schulze*
- d. *Der Jüngling an der Quelle, by Salis*
- e. *Rastlose Liebe, Op. 5, No. 1, by Goethe*

- * 3.a. *Die Gondelfahrer, Op. 28, by Mayrhofer*
- b. *Widerspruch, Op. 105, by Seidl*

- I N T E R V A L

- 4. *Gesänge des Harfners, Op. 12, from "Wilhelm Meister" by Goethe*
Wer sich der Einsamkeit ergibt
Wer nie sein Brot mit Tränen ass
An die Türen will ich schleichen

- * 5.a. *Nachtbelle, Op. posth. 134, by Seidl*
- b. *Trinklied, Op. posth. 131, No. 2, by Castelli*
- c. *Im Gegenwärtigen Vergangenes, from "West-Ostliches Divan" by Goethe*

All the musical pieces are composed by **FRANZ SCHUBERT**

* San Francisco program

during the composer's lifetime. This placed the singers in direct contact with each other, and the interaction required minimal gesture from the director, often requiring only a nod of the head to suggest changes in tempo or dynamics.

The balance of the 64-65 academic year saw us expanding our repertoire, and touring not only with the Glee Club, but also on our own to the UC campuses of Berkeley, San Francisco and Davis. In November, we did our first "administration" concert, singing for the inauguration of the new Chancellor for UC San Diego, a duty which continued for similar occasions throughout our history.



Left: **1965-1966 Schubertians.** The first picture of the Schubertian appeared in the 1966 Yearbook, *La Cumbre*. Pictured are: Bob Babko, Brett Barton, Kim Christensen, Todd Crow, Newell Hendricks, Ed Kemprud, Michael Moticha, Robert Namanny, Rod Punt, Peter Rumwell, Richard Smith, Randy Young, Z.

Above: **1966-1967 Schubertians.** Todd Crow at the harpsichord.
Front Row: Richard Smith, Dave Livingston, Z, Michael Pitts, Eric Gourley, Bob Babko.
Back Row: Robert Namanny, Tim Kraus, Edmund Kemprud, Rod Punt, Arne Christiansen, Jim Harbold.

Shortly after, we presented our first full-length concert on our own campus. Our concert repertoire had now expanded and varied to include some Renaissance music as well as more Schubert: *Mondenschein*, *Dessen Fahne Donnerstürme walltet*, *Die Nachtigall*, and what became an eternal staple of informal occasions and formal concerts, *Trinklied: Edit nonna*.

Our reputation grew during the rest of the year. We sang at Cal Lutheran, UC Riverside and UCLA, thus within a short space appearing at all of the then seven UC campuses.

It was at the Chapman College Choral Festival in March 1966 that we had an opportunity to compare our repertoire and style with other groups. There was an impressive roster of other choirs participating. We were certainly not like any other group with their formal presentations, so we decided just to be our relaxed selves. *Nachthelle* was greeted with a standing, cheering ovation. Rod Punt later described the event;

*We sat in the audience, awaiting our turn, and heard group after group perform miraculous choral effects, each more impressive than the one before. Frankly, we were getting a little weak-kneed at the prospect of having to sing after this virtuoso display. Finally our turn came. We went up on the stage and performed two numbers to polite applause. Then came our last, *Nachthelle*, which we – and Mr.Z – sang like we never had before..... At the conclusion*



1967-1968 Schubertians. Grey vests were added to the dark suit. Front Row: David Livingston, Steve Hansen, Z, Dave Lenhardt, Charles Selin, Eric Gourley. Back Row: Tim Kraus, Paul Froom, Paul Bishop, Michael Smith, our pianist, Dr. John Gillespe, Jeff Babcock, Rod Punt, John Coleman.



1968-1969 Schubertians. Front Row: Z, Brian Williams, Charles Selin, Karl Johannsen, Dave Lenhardt. Second Row: Paul Bishop, Tom Padrick, Eric Gourley, Jeff Babcock, Dave Livingston, Paul Hesse, Steve Wilson.

of the floating Bb major chords by us and the “damnably high tenor”, there was a thunderous applause the likes of which I have never heard in a life of concert-going. Every person in the room was on their feet, clapping, shouting, crying for an interminably long time.....

With that experience, our musical image was formed and confirmed. There would be many occasions in future to compare with this one, but it stands out as especially memorable. We were *The Schubertians*, we knew what we were and what we could sing. And aside from a considerably expanded and demanding repertoire, and many audiences and miles behind us, we really never changed.

In 1967, The Schubertians produced their first recording, a 12 inch LP, a *Schubertiade* which, in addition to a selection of part-songs also featured our pianist, Todd Crow, in the Schubert *Impromptu in E flat major*. The album cover featured a print of that Schwind drawing of Schubert and his Schubertian friends which has graced some of programs since. Todd has since had an outstanding career as teacher and soloist.

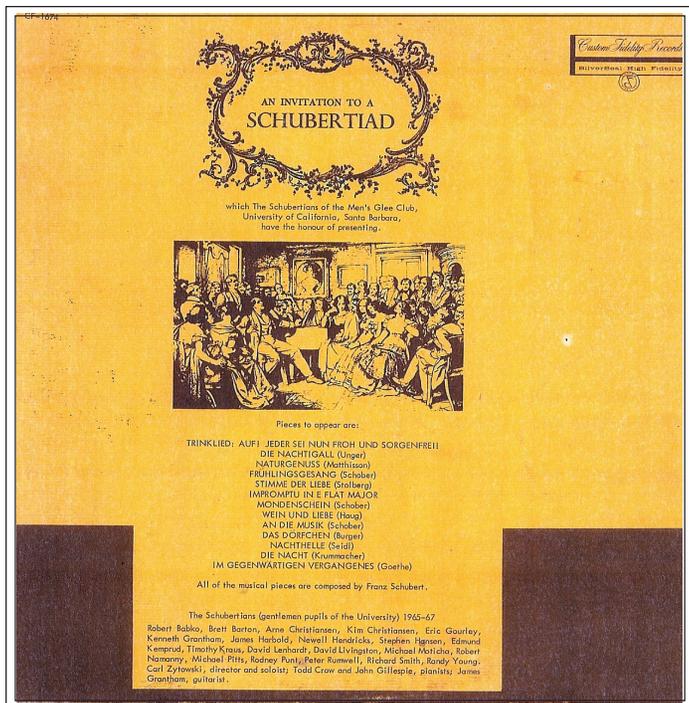
The next couple of years, 67-69, marked our usual sequence of concerts and tours: a return to the Chapman College Festival, this time as guests, a UC Centennial tour arranged by Rod Punt to Bakersfield, Santa Maria and Ventura, and a special Centennial concert which included the Schubert *Ständchen*, with our honorary Schubertian, Mme. Ruth Michaelis, a friend of Z's and formerly a leading mezzo with the Bavarian State Opera. She became a special friend to the Schubertians in later years, especially when we planned our first concert tour in Germany in 1971.

In May 1969, the national organization of collegiate men's choruses, the Intercollegiate Musical Council, held its annual seminar on our campus. For the visiting men's choruses, we again sang a *Schubertiade* which earned us a national press review in

The Washington Post Critic Paul Hume, himself the director of the Georgetown Glee Club, wrote, "It was one of the finest musical evenings I have ever heard, and it was provided by a baker's dozen of college men".

Left: First Album Cover. featuring 12 part songs recorded from 1965-1967.

Right: Paul Hume article from *The Washington Post*.



MUSIC

Demonstration Notes

By Paul Hume

Campus demonstrations have attained such status these days that reports of them reach even into the halls of Congress and the White House. I happen to have been present at two demonstrations on widely separated campuses within recent weeks.

The first happened at the University of California at Santa Barbara, a campus that stands on one of the loveliest sites in the world. To the west the Pacific's Santa Barbara Channel, until its recent oil fouling, a beautiful stretch of ocean. Eastward only a few short miles away rise the Santa Ynez Mountains whose flowering trees and floral patches bloom in unreserved luxury.

The demonstration at Santa Barbara took place before a group that included representatives of some of the most disturbed campuses in the country: Columbia, Berkeley, College of the City of New York, plus dozens more. The heights of the demonstration came when 12 young men of the Santa Barbara campus walked out on the stage of one of the school's auditoriums. They seated themselves on high stools and then, after the lights had been dimmed so that people watching would perhaps not see too clearly, they began to sing. Yes sir, they sang.

For around an hour and a quarter they sang some of the loveliest songs Franz Schubert ever wrote. Everything they sang was in German, and by authors such as Goethe and Schiller. It turned out to be quite a demonstration. I think Gov. Ronald Reagan ought to know about it.

It was one of the finest musical evenings I have ever heard, and it was provided by a baker's dozen of college men. The 13th was Karl Zytowski, the head of the school of music at Santa Barbara, a man with a passion for the songs that Schubert wrote for small groups of his men friends to sing. Zytowski combines with his passion a knowledge

"It was one of the finest musical evenings I have ever heard, and it was provided by a baker's dozen of college men."

of style, of German, and of singing that he passes on to his young men, only one or two of whom are music students.

The result is singing of unrelieved beauty, capped, at times, by Zytowski's voice, which has the free, easy high top needed to give a ravishing quality to these heavenly songs.

The meetings at Santa Barbara were those of the Intercollegiate Musical Council, an organization of college choral directors from around the country and a number of the students whom they direct. Nearly all the directors had stories to tell about problems on his own campus.

But, strangely enough, the problems did not seem to center around the thousands of young men and women who sing in the great choral groups that remain among our campus glories in this country.

Only eight days after that demonstration at Santa Barbara, I was present during another student demonstration, this time on the campus of Butler University in Indianapolis.

Of course, the students at Butler knew that with the Indianapolis *Speedway* drawing 200,000 people a day to its world-renowned track, they could hardly hope to win top headlines with something called a Romantic Music Festival. Even

so, they put on a pretty impressive series of demonstrations in Clowes Hall, the handsome auditorium that adjoins their music building.

For six nights, under Butler's auspices, music lovers listened to works which many had thought they might never have a chance to hear. Butler's own student orchestra played three concerts and its dance department presented an entire evening of ballet that had a professional polish and style many companies might envy.

The students demonstrated this way, even in the face of onrushing final exams, because they believe so much in the beauty and vitality of the music they were playing.

Unlike some demonstrations that have occurred on other campuses, those at Butler aroused little interest by the University's administration.

In fact, the indifference of those at the top of the Butler structure towards these demonstrations, that were bringing Butler rave notices was one of the strangest aspects of the festive week.

Perhaps if the music students had occupied the president's office or taken over the library instead of merely playing and dancing and singing like mature young people, they might have gotten more local attention.

One man more than any other is entitled to the highest thanks Butler University can give, for the Romantic Festival, now past its second year, is his idea. Frank Cooper's already having a decided impact in our concert halls and recording studios. It can be counted on to affect the repertoire we hear and the artists we listen to.

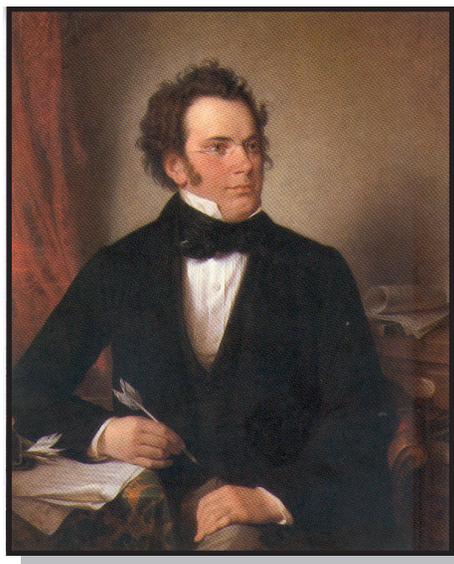
While each of these demonstrations were unusually fine they are, at the same time, representative of the ways in which the huge majority of college students are demonstrating regularly on practically all of our campuses. Members of Congress and White House residents, please note.

The Schubertiad and its Circle

With the Napoleonic Wars over and peace restored by 1815, private life in the Austrian capital of Vienna slowly returned to normal, though the enforcement of order was harsh. Viennese citizens found outlets in socializing and cultivating artistic talents. In the teens of the new century, aspiring composer Franz Peter Schubert (1797-1828) and his friends, full of idealistic plans, formed a *Bildung Circle*, akin to the self-improvement tendencies of today's book-clubs but with a variety of other intellectual pursuits: music, art, scientific discovery, and invention.

The tradition of the musical soirée, which had long existed within the aristocracy, was now also widely practiced in the homes of the middle classes. *Gesellschaftsmusik* (social music) greatly expanded in scope, with dances, songs, and part-songs popular. The *Romantic Movement*, already prominent in literature and painting, found expression in the art of music as well. As an outgrowth of all these trends, a circle of Viennese aesthetes coalesced around the talents of Schubert and his musical compositions.

On January 26, 1821, fifteen young men gathered at the home of Franz von Schober for an evening devoted entirely to Schubert's music, called a 'Schubertiad' in honor of the composer who was guest of honor. This began a tradition that was to last nearly a decade, with Schubert at the piano at most gatherings, which later included the attendance of lady friends. The shy composer kept the musical soirées



Franz Schubert (by W. A. Rieder)

supplied with his songs, part-songs, and waltzes, Ländler, and Deutsche dances, written specifically for the evening. Here is also where several of the lovely *Moments Musicaux* and *Impromptus* for piano had their initial outings.

The Schubertiads were held in the homes of the better off of the circle, usually civil servants of one sort or another. In addition to Schubert's music, they often featured poetry and literature readings, games of charades, and the usual drinking and socializing. Various entries from Franz Hartmann's diary capture the spirit:

The Schubertiads were a great delight, leaving the most deep and lasting memories...Schubert and Gahy played Schubert's marches for duet...Schubert also played the most glorious solo things. Schubert songs sent us into transports of enthusiasm. Delicious wine made us very gay...Vogl sang some 30 songs more beautifully than ever....Josef Spaun drank Schmollis with us...Schubert played his beautiful 'Valses nobles'.

A few of the partiers, usually including Schubert, retired late in the evening to one of the local taverns, the Green Anchor or Bogner's coffee house famously favored amongst many over the years. Hartmann remembers: "The conversation was gay and witty; it extended over art, mathematics, law, politics and much besides."

The modern reader must not forget the obvious fact that stereo systems and iPods were unimaginable devices, so these original Schubertians had to invent their own entertainment. As do today's young people, they craved novelty, and Schubert's music was both novel and daring, deliciously or sadly melodic, and with irresistible rhythmic drive. A sense of artistic significance was in the air amidst the merry-making. The Schubertiad's artistic impulse and ever-renewing member roster give us clues why.

The prime requirement for invitation into the Schubertiad circle was to possess a useful talent, either of the creative or performing variety, or preferably both. Schubert, as we have seen, composed

and played piano for most of the singers, with a sensitive if not virtuosic technique. Others in the circle, however, wrote verses, recited or sang, and played the piano or the guitar. Still others documented the goings-on in sketches and painting, many of which have come down to us. Some, like the Hartmann brothers, Franz and Fritz (from 1823), were diarists. When a candidate was considered for the group, it was Schubert who asked, “Kann er was?” – a kind of Viennese patois for “What can he do?”

The Schubert circle had its unforeseen and informal origins over a decade before in the City of Vienna Stadtkonvikt (City Seminary), the school which Schubert attended as a boy, and where he was also tutored in musical skills at the special invitation of Imperial Kapellmeister Antonio Salieri. It was here that Schubert acquired the first of the life-long friends who admired his musical talents and took pity on his poverty. But even then Schubert was selective; a fellow pupil later related “...he was always very reserved, very careful in the choice of his friends.”

The founder of the circle was the Linz-born musician and later civil servant Joseph von Spaun, who met the 11-year-old Schubert in November, 1808. As Spaun wrote later:

When the music-making at the Seminary began again, a small boy with glasses stood behind me in order to join in playing the violin from my desk. His delight in the music and the zeal with which he took part drew my attention to him. It was Franz Schubert, only a child but already a master.

A decade older than Schubert, the insightful Spaun took him under his wing from that moment and became a stellar supporter throughout his life, introducing many of the circle’s early members to him, and in later years hosting many a Schubertiad at his residences. His recollections of those days are among the most reliable and valuable to posterity.

The Stadtkonvikt years also brought into Schubert’s acquaintance the later politically active liberal, Johann Senn (from 1808), poet of two Schubert songs; the musician and sometime librettist Albert Stadler (from 1812); the tenor and composer Benedikt

Randhartinger, who claimed to be the first to sing *Erkönig*; and the poet and playwright, later civil servant, Franz Xaver von Schlechta (from 1813), responsible for the words to six Schubert songs, and as a critic promoted Schubert’s music in Vienna.

In 1813, Schubert briefly met poet and dramatist Theodor Körner, who shortly after enlisted with Baron Lützow’s Free Corps to fight the French on German soil, and was killed on the battlefield at 21 years of age, but became the posthumous author of many Schubert songs and three of his early men’s part-songs: *Der Morgenstern*, *Jägerlied*, and *Lützows wilde Jagd*.

Many personalities rotated in and out of the Schubertiad circle over the years. Among them were three of particular importance to Schubert’s career, and keen interest to latter day Schubertians:

The poet Johann Mayrhofer was an intimate friend of Schubert from 1814, and roomed with him over two years, mentoring him intellectually, expanding his aesthetic sensibilities, and collaborating on two early singspiel projects, 47 solo songs, and the part-song, *Der Gondelfahrer*. The talented, but depressive Mayrhofer was the first to see the full scope of Schubert’s genius. He also left to history the richest legacy of the composer’s partnership with a friend. Mayrhofer’s penetrating profile of Schubert:

His character was a mixture of tenderness and coarseness, sensuality and candor, sociability and melancholy. Modest, open, childlike, he had patrons and friends who devoted cordial sympathy to his fortunes and productions... For me Franz Schubert was and remains a genius who faithfully accompanies me through life with appropriate melodies, agitated or quiet, changeable and enigmatic, gloomy or bright as it is.

The dilettante aesthete and poet Franz von Schober (from 1815) eventually became Schubert’s most convivial friend, the chief instigator if not outright leader of the Schubert circle, host of the group at the Atzenbrugg Castle, provider of Schubert’s periodic lodgings, librettist for the opera *Alfonso und Estrella*, and author of sixteen songs (e.g., *An die Musik*) and two part-songs, *Mondenschein* and *Frühlingsgesang*. A notorious philanderer, he

was looked upon askance by many, but Schubert remained devoted to him. Hartmann observed, drolly: “He had the reputation of being a dangerous leader for young people.”

Schober’s sybaritic behavior was rumored to have led Schubert to Vienna’s brothels (or perhaps to the wrong brothel) in 1822, where he contracted the syphilis that chronically plagued and weakened him, contributing to his death, probably of typhoid fever, at age 31. (Schober lived to the ripe old age of 86!)

The most prominent personality of the circle was lead operatic baritone of the Kärntnertor Theater, Johann Michael Vogl, whom Schubert met in early 1817. He would become a major advocate for Schubert’s music. However, at their first meeting, the standoffish grand-old-man was non-committal. One observer noted that Vogl was in general “... brusque to everyone, especially to anyone who flattered him.” But soon enough he developed “...an extraordinary devotion for Schubert, and often remarked: *Before Schubert’s genius we must all bow... on bended knee.*”



A copy of a Schubertiad painting commissioned by the City of Vienna on the occasion of the 100th Anniversary of Schubert’s birth.

If Spaun was Schubert’s surrogate older brother, Vogl became the empathetic and supportive father-figure that Schubert’s own stern schoolmaster father could never be.

Schubert and Vogl toured Steyr, in Upper Austria, on two occasions in 1819 and 1825, performing the composer’s songs. With these tours, they virtually invented the vocal-piano recital as we know it. Many a Schubertiad had an outcome similar to an 1823 recital in Linz described by Spaun:

A small, sympathetic audience was invited, and then began the songs, so fraught with feeling; these moved everyone so deeply that, after the performance of some melancholy songs, the entire feminine side of the audience, my mother and sister at their head, dissolved in tears and the concert came to a premature end amidst loud sobbing. The gay partaking of refreshments and the admirable sense of humor of Schubert and Vogl...soon restored gaiety ...and in the best of moods and in glorious, starlit moonlight we made our way back through the lovely countryside.

Other Schubertians included the gifted singer, Karl von Schönstein (from 1818), next to Michael Vogl, the composer’s preferred interpreter of his songs, who dedicated to him the song-cycle *Die schöne Müllerin* and the vocal quartet *Gebet*; Graz composer Anselm Hüttenbrenner (from 1815) and his errand-running brother Josef (from 1820); Leopold Sonnleithner (from 1816), of a well-connected family that hosted musical soirées, often featuring Schubert’s music; pianist and later civil servant Josef von Gahy (from 1818), whose performances of Schubert’s dances “absolutely electrified” audiences; and the actor-singer and later comic playwright Johann Nepomuk Nestroy, who from 1819 would sing bass in the part-songs *Das Dörfchen* and *Geist der Liebe*.

The painter Leopold Kupelwieser was, from at least July 1818, an intimate of Schubert’s. He is responsible for several fine portraits of the circle, including spirited pictures of Schubertians enjoying games and outings at the Atzenbrugg Castle; Kupelwieser’s brother Josef, librettist of Schubert’s opera, *Fierabras*. (A recently recovered water color caricature illustrates Schubert looking into the newly

invented kaleidoscope while walking distractedly into his painter friend Leopold Kupelwieser on a newly invented draisine.)

Rounding out the early group were poet Franz Grillparzer (from 1819), later to write Schubert's epitaph; the singing Fröhlich sisters of Grillparzer's *Ständchen* fame (from 1820); the poet of five songs, Franz von Bruchmann (from 1820); and the talented singer Karoline Unger (from 1821), whose father, Karl, wrote the poem *Die Nachtigall*. Schubert had also coached Karoline Unger in the role of Dorabella in *Così fan tutte* during his brief and only paid employment as a music coach at the Kärntnertor Theater.

A slightly later generation of the Schubert circle included two painters who would also be close to Schubert: Moritz von Schwind (active from 1822) who sketched and partially painted, years later, the most famous of the Schubertiads at the home of Josef von Spaun; and Wilhelm August Rieder (from late 1822), credited with painting Schubert's best likenesses in 1825, and again in 1875.

Others: composer Franz Lachner (from 1823), with whom Schubert performed the four-handed piano *Fantasy in F minor* in 1828; the poet Johann Gabriel Seidl (from June 1824), author of eleven songs, including the very last one, *Die Taubenpost*, and four part-songs: *Nachthelle*, *Grab und Mond*, *Widerspruch*, and *Nachtgesang im Walde*; Graz civil servant and pianist Johann Baptist Jenger (from 1825); Burgtheater soprano and sensitive Schubert song interpreter Sophie Müller (from 1825); dramatist Eduard von Bauernfeld (close from 1825), who worked on Schubert's last operatic project and translated the Shakespeare song, *An Silvia*; and portraitist Josef Eduard Teltscher (from 1826) who sketched Schubert and many of the later Schubertians.

With the qualified exception of Schober, Schubert was fortunate in the friends with whom he associated. At the very least, their talents stimulated his own for composing the social music of the Schubertiad, but importantly also his appetite and drive for the highest his art could achieve, included in that category a select few of the treasured part-songs for men's voices (and so many more instrumental works of which his friends were unaware).

Schubert's friends provided him emotional support and practical help with lodgings and meals, music paper and ink, and many a theater access. It was some of these dedicated friends who organized the first publication of Schubert's works and the dissemination of his music. It was also to a very few of them that Schubert poured out his soul in the most intimate terms: his ambitions and frustrations, his hopes and despairs.

Almost all the Schubertiad circle outlived Schubert's tragically short life, many achieving high rank in Austrian society and government. Of the artists, the painters Kupelwieser, Schwind, Rieder and Teltscher went on to considerable fame. Poet Seidl was celebrated and also authored writings in numismatics and archaeology. Franz Lachner had a major career as composer and conductor in Munich.

Schubert's friends became the principal source, through later recollection or written reminiscence, of biographical material that has so enriched various chronicles of his life. It was many of these who also preserved his music, including a few of the part-songs lost to other sources. Though Schubert had a jealously-guarded private side that no one saw, and was usually away from others while composing, his friendships were intensely intertwined with his creativity.

As true today as in the early nineteenth century, the humanity of Schubert's music establishes an intimate bond between listener and composer. Through this shared emotional experience, Schubert's circle of friends has grown steadily over the nearly two centuries since his death.

As exceptionally talented musicians, the UCSB Schubertians were once selected to join that succeeding circle of friends. Now alumni of the university, we celebrate our 31-year history with distinguished emeritus professor Carl Zytowski some fourteen years after officially retiring as an ensemble. We remain an indelible part of the Schubert circle at the beginning of the twenty-first century.

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First Overseas Tours (1969-1975)

Hawaiian Tour (March 30 – April 8, 1970)

It now seemed time to look beyond the borders of California. The first opportunity came in the spring of 1970 from the Hilton Hotel in Hawaii with an invitation to sing an Easter concert at the Kahala Hilton. For a week we lived in luxury at the Kahala and later at the Hilton Hawaiian Village in downtown Honolulu. We sang concerts at local colleges, for a service at the Episcopal Cathedral, and a very early morning appearance on local TV. There was time for some recreation, too, snorkeling, body surfing, visiting Pearl Harbor, and leaning against the mountain winds on the pass above Honolulu.



1969-1970 Schubertians. On tour in Hawaii. (L-R): Michael Rosso, Craig Crawshaw, Brent Anderson, Jeff Babcock, Les Lizama, Gary Smith, David Keith, Van French, Paul Hesse, Dave Lenhardt, Eric Gourley, Z.

First European Tour (March 15 – April 5, 1971)

The success in Hawaii encouraged us to take the next step, a journey in the opposite direction: Europe. With the help of many friends and the University, we planned for three weeks in March-April, 1971. A group of seventeen flew off to Amsterdam where we recorded our first broadcast with the NCVR at Hilversum six hours after we landed. Excitement overcame fatigue and we were pleased to hear the playback of our program.



At the NCVR at Hilversum radio studio.

The next day it was a train ride to Vienna where several interesting engagements were planned. Z and Paul Bishop went to the studios of the Österreichischer Rundfunk to record a program, while the rest of the group had a free day to explore Vienna. The 19th of March was the big day. Dr. Karl Geiringer of the music faculty had arranged for our reception by the radio and cultural officials in



From the program for the concert at Schubert's Birthplace.

Z greets the Lord Mayor of Vienna.



1970-1971 Schubertians. Formal picture at Schubert's Birthplace. Front Row: Michael Russo, Scott Humble, Kevin Smith, Z, Brent Anderson, Ted Olsson, Lee Leach, Van French. Back Row: Les Lizama, Paul Hesse, Jeff Babcock, Paul Bishop, Craig Crawshaw, Bill Rich, John Corey, Gary Smith.

Vienna. We were received by the Lord Mayor of Vienna at the Rathaus, or City Hall. Amid glittering chandeliers, stern mustachioed portraits, dark wood and red brocade, the group sang for the Mayor and presented him with a California Bicentennial medal on behalf of the Schubertians and the State of California. He presented each of us with a record album of Schubert's music. Appropriately, on the cover was a reproduction of "A Schubert Evening" portraying the very scene that the Schubertians try to recreate in their concerts.

The highlight of the Vienna visit was the concert planned that evening in the recital hall located on the ground floor of Schubert's

From the program for the concert at Schubert's Birthplace.

KULTURAMT DER STADT WIEN

Freitag, 19. März 1971, 19.30 Uhr
Konzertsaal des Schubert-Geburtshauses
Wien 9., Nußdorfer Straße 54

CHORKONZERT
„THE SCHUBERTIANS“

KAMMERCHOR
DER UNIVERSITY OF CALIFORNIA,
SANTA BARBARA

Chöre und Lieder von Franz Schubert

Eintrittskarten zum Preis von S 60.—, S 80.— und S 100.— sind in der Zentrale des Österreichischen Verkehrsbüros, Wien 1., Friedrichstraße 7 (Telefon 57 23 15) und in allen Filialen des Österreichischen Verkehrsbüros erhältlich.
Kartenbestellungen auch in den Kartenbüros.
Etwaige Restkarten (sehr beschränkter Fassungsraum) an der Abendkassa.

Vorankündigung:

Dienstag, 4. Mai 1971 im Schubert-Geburtshaus
KLAVIERABEND FRIEDRICH WÜHRER

birthplace. A tour of the adjacent museum followed a successful rehearsal and the group went off to rest in anticipation of our first live concert. But plans went awry when Z was suddenly struck by laryngitis mid-afternoon. That necessitated some change of program and reassignment of solos, but the group responded to the challenge in a thoroughly professional way and the evening was carried with sixteen fine singers and one silent one. The same spirit held the next morning as the group had its own recording session at the Österreichischer Rundfunk.

American Schubertians..... concertising in Schubert's Geburtshaus in Nussdorfer Strasse on their first European tour. The ensemble received hearty applause under the direction of Carl Zytowski, who led this very disciplined chorus with minimal movements of his head. The guests sang with considerable facility and lighthearted nuance....

Arbeiter Zeitung, Vienna, March 24, 1971

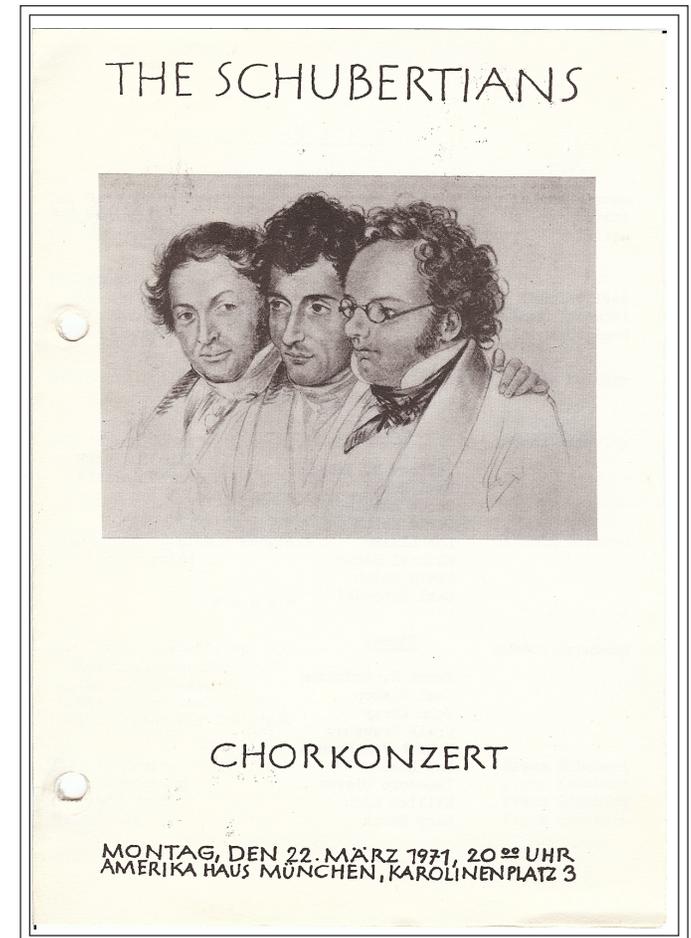
The next day we took an early morning flight to Munich. On arrival we were off to the Nymphenburg Palace of the Wittelsbachs for luncheon as the guest of our Santa Barbara friend, Mme. Ruth



Michaelis. After a tour of the palace and its grounds, we were taken to the private apartments of Her Highness, Princess Pilar of Bavaria, to have tea and to sing to her in celebration of her eightieth birthday. Not having extensive experience with princesses, everyone was slightly apprehensive, but the Princess greeted us in fluent English and soon we were all quite at ease. We sang several songs for her and her friends and presented her with a California Bicentennial medallion.

Before leaving Munich, we recorded a program for the Bayerischer Rundfunk, and sang a concert at the America Haus, where we greeted friends from Santa Barbara, and again Princess Pilar,

Right: Cover of the program for the Concert at the Munich Amerika Haus.



Left: With Princess Pilar at Nymphenburg Palace.

seated in the front row. Our America Haus concerts were successfully repeated in Stuttgart and Hamburg, before we flew off to England.

In the face of a strike by the British Postal Service, engagements in England had been difficult to schedule, but the U.S. Embassy and other friends assisted, and it was by the luckiest of chances that we began a relationship that has continued through most of the Schubertian tours to Europe. In a very roundabout way, an invitation came to sing for the Warminster Arts Club in the west of England. Their hospitality made them first priority for future tours. And on one cold April morning, they introduced us to wind-swept Salisbury Plain where we began another Schubertian tradition, the obligatory group photo at Stonehenge.

After a concert at the Oakham boy's school in the Midlands, the tour concluded in London with programs at the Welsh club (with a piano out of tune in every octave) and an odd concert at the U.S.

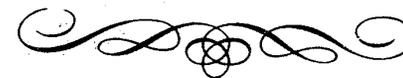


The first of many Schubertian pictures at Stonehenge. One of many Schubertian *traditions*.

Embassy, where the audience consisted mostly of embassy personnel rounded up at the last minute by the cultural attaché. Our farewell dinner on our last evening had as our honor guest Dr. Halsey Stevens, the eminent American composer whose works we programmed. We gave him a short, private concert including his beautiful piece, *The Waning Moon*.



With "Rufus" at the Oakham School.



The next several years continued the pattern of the past with concerts on campus and away. On January 30, 1972, we observed the 175th birthday of Franz with a special concert, thus introducing another tradition, the yearly concert in honor of Schubert, or as in 1974, our own 10th birthday. That year the group toured the west coast, singing in the Bay area, and then flying to Seattle to sing in the Northwest and up into Canada for concerts in Vancouver.



1971-1972 Schubertians. Front Row: Barry Armstrong, Kevin Smith, Michael Russo, Z, Ted Olsson, David Weber, Gabriel Sakakeeny. Back Row: Mel Stern, Patrick Rogers, Jeff Kantz, Craig Crawshaw, Stephen Wilson, Bill Fisher, Tom Jackson.



1973-1974 Schubertians. Front Row: Ed Betts, Bill Shaman, Z, Stanton Carey, Artie Alvidrez, John Powell. Back Row: John Hakes, Chris Joliffe, Mark Manno, Jim Armington, Christoph Guttentag, Jim Kenney, Ray Sims.

Second European Tour

(August 28 – September 26, 1975)

In 1975 the urge to travel abroad again took us to England at the beginning and the end of the tour, and in between to sing concerts in Vienna, Salzburg, Munich, Augsburg, Stuttgart, Waiblingen, and a concert for Radio der Deutschen und Rätromanischen Schweiz, Zurich.

Thirteen curly-haired Americans, students at the University of California, Santa Barbara, gathered themselves in the hall of the Amerika Haus Stuttgart, around Carl Zytowski, their leader – “Spiritus Rector” one should say. This because the choral discipline of The Schubertians is very much like a stimulating seminar discussion, whose threads the choir leader subtly holds in his hands.”

Stuttgarter Zeitung, September 15, 1975



1974-1975 Schubertians. Front Row: Ed Betts, David Lichtenstein, Bill Shaman, Z, Stanton Carey, Jim Kenney, Artie Alvidrez, Scott Mason. Back Row: John Hakes, Steve Vignale, Ray Sims, John Powell, Christoph Guttentag, Steven A. Telian.

Thus began our review in the *Stuttgarter Zeitung*, a confirmation of the months of preparation and the support of friends and the University.

In England, the first concerts were at the University of Warwick, and the cathedral at Coventry. Touristing took us to Warwick Castle and then to Stratford on Avon, and to a concert in Carnegie Hall (not *the* Carnegie Hall) in Northampton. The journey to Bury became a nostalgic one for the director, as we drove past the airfield where he had been stationed during WW II and we stopped at Stow Longa to see a Norman church where his first male chorus (consisting of a quartet) had first sung in 1943. The Schubertians sang briefly to an audience of two, Mr. Z and a friend from his wartime days who just happened to be in the church, establishing a special contact that would be helpful in subsequent tours to England.

We had been invited to sing a concert during the East Anglia Flower Festival at the Cathedral at Bury St. Edmunds and there met two friends who would be frequent hosts during future tours in England, the Rev. David Roberts, and our host, John Bliss, for the next day's concert at the 12th century parish church of Easton, Norfolk.



Posing in front of St Peter's Church, Easton, Norwich.

The climax of the first part of our English stay, and the highlight of the tour for many came at Aldeburgh in Suffolk, where we sang a short 75th birthday concert to honor Joan Cross, one of England's leading sopranos (and former teacher of Z) and Regent's Lecturer at UCSB in 1970. The "Serenade" took place in the library of the home of Benjamin Britten and Peter Pears, who greeted us warmly, along with a number of Miss Cross' musical friends. At evening's end, we had the pleasure of being part of the audience when Mr. Pears sang two of Britten's folksong arrangements at Miss Cross' request. After the concert, late at night, The Schubertians sat for while on the sea wall in Aldeburgh, exchanging their impressions of the rather special evening they had just shared.

Soon it was off to the continent via car, "tube", boat train, channel ferry, and finally arriving by train in Zurich, Switzerland for a short stop to record a concert for the Swiss radio arranged by a UCSB alum, Jeanne Cook, now a leading soprano at the Zurich opera. Overnight took us to Vienna, where we stayed at a hotel in the same street as Schubert's birthplace. The Council on Intercultural



Performing among the sculptures at the Hanak Museum.

Relations had arranged a concert for us in Langenzersdorf, a suburb of Vienna across the Danube. A standing room only audience filled the Hanak Museum, where the acoustics were especially flattering and the beautiful sculpture surrounding us made for a memorable concert. While in Vienna, The Schubertians made a sentimental visit to Schubert's grave outside the city, to sing his part-song, *Grab und Mond*. The middle part of the tour concluded with concerts at the Franziskanerkirche in Salzburg, the rococo Kleiner Goldener Saal in Augsburg, the Amerika Haus in Stuttgart and Munich, with a side visit to Waiblingen for an exchange with the Philharmonic Choir.

Like Schubert in Person..... a choral experience of an unusual kind.... The ensemble differed in its presentation from the usual choral appearance, seated in a relaxed semi-circle with the director in the center, almost like a salon as in Schubert's time of blessed memory. The Schubertians proved they could call themselves, "Schubertians" through their cultured tone,



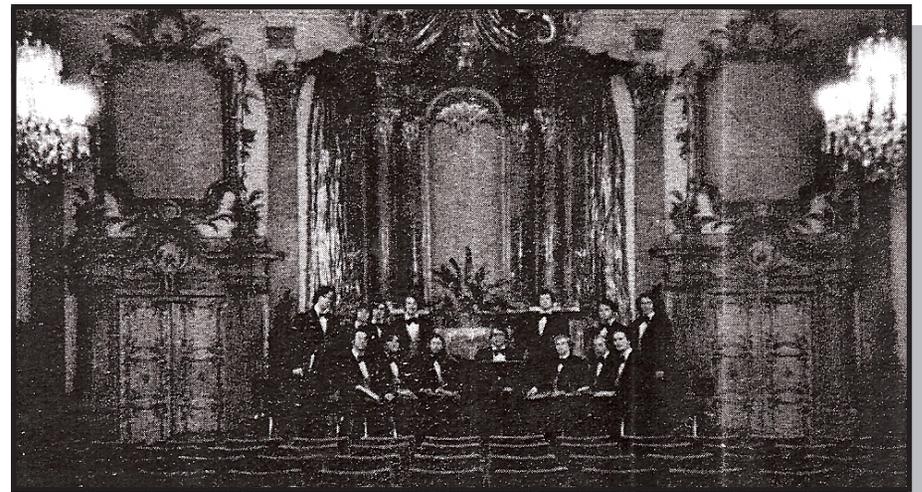
Singing *Grab und Mond* at Schubert's tomb in Vienna.

subtle empathy for the text, and very fine blending. It was an original concert on a high artistic level.

Augsburger Allgemeine, September 30, 1975

Traveling back to England, the last week of our tour took us to a suburb of London to sing a concert at St. Alban's church in South Norwood. Their rector, the Rev. John Holdsworth was a war-time friend of our director, and we were greeted by a very enthusiastic audience. Our next concert in Warminster was a special return visit for The Schubertians. Hosts of our 1971 visit met us, inquiring about members of the earlier group and presenting us with the same generous hospitality (lavish pre-concert tea and post-concert supper). Our concert inaugurated a fine new grand piano for the Athenaeum Arts Centre, Warminster, and it was a joy to present a good concert for our friends.

Before returning to London, The Schubertians drove the short distance to Stonehenge, when it was still possible to stand among that impressive relic of pre-historic Britain. Our last day in London brought the first real rain of the tour and our final concert in central London at the St. Botolph's Without Bishopsgate Church, where in our audience was Ursula Vaughan Williams, widow of the famous composer and a long-time friend of our director.



Performing in the grandeur of the Kleiner Goldener Saal in Augsburg.

Schubert Part Songs - Origins and Revival

A Musical Genre is Born

The cultivation of partsongs for male voices in Germany, Austria, and Switzerland arrived at the dawning of the nineteenth century. The genre flourished with the rise of *Gesellschaftsmusik* (social music) in the middle classes, and the *Bildung* tradition of self-directed education. Partsongs generally employed contemporary or Enlightenment poems in the German language on a variety of subjects that included convivial drinking, friendship, dedicatory celebration or patriotism, and, with the influence of Romanticism on music, the profundities of love and pantheistic spirituality as inspired by nature.

Franz Schubert composed a total of 998 works, of which about 100 are partsongs or larger choral pieces for male voices that span his creative life from 1812 to 1828, the year of his death. Terminology for them has varied, adding confusion to proper performance practice. The partsongs – vocal trios, quartets, or quintets – were set for *Einzelstimmen* (single voices) and were intended for domestic socializing. Here was a case of necessity giving rise to invention, as larger men’s choral groups, like all male organizations, were banned in Austria by the Metternich regime for fear of subversive tendencies. The partsongs should be distinguished from Schubert’s relatively few large-scale pieces for *Männerchor* (men’s chorus), intended for professional production in the concert hall or within a theatrical production.

Few musical flowerings bloom without precedent. Just as Schubert’s seemingly spontaneous outpouring of songs was in part shaped by his predecessors and contemporaries, so were his

partsongs for men’s voices. The origin of the genre has often been credited to Karl Zelter, who founded the *Liedertafel* for male voices in 1809 at the Royal Academy of the Arts in Berlin. Zelter’s influence on Schubert’s lieder is clear, but on his partsongs traditions within Austria itself seemed to have had more influence. In that regard, two individuals were of primary importance to Schubert: Antonio Salieri and Michael Haydn.

Salieri instructed Schubert in vocal writing from 1812 to 1816 with TTB trio settings mainly in Italian. Schubert fully internalized the melodious grace of the Italian line, an aesthetic that would serve him well for the rest of his life. As early as 1810 while at Vienna’s City Seminary, Schubert had copied down canons of the recently deceased Michael Haydn of Salzburg (brother of Joseph). Active at his parish church in Lichtental from 1813, Schubert also performed the sacred vocal music of Haydn, and, from 1815, occupied Thursday evenings singing Haydn’s male-voice quartets with his musical friends. Also favored were quartets of Carl Maria von Weber and Conradin Kreutzer, Schubert’s older contemporaries.

Similarities between Haydn’s works and those of Schubert from these early years reveal the younger composer’s absorption of the older master’s technique and style. In Salzburg, Haydn had written some 60 male-voice partsongs from 1795 until his death in 1806, predating the Berlin *Liedertafel* by well over a decade. Schubert’s recognition of his debt to Haydn is seen in a letter he wrote to his brother Ferdinand in 1825, after visiting the old master’s grave in Salzburg: “It hovers round me, I thought to myself, thy tranquil, clear spirit, thou good Haydn, and if I cannot myself be so tranquil

and clear, there is no one in the world, surely, who reveres thee so deeply as I do.”

Haydn had instructed several pupils who would later play a role in the promotion of German language choral music in Vienna, among them the above Weber and a soon-to-be music publisher by the name of Anton Diabelli. Both were to become involved in critical aspects of Schubert’s professional life.

In addition to operas produced in Dresden and Vienna, Weber had written several male-voice quartets between 1812 and 1822, linking the traditions of Berlin and Austria in 1814 with a set for the *Liedertafel* of patriot Theodor Körner’s *Leyer und Schwert* poems. Schubert and Weber became friends and natural allies in the promotion of German opera and choral works. Weber’s partsongs and opera excerpts for male voice were the most accomplished contemporary models for Schubert’s own works. Unfortunately, an inopportune comment by Schubert to Weber, stating a preference for his opera *Der Freischütz* over the later *Euryanthe*, caused a rift which the limited time left to them both did not allow for a natural healing.

Meanwhile, the ambitious Diabelli, initially a piano and guitar instructor, became a successful Viennese music publisher – clever and entrepreneurial, but also cold-blooded and ruthless. His firm had reluctantly issued Schubert’s Opus 1 in 1821 (the song *Erlkönig*) only when Schubert’s friends put up the capital. When *Erlkönig* became wildly popular, Diabelli wanted more works. Very soon his firm had established itself as the most important of Schubert’s publishers. (However, Diabelli’s treatment of the business-naïve Schubert, and after his death of his equally feckless brother Ferdinand, is an infuriating chronicle of greed and predatory exploitation, a sad chapter in Schubert’s all too brief life story.)

In the commercially successful male partsong category, Diabelli’s firms printed and profited from several first editions during the composer’s lifetime, and for years thereafter, including: *Das Dörfchen*, *Die Nachtigall*, and *Geist der Liebe* in 1822, *Frühlingsgesang* and *Naturgenuss* in 1823, *Jünglingswonne*, *Liebe*, *Zum Rundetanz*, and *Die Nacht* also in 1823, *Salve Regina* in 1824, *Die Advokaten* in 1827, *Mondenschein* in 1829, *Nachthelle* in 1832, *Schlachtlied* in 1843, *Hymne: Komm heil’ger Geist* in 1847, *Nachtmusik* and *Im Gegenwärtigen Vergangenes* in 1848, and the *Trinklied*, *Edit nonna* in 1849. Had Schubert lived, he would have reached only his 52nd birthday by this last publication date.

Schubert’s male voice partsongs rapidly made inroads into the popular taste of his contemporaries and were featured at his Schubertiads and in a number of public performances. Their publication gained him some income and certainly a wider audience. Some of the more genial ones, in the years around 1822, were so popular Schubert grew to resent the incessant demands he received for more in their style.

The influences on Schubert’s art by his musical predecessors, the literary output of great poets and of his circle of friends, and a climate of heightened public taste for male-voice partsongs from his early maturity explain why Schubert took up the genre as a significant compositional activity. They can never explain, however, the spontaneous combustion of inspiration that advanced the art of partsong writing under his pen. As with his songs, Schubert’s partsongs soon excelled all others of their type in lyrical grace and charm, evocative imagery and poetic feeling, and, as the years advanced, in growing musical profundity. With his assimilation of the Italian and German vocal traditions, and their transformation in his genius and personality, Schubert was able in just a few years

to advance the art of the partsong and choral music for male voices as if in an evolutionary leap to unprecedented heights of excellence.

(An alphabetical listing of the full repertoire of The Schubertians is in Appendix B; historical information and commentary on each of the 47 Schubert works performed by The Schubertians is in Appendix D.)

A Modern Revival

After Schubert's death, the male partsong tradition continued in Germany with contributions from Mendelssohn (Zelter's pupil), Schumann, Cornelius, Reger, and Richard Strauss. Toward the end of the nineteenth century the genre fell out of favor, reaching its low ebb during most of the twentieth century, with the revival of Renaissance and Baroque choral traditions and a new appetite for contemporary works.

Maurice J. E. Brown, in a 1966 essay, was the first modern scholar to advocate a critical reexamination of the Schubert male-voice partsongs, interestingly two years *after* tenor Carl Zytowski performed some of them with a chamber choir in a February, 1964, faculty recital at UCSB, leading to a tradition of their continuous performance by The UCSB Schubertians for the next 31 years. While Brown claims greatness for only a half-dozen of the works, his advocacy was an important first step in the restitution of the genre. In 1970, the German Hans Gal would add his cogent argument for the reconsideration of the partsongs.

Fortunately, editions of Schubert's collected works for male voices had remained in print, notably with publisher C. F. Peters of Leipzig. A revival of their performance was underway, with The UCSB Schubertians among its earliest participants. Over its 31-year

history, the group performed nearly half of Schubert's partsongs and choral works for male voices.

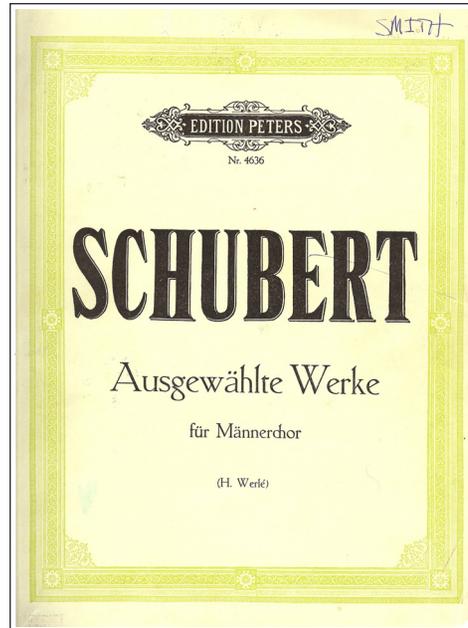
Concert tours of The Schubertians to the United Kingdom and the European Continent reached many listeners. It is not hard to imagine these performances had an impact on professional musicians in the audiences whose specialties led them to further examine Schubert's male voice partsongs. Recording companies in the 1970's were searching out and issuing LPs of neglected repertoire, a propensity which accelerated with the introduction of the CD in 1982. Whatever the impetus, advocates for Schubert's partsongs emerged in large numbers in the latter two decades of the twentieth century.

Schubert song exponent and piano collaborator Graham Johnson recorded all of the partsongs with piano in his monumental survey of Schubert's lieder. Munich's Singphoniker ensemble recorded all the male-voice partsongs and secular choral works, and Austria's Arnold Schoenberg Choir recorded the entire partsong and choral oeuvre for

all voices. Selected male-voice works were also recorded by American choral director Robert Shaw, Britain's Hilliard Ensemble, Elizabethan Singers, John Eliot Gardiner's Monteverdi Choir, the Netherlands' Utrecht Vocal Soloists, and several choral groups in Germany under conductors Wolfgang Sawallisch, Gus Anton, Dietrich Knothe, and Frieder Bernius.

The Schubert partsongs and choral works for male voices were back in the repertory.

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Touring the United Kingdom (1975-1983)

The next two years were spent in preparation for what seemed an inevitable third visit to the United Kingdom in 1977. There was the usual turnover in personnel, the need to prepare an extensive repertoire, and the earning of the required travel funds. We polished up our skills and added to the purse with the usual round of concerts.

Third Tour to the UK (August 11-26, 1977)

During the early part of summer of '77 we went our separate ways with the promise to meet in London on August 11th for brush-up rehearsals. The Rev. John Bliss, for whom we sang on the last tour, invited us back to his church in Easton, Norfolk. He also had made several new contacts for us in Tendring, Essex and Sandwich, Kent (where the lady mayor gave us a reception in the Town Hall. Concert engagements took us again to Kimbolton, Cambridgeshire and to the cathedral at Bury St. Edmunds.



Waiting to make an entrance.

In London, we sang a lunch time concert at St. Martin's in the Fields just off Trafalgar Square, and our friends in Warminster welcomed us back. A train trip took us to Scotland to sing at Stirling University and then to Edinburgh to sing three concerts for the Edinburgh Fringe Festival, which also included a brief appearance on the BBC-TV evening news. The tour concluded with an invitation from one of Z's wartime friends to sing again at his church in South Norwood near London, a concert which earned us an enthusiastic review in the local press.



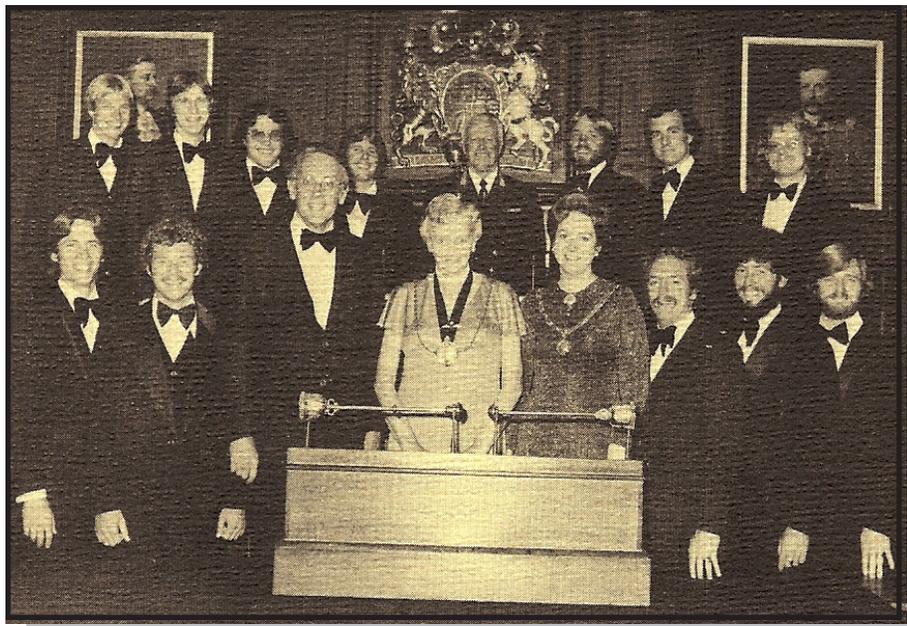
1976-1977 Schubertians. Front Row: Doug Flor, Jack Dare, Jim Allen, Greg Brewer, Dave Nelson, Bill Kilpatrick, Dave Burdine, Tim Hill. Back Row: Rick Keith, Scott Whitaker, Mark Tanney, Jon Pevsner, Z, John Buckel, Steve Telian, Mike McCoy.

One of the most inspiring musical events I have ever attended was the Schubertians' concert last week at St. Alban's Church. The male choir from the University of California sang their way faultlessly through music of many styles and languages, with a rare and infectious sense of involvement.

In sound, as in style, this group are utterly dissimilar to any British choir: they eschew the "bloodless" church tone and carefully avoid the rigid vocal formalities of choral societies with their supple delivery.....it was in the Schubert part-songs that the chorus sounded at their very best, with their matchless musicianship and impeccable enunciation.

--B.J.W. Coulsdon and Purley Advertiser (Croydon)

A pattern seemed established: a tour to England every two years or so, where we had established welcoming friends. We returned from our '77 tour with invitations in hand and plans for '79. Meanwhile we began what became an annual series of very



The Schubertians are entertained in council chambers in Sandwich, England, by the Mayor, Mrs. Jane DuBoulay.

pleasant concerts at Casa Dorinda in Santa Barbara. On November 19, 1978, we observed the 150th anniversary of Schubert's death with a special concert on campus, when we performed all three versions of his setting of Goethe's poem, *Gesang der Geister über den Wassern*. Special guest for the occasion was a representative from the Austrian Consulate in Los Angeles.



Early on, the tradition grew of a "passing-out" party to honor departing members. The tankard was passed around the group to the strains of *Edit nonna*, with the senior retiring member receiving it last and with the duty of draining the last draft as we sang "nihil, nihil". Steve Telian was the honoree at a dinner ending the '77 tour at a restaurant in York, England. The size of the tankard (really a soup pitcher) suggests that we had to sing through *Edit Nonna* a couple times before Steve could safely hold it inverted over his head.



Fourth Tour to the UK (June 7-29, 1979)

We observed our own fifteenth birthday with a concert on February 24, 1979, when more than twenty former members joined us onstage to sing some of the old favorites, a tradition that we continued to observe at future birthday concerts and reunions.

In June, it was England again for three weeks, during which we greeted old friends at Warminster, Tendring, Sandwich, Bury St. Edmunds, Norwich and Kimbolton. New friends were made at St. Andrew's Church in the London suburb of Totteridge. School appearances were made at Morley College, London, Colchester Institute, and Huddersfield Polytechnic, and then a series of church concerts in Yorkshire in Leeds, Otley, and Harrogate, thanks to the agency of our friend, the Rev. David Roberts. A special event for this tour was at one of the opening concerts for the famed Aldeburgh Festival in Suffolk on the North Sea, where we shared a Viennese evening with the soprano Adele Leigh and the Klassische Wiener Schrammelquartet! The tour concluded with a concert in the exciting acoustic of the church of All Saints Tooting in the London suburbs,



In Rehearsal at All Saints Tooting.



1977-1978 Schubertians. Front Row: Doug Rice, Jim Kenney, Jon Gable, Steven Gray, Z, Richard Lee, Chris Coulter, Scott Eckern. Back Row: Jon Pevsner, Jim McClung, John Buckel, Alan Petrich, Dan Sommer, Rick Keith.

a building frequently used by major recording companies. A surprise came when it was announced that The Schubertians had been elected Honorary Members of the Schubert Society of Great Britain.

Those who heard The Schubertians in the Theatre Royal last week showed their delight in the singing by such prolonged applause that the men's chamber chorus from the University of California, Santa Barbara, took three curtain calls....

-- Southern Evening Echo (Winchester)

... this turned out to be a concert of quite unusual interest: well attended and well received. From the start it was evident that this choir had come to do more than stand and deliver a programme. True, it took some time to get used to the smiles and sideways glances as they gathered and exchanged phrases. But

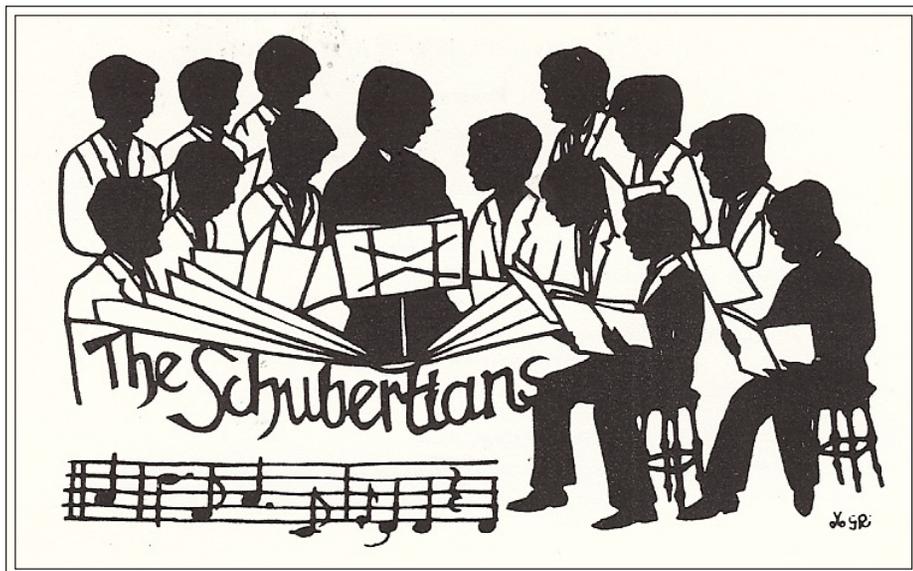
this was just one example of their involvement; unfamiliar perhaps to a poker-faced British audience but an honest and sincere attempt at music making.

Yorkshire Post June 26 1979

In the fall, fourteen of the touring group gave a “return” concert, which prompted the press headline, “UCSB Schubertians, a Happy Tradition”. Over the years, our traditions had been well established: our informal way of singing, and our less than formal way of getting on and off the stage (the regular comments from audience members about how “everyone up there seemed to be enjoying himself”), the *Kanevas*, (“what can he do?”) or audition of prospective members before the group, and the annual “passing-out” party for retiring members, with the senior member draining the tankard to the strains of “*nihil, nihil!*”.

For many years the all-male Schubertians have been models of professional tonal blend, subtlety of interpretation, and general “gemütlichkeit” especially when they sing songs of Schubert.....

Kenneth Bartlett *Santa Barbara New-Press* Dec. 4 1980



The new Schubertian logo first appeared on the cassette cover.

Concert life continued in '79-'80 with the usual appearances, and with a tour to the Bay area and Sacramento. It was a special surge of *Gemütlichkeit* that at the instigation of Gary Smith, the 1971 touring group decided to hold a reunion on campus. Of the original seventeen, a dozen or so were able to make it back for a very sentimental occasion and to plant the idea of a full Schubertian reunion in 1984 to observe our 20th anniversary.

The first Schubertian recording in a decade was released. A 60 minute cassette tape was produced, including live performances by groups from 1975 to 1981. The cassette cover featured a new Schubertian logo, showing the group in silhouette. The artwork was cut during an actual Schubertian performance by a visiting Canadian artist, recalling a type of portraiture popular in Schubert's time.



1980-1981 Schubertians. Sitting: Steve Venti, Paul Kaplan, Hyuk Chung. Middle: Steve McGaw, Keith Pickus, Ted Rose, Kyle Heron, Z. Back: Bob Clough, Danny Geyser, Willie Rajala, Dan Sommer.

Fifth Tour to the UK (June 15-July 16, 1982)

The fifth tour to England came in 1982 as a result of an invitation from Sir Peter Pears to join him in his birthday concert at the Aldeburgh Festival. We began our tour with a return visit to the University of Warwick, where we had sung in 1975, then making our way to Warminster (the fifth time we had sung there). An obligatory stop at Stonehenge provided a surprise. It was crowded with hundreds of “hippy types”, there to celebrate the spring equinox, a marked contrast from the isolated, frozen visit we had first made in 1971. From there we drove to Southampton, to appear at the



1981-1981 Schubertians. Sitting: Mike Shirley, Howard Begun, Z. Middle: Kyle Heron, Alan Prochaska, Bob Bernstein, Andy Darrow, Hyuk Chung, Keith Pickus, Paul Kaplan.
Top: Jon McElvaney, Danny Geyser, Steve McGaw, Willie Rajala, Bob Clough, Jonathan Gable.



Above: The Schubertians make the marquee at the Anthenaemum Arts Centre in Warminster.

Below: The Schubertians serenade Sir Peter Pears in his birthday concert for the Aldeburgh Festival.



Guildhall in a special Viennese Festival. Wending our way back through London to Aldeburgh, we made a few tourist stops.

On the 22nd, we joined Sir Peter at the Jubilee Hall in Aldeburgh for his birthday concert, attended by many of his friends (and Z's former teacher, the soprano Joan Cross). We sang our usual Schubert, some Kodaly (in Hungarian!) and were joined by Osian Ellis, the famed Welsh harpist, in a surprise serenade for Sir Peter.

On to the north of England where the next concert was in Newcastle, preceded by a quick taxi ride to the studios of Tyne-Tees Television where we made a brief – and breathless – appearance on the evening news program. The trip to Cullercoats took us past Corbridge where we took a brief amble on Hadrian's Wall, and then to sing again in Harrogate. A dash south took us again to Sandwich, Kent, and after a couple days respite in London, again to Kimbolton and Tendring. The final concert of the tour was at All-Saints Tooting, across the river from central London. This time a professional recording of the concert was made in that glorious acoustic, and remains a treasure in our experience.

In the fall of '82 came a new adventure. Z had written two operas for church performance, *Thomas of Canterbury* for the Men's Chorus, and *The Play of the Three Shepherds* for The Schubertians. We were invited to present them at the National Opera Association convention in Portland, Oregon in November. Jon Pevsner and Jim Kenney sang the leading roles in *Thomas* and all the Schubertians formed the cast, chorus and orchestra in the *Shepherds*. Some members learned to play early instruments (harp, psaltry, dulcimer), others became actors and opera singers. The audience of opera professionals was warmly receptive. On the way home, we stopped off in Berkeley for a repeat performance of *Shepherds*.

1982-1983 Schubertians.

Top to bottom:
Back Row:
Mike Shirley
Jeff Faustmann
Kurt Berentsen
Dan Eliason
Steve McGaw
Bruce Wheeler
Mark Agee
Kurt Metzler
Front Row:
Bill Gilfry
Jim Kutch
Mark Robinson
Z
Seated:
Alan
Prochaska.



Below: *The Play of the Three Shepherds*.



Schubertian Repertoire

Constant in the performing history of The Schubertians, the male part-songs of Franz Schubert were the core of our programming. Most commonly shared by nearly every member in our 31 year experience were such works as *Liebe*, *Im Gegenwärtigen Vergangenes*, *Edit nonna*, *Zur guten Nacht*, *La pastorella*, *Die Nachtigall*, and, of course, the one for that “damnably high tenor”. Later, as we polished our confidence and technique, we took on the more demanding complexities of *Sehnsucht* and the three settings of *Gesang der Geister über den Wassern*. Of the Schubert canon, there were nearly a hundred works, of which we sang some fifty. Some of those which we did not program were early, immature pieces of limited musical interest, or those whose texts were somewhat out of style with our present spirit.

It became apparent early on that performance opportunities demanded more variety in our programming. Thus, we began to add Tudor motets, Italian madrigals and French chansons, as well as some lighter material from those periods. Some contemporary male chorus literature also proved useful. But we also had access to, and interest from, a number of professional composer friends, members of the music faculty, and eventually even some Schubertians themselves, who responded to requests for new literature. Pre-eminent among the faculty was Peter Racine Fricker, who not only wrote two pieces for us, but proved a valuable champion in later contacts in England.

Earlier, the UCSB Men’s Chorus had commissioned three pieces from another leading British composer, Sir



Lennox Berkeley, and we appropriated these for our own use. Jacques Chailley, an important French composer and scholar, served as a visiting professor in the Department for part of a year, and wrote a set of French chansons on texts by François Villon. Later, faculty members Emma Lou Diemer and Edward Applebaum contributed some interesting, difficult pieces for our repertoire.

Our acquaintance with our British counterparts, the King's Singers, (from whose repertoire we swiped several entertaining works) provided a contact with their former tenor, Grayston "Bill" Ives, who responded to our commission for a beautiful cycle, *Five Chinese Miniatures*.

Our director, Z, for years had been composing various pieces for his groups, and so he contributed a number of original works and arrangements suited to the special abilities of The Schubertians. These included *Kanon*, an experimental work with tape accompaniment, *The Play of the Three Shepherds*, a short church opera in which the Schubertians acted, sang and played the instrumental accompaniment. There were also two extended song cycles: *A Wreath of Epitaphs*, six humorous grave markings reportedly found on tombstones in England, and *One and Twenty*, to texts by A. E. Housman, contrasting views of a young man (the age of the Schubertians) with those of a mature man looking back from his 70th year (which happened to be the age of the director-composer at the time).

There were explorations into literature from other traditions, and our eastern European tour added material and new languages to compliment our audiences with forays into Russian, Polish and Estonian. Thus, our repertoire constantly expanded with new challenges and interest, but never forgetting our obligation to "Father Franz", *Gütigster, Bester, Weisester, Grösster!*

JOH. N. MAYRHOFER
Moderato

GEHEIMNIS
AN FRANZ SCHUBERT

For the UCSB Schubertians
CARL ZYTOWSKI

S. Sag an, wer lehrt dich Lie-der so schmeich- elnd und so
A. Sag an, wer lehrt dich Lie-der so schmeich- elnd und so
T.1. Sie zäu- bern el- nen
T.2. Sie zäu- bern
B.1. *Frym, frym, frym, (simile)
B.2. *Frym, frym, frym, (simile)

Dafydd y gareg wen
(David at the white rock) Arranged by Carl Zytowski

Welsh text: Ceriog
English version: CZ

♩ = 72

improvisatory

May Cels I iaf play cyn

Anniversaries, UK, and Eastern Europe (1983-1989)

The 20th Anniversary

After the adventures of the preceding year, it seemed wise to train the new members and learn some new repertoire. Our twentieth birthday came in early '84. With great help from some of the alumni, lost Schubertians were tracked down in anticipation of a reunion concert on February 19th, 1984. As a result, over fifty of the then 128 alumni joined the concert group on stage to sing a number of the old favorites, many serving as pianists, soloists and conductors.

The concert included a special event: Rod Punt announced that Schubertian alumni and friends had established the *Carl Zytowski Vocal Scholarship* in the Department of Music and Z was presented with a handsome scroll to mark the occasion.

There are few university singing ensembles with such camaraderie and close fellowship as the Schubertians, UCSB select men's group, which over the last weekend celebrated its 20th anniversary, with a fond and nostalgic reunion of over a third of its 'graduates' at UCSB.

From as far away as Boston and New York, Wisconsin, Seattle and a number of cities in California, came members of the original ensemble, to join with present members in honoring their director, Prof. Carl Zytowski, and to sing together again a traditional Schubertiad.

It was a heart-warming and sentimental occasion for these men, many of them taking time off from their professional careers to



Rod Punt presents Z with a framed scroll that representing the *Carl Zytowski Vocal Scholarship* at the 20th Anniversary Concert.

return to campus, and to demonstrate to a near-capacity audience at Lotte Lehmann Concert Hall that their vocal artistry has diminished very little, if at all, over the years.

Bert Willard, Santa Barbara News-Press



The beautiful scroll presented to Z at the 20th Anniversary concert.

The Sixth UK Tour (June-July, 1985)

Another British tour was in the offing for summer of '85, and so we prepared for it with the usual round of concerts. An interesting event was a candlelight concert in La Purisima Mission at Lompoc, where the low flickering light tested our memories of the music.

For twenty years, our repertoire consisted almost exclusively of music composed for male voices, arrangements almost never. But attracted by the repertoire of our British "cousins", the King's Singers, we introduced several folksong arrangements into our programs with great success, providing some light yet musically demanding material as contrast to our more serious Schubert, early music and 20th century items. We also tackled Malcolm Williamson's witty and challenging *The Musicians of Bremen*, which got performances of varying skill. The best was an informal



1984-1985 Schubertians. Front Row: Dan Manship, Kim Brock, Z, James Misakian, Back Row: Ray Martinez, Mark Robinson, Don Meyer, Dan Eliason, Darin Signorelli, Darryl Joyce, Tom Rufsvold, Jeff Faustman.

performance buoyed by a meal and *other* refreshment in the garden of Z's British friend, Bryan Drake, at the end of our summer tour.

That tour took us to familiar places in England, again to greet old friends again in Colchester, Kimbolton, Sandwich, Warminster (where they celebrated the 4th of July in our honor) and on to new venues in the north in Durham, Ripon, and a series of churches in the Newcastle area. The geographical extent of our tour allowed us to spend a couple of free days in Wales (where we had a rehearsal just so we could say "we had sung there") and just over the border into Scotland (where lunch in a pub was accompanied by a song, so we could say "we sang there"!)

This small multi-national Californian male choir combines erudition with informality, concentration with spontaneity. Moreover, the actual singing voices are of high professional caliber. Director Carl Zytowski sings amongst them; rapport is total, and they enjoy themselves enormously.

Elton on Music

A highlight of the tour was our invitation to participate in a special concert at Gloucester Cathedral in aid of the Save the Children of



Performing at the Gloucester Cathedral.

Africa Fund. We were joined in the program by several youth choirs, a violinist, the TV personality, Richard Baker, a Jamaica steel band, and most glorious of all, the Gloucester Regiment trumpeters and the cathedral's great organ in a grand finale. The tour concluded in London with a vespers concert at the historic Hampstead Parish Church.

They began in Polish, took in Welsh, and finished by combining German and English. They were from California, a delightful male-voice group a dozen strong (13 with their singing conductor....)Their English diction, shaming many British performers, is so good that they could effectively give Mr. Zytowski's own composition, A Wreath of Epitaphs, depending on verbal points, even without placing the printed words before their audience.....

Arthur Jacobs, *Classical Music*

Now, instead of the usual two or three year interval to recover and retrain for our next overseas tour, we began preparations in the fall of '85 to return to England the next summer. Some interesting invitations had come our way that were too exciting to turn down, and with the special assistance from the Department of Music, The UCSB Music Affiliates, the UCSB Foundation and others, our way was assured.

But first we had our obligations at home. We sang a live broadcast *Schubertiad* on KFAC in Los Angeles, through the agency of our alum, Rod Punt, as part of a series sponsored by the city's Department of Cultural Affairs. We returned several times in future years for other programs. In February of '86, we sang as one of the invited choirs for a convention of the American Choral Directors Association. In San Jose. In March, we were invited to sing at the Intercollegiate Musical Council Seminar at Harvard University, where our alum, Jim Marvin, has been the distinguished conductor of the Harvard Glee Club. In concert we were in the company of glee clubs from Amherst, Cornell, and the Kwansei Gakuin of Japan. On our return home, we went into the recording studio to make a permanent record of our best repertoire and to film a half-hour TV *Schubertiad*.

Seventh UK Tour (July 8-17, 1986)

The seventh trip to England had come about with invitations to sing at the Cheltenham International Festival (our faculty member, Prof. Peter Racine Fricker was President of the Festival), the Ripon Festival celebrating the city's 1100th anniversary, a recording of a concert for the BBC, and, to conclude, a concert in London at St. John's Smith Square (on Z's 65th birthday).

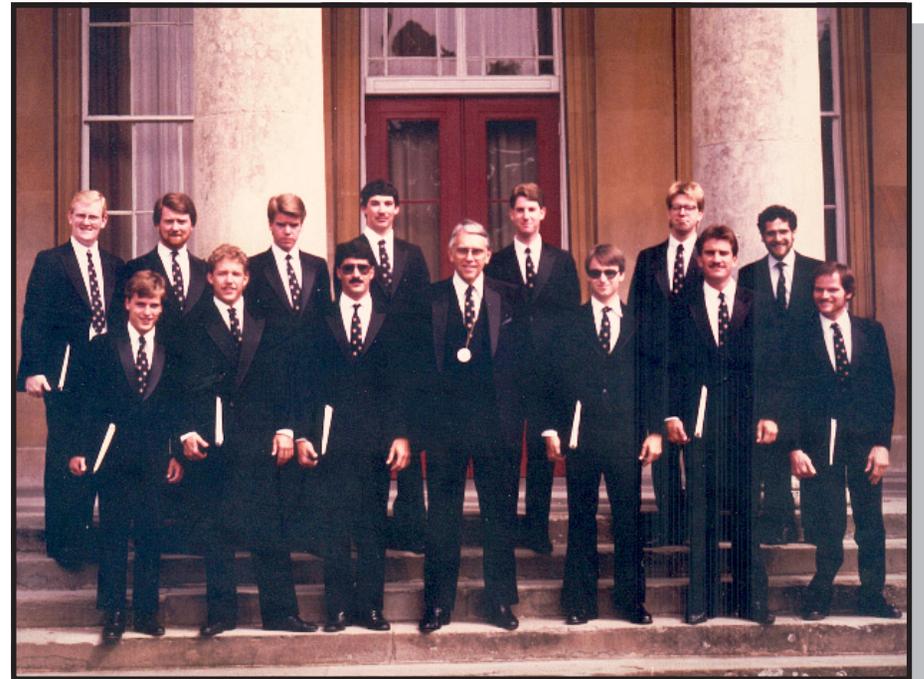
Our repertoire, in addition to our best Schubert, included a piece written for us by Prof. Fricker, *A Wish for a Party*, another by Prof. Edward Applebaum, *And with..and to....*, a cycle originally commissioned by the UCSB Men's Glee Club from the British composer, Sir Lennox Berkeley, and a tough piece, courtesy of the King's Singers, Paul Patterson's *Time Piece*. (At one of our earlier performances of this piece, the best compliment came when, in a



1985-1986 Schubertians. Front Row: Mark Robinson, James Misakian, Z, Tom Rufsvold, Darin Signorelli, Kim Brock. Back Row; Darryl Joyce, Larry Blackburn, John Fahey, Michael Dean, Dan Manship, Kevin Synder, Jeffery Faustman, Don Meyer, Rob Ooghe.

moment of silence at the end, someone in the audience said, "Wow!")

The tour began with a concert at Stalham High School near Norwich (their principal had heard us at a previous concert in Bury St. Edmunds) and several concerts had been arranged for us by our perennial friend, the Rev. David Roberts. At Ripon, we were received by the Right Worshipful Mayor in the Town Hall and shown the mayor's regalia and the hunting horn presented by King Alfred in the year 886, which chartered the city. In Cheltenham, it was all business, and on Sunday morning, July 13th, we sang in the resonant acoustic of the Pump Room. Prof. Fricker was in the audience, along with the Welsh composer, Alun Hoddinott, whose *Hymnus ante somnum*, we had also programmed. For an encore, we chose a folksong, *Migildi magildi*, arranged by Bill Ives, formerly the tenor with the King's Singers. To our dismay, looking into the audience, we discovered he was sitting in the front row! He joined



In front of the Pump Room at Cheltenham.

us after for lunch, and there began an acquaintance with future profit for The Schubertians.

Several days later we were in London, to record our program for the BBC and to give our final concert at St. John's Smith Square. In the audience was Prof. Fricker in company with Sir Lennox Berkeley whose *Three Pieces* were on the program. It was a delight to sing in such a rewarding acoustic in a venue much used for recording and a variety of concert artists. Remember our election as Honorary Members of the Schubert Society of Great Britain? Present also was their Secretary, who after a long introduction, presented us with the long promised scroll! Following the concert, Z's birthday party was celebrated in the crypt of St. John's with appropriate ceremony. St. John's gave Z a special commemorative plate, and there were cards from our London agent, Denise Kantor and Ian Carson from the BBC. Our recording for the BBC broadcast was heard the following April, on a series called "Choral Voices". While in London, we also paid a visit to the Royal Academy of Music, where we sang an informal performance of *Time Piece*, for its composer, Paul Patterson.

In April of '87 we flew north to Oregon to appear on the concert series of Pacific University in Forest Grove. Later in the quarter, we sang at Caltech and Loyola-Marymount. We made our first (and only) TV commercial for the Goleta Water Board (40 minutes of lip-synching filming ended up as three seconds on screen). Through a grant from the Esperia Foundation of Santa Barbara, we commissioned Grayston (Bill) Ives, formerly of the King's Singers to write us a new work for our Silver Anniversary year. We had met him at our concert for the Cheltenham Festival. The work, *Five Chinese Miniatures*, a setting of Chinese poems with harp accompaniment, was a handsome addition to our repertoire.

We also recorded a new cassette, *A Season of Joy*, a collection of Advent, Chanukah, Christmas and New Year's



Membership scroll for the Schubert Society of Great Britain.



1986-1987 Schubertians. Front Row: Michael Dean, Craig Dobbin, Don Meyer, Dan Manship. Back Rows: Paul Paradis, Z, Gregg Hartman, Larry Blackburn, Darin Signorelli, Kevin Synder, Rich Mainzer, Karl Thompson, Christian Santander, Tom Rufsvold.



1987-1988 Schubertians. Front Row: Larry Blackburn, Rich Mainzer, Craig Dobbin, Gregg Hartman, Z, Chris Platt, Matt Green, Darren Davis. Back Row: Darren Duerksen, Paul Paradis, Dan Manship, Don Meyer, Randy MacDonald, Rob Dull, Tom Hamilton, David Burkart.

songs which we had been performing over the last few years.

In May '88, we toured California again, singing in Fresno, Madera, UC Davis and then in the Bay area, and at the end of the month to Los Angeles to do a live radio broadcast over KFAC. By this time, our performance stools which had served us so well over the years had become a little shabby, and were repainted and recovered. At the final concert of the spring '88 quarter, The Schubertians presented Z with his own new stool, handsomely upholstered and monogrammed with a CZ" on the seat.

Silver Anniversary

After several months of locating and reviewing tapes of past performances, here and abroad, twenty-seven pieces were selected for our first CD. It included about 90 minutes of music representing much of the range of Schubertian literature, and historically from performances at least every other year, including the very first in Campbell Hall, February 24, 1964. At the same time, a souvenir journal of our first quarter century was published, including the names of all The Schubertians, the repertoire of those years, and places we have sung, as well as pictures of some familiar faces. This present narrative has largely been drawn from that journal.

The weekend of February 18-19 was filled with Schubertian songs and memories as sixty-five "old boys" joined with the current Schubertians on campus. There was a big house for the Sunday concert. The 88-89 group showed off some of the repertoire to be featured on their forthcoming tour abroad. But the climax came when more than seventy Schubertians, past and present, joined on stage for performances of *Edit nonna*, *Nachthelle* (with Paul Bishop as pianist and you-know-who as the "damnably high tenor), and *Zur guten Nacht*. A reception on stage followed with many congratulations, taking of pictures, and introductions of wives, children and friends. And if there wasn't enough music for the weekend, an hour later a group was heard in the lobby, singing through the numbers in the "Green Book".

Eastern European Tour *(March 16 – April 1, 1989)*

Now came one of the most ambitious of our tours, two weeks in the Soviet Union including Estonia and Poland. History buffs will note the date, just months before the political changes that affected Eastern Europe and freed Estonia and Poland from the domination of the Soviets. As we discovered, it was in the air as we met our hosts and guides in those countries. Our tour was arranged by the Friendship Ambassadors Foundation, and supported by the University, gifts and a grant from the Esperia Foundation. To make a film and recorded account of the trip, we were joined by Dave Hancock of the Instructional Development office at the University.

We arrived at the Moscow airport late on a cold evening and met our guide for the Russian leg of our tour, Tanya Zhukova. We discovered that our Soviet tour agency, Sputnik, had yet to hear of *perestroika* and was willing only to divulge concert and travel plans

day by day. Thus we learned that our first concert would be the next morning at the Tchaikovsky Conservatory in Moscow, with Soviet TV taping the event and interviewing us. Jet lag and unfamiliar surroundings notwithstanding, the group sang very well, with an enthusiastic response of an audience mostly of conservatory students. Rachmaninov Hall, where we sang, provided us an impressively historical and beautiful venue with a warm, supportive acoustic. A couple of days later, we were invited back to the Conservatory for a tour, to sit in on a voice lesson, and hear a rehearsal of a large choir and orchestra.

That first day in Moscow was a busy one. In the evening, we sang at the Soviet Institute for Foreign Affairs. In our warmup on the stage of a large, modern auditorium, we discovered an elaborate mike and lighting setup. As we came on stage for our concert, we were hardly prepared for our greeting by a full house – and spotlights and smoke bombs! It seems we were the opening act for the rock concert to follow. We could scarcely look at each other as we sang, for fear of breaking into laughter. The audience, which must have



1988-1989 Schubertians. Front Row: Matt Green, Rich Mainzer, Darren Duerksen, Z, Randy MacDonald, Craig Dobbin, Darren Davis. Back Row: Larry Blackburn, Chris Shuford, Tom Hamilton, Matt Buff, Chris Platt, Paul Paradis, Rob Dull, David Burkart.



The Schubertians on the town experiencing Moscow nights in the Kremlin Square.



The Schubertians in front of the Tchaikovsky Conservatory in Moscow.

been as surprised as we were, warmed up, and as we began our Russian numbers, applauded as they recognized we were actually singing in Russian! The next couple days were spent as tourists, at a performance by the Bolshoi Ballet, and watching the changing of the guard late at night at Lenin's tomb.

An overnight train, four to a compartment, took us next to Tallin, the capital of Estonia, still under the domination of the Soviets. There we were met by our guide and interpreter, Ülle Leis. Our first concert was at Tartu in the center of the country, at the University, and in the beautiful, historic Vanemuine Concert Hall in the central building of the university. We were greeted by a capacity audience, and the nationalist sentiments expressed recently by the Estonians were in evidence: a bust of Lenin behind us on stage was discreetly covered by a screen. At the end of the concert, when we sang the unofficial national anthem, *Mu isamaa*, (the

official anthem had been forbidden), the audience rose in silence. Following the concert, the University Chamber Choir hosted us at a very friendly reception.

The next evening in Tallin we were the guests of the Academic Male Choir of Tallin Polytechnic Institute at their suburban club house. It was a great exchange – we sang a program for them, they sang a program for us, and we joined forces in *Mu isamaa*. A long reception followed with very ample (liquid) refreshments. The next evening a number of Schubertians were entertained at the homes of some of the Estonian chorus members, where further impressions were gained of the prevailing strong national feelings.

Another overnight train ride took us to Leningrad. Two concerts there gave us special and memorable experiences. A concert at Leningrad State University was held in their museum, the audience seated and standing among the displays, with Soviet TV filming the performance. The University Choir was host to a reception following, the Schubertians and choir members seated awkwardly opposite each other with very little language in common, except to



In Concert at Tartu University in Estonia.

sing to each other. The next evening was certainly a highlight of the tour. The Glinka Capella is a fine concert hall, with rich historical associations in its hundred years. The audience again was a capacity one, including some of our friends from Leningrad State. During the concert, flowers were presented to us several times, and at the end came standing ovations, cheers, and that special European rhythmic applause. Before we left the city, several members of the audience came by our hotel to present us with gifts. We were also joined here by Jacqueline Daugherty, a representative from Friendship Ambassadors which had arranged the tour.

We left Leningrad on a marathon 18 hour train ride through Latvia and Lithuania to Poland, interrupted by a several hour interval at the border, when the train was lifted bodily from the tracks so that new wheel carriages could be exchanged to accommodate the Polish track gauge. At Bialystok, near the Soviet border, the Music Academy was our host for our first Polish concert, and where we met our Polish guide, Piotr Plewa. The Women's Chorus gave us a generous reception with a table laden with Easter pastries they had made, and The Schubertians returned the favor later that evening by inviting them to attend a disco at our hotel.



Z with concert posters for the Glinka Capella (left) and Leningrad State University.



Z accepts flowers at the Glinka Capella.

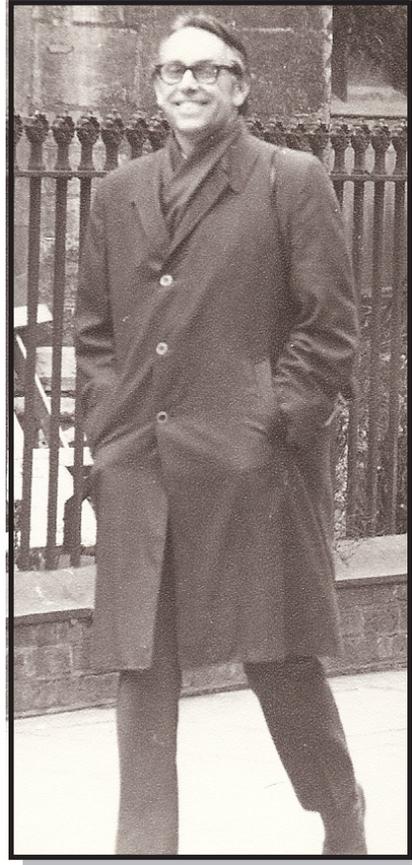
A final bus ride took us to Warsaw for the last days of our tour. It was disappointing to learn that arrangements for a concert at the Chopin Academy had fallen through, but Piotr and Jacqueline were persistent and organized a short impromptu concert at the Academy for their chamber choir, just prior to their departure on their own concert tour to Germany. Piotr, embarrassed by the failure of the Polish tour agency, Almatour, to arrange for our Academy concert, kindly negotiated a farewell concert at his parish church, Saint Nicolas, following the evening mass. There was a warm reception, especially when we sang the ancient Polish hymn, *Bogurodzica*, The altar boys met us on the church steps, and a member of the congregation, a Warsaw leader in Solidarity, presented Z with a bronze *Solidarnosc* medallion.

So passed two weeks of new experiences and friends, some of our best singing ever – our eighth overseas tour. At home, we met again in the TV studio on campus to film our impressions interspersed with pictures and sounds of our adventures.

Carl Zytowski - A Career In Music

In preparing a “biography” for this History of The Schubertians, it has been interesting to review the events in my life which surely directed and prepared me for a career in music. From earliest years, with a father who was active as a singer and radio personality, to intermittent study of piano, violin and clarinet, singing in a high school chorus and a student musical, church choirs, and on graduation joining the St. Louis Grand Opera Company for a season, singing in the chorus (second tenor!) in productions involving some of the leading singers of the day – all these, the seeds of a life in music.

In 1942, I was drafted into the army, and assigned to the Chemical Warfare Service attached to the Army Air Corps. In 1943, we were sent overseas to England to join the 379th Bomb Group, stationed at Kimbolton, Bedfordshire, later an association with several Schubertian tours. Assigned as clerk with the Field Director’s office of the American Red Cross, I spent free time as organist for the Protestant chapel, and organized a quartet of fellow clerks to provide the special music, which required finding and arranging new material. The Eighth Air Force held a contest for “barbershop quartets” which we won, and so were sent on an extended show tour of air force bases with the 8th Air Force Band.



On Tour in 1971.

In June '44, we were sent to London to broadcast a program on the Armed Forces Network over the BBC, singing in the midst of the first German rocket raids.

Released from the army in 1945, my experiences directed me to study music on a serious basis. I enrolled as a voice major at the St. Louis Institute of Music. Opportunities for singing were frequent, with some initial professional engagements. A distinguished British conductor, Dr. Stanley Chapple, came to St. Louis to direct a local orchestra and chorus, as well as an opera workshop, which I joined. His early association with the British composer, Benjamin Britten, gave us an opportunity to produce the American premiere of the revised version of Britten’s chamber opera, *The Rape of Lucretia*, in which I sang the role of the Male Chorus. At the time, I was also studying some of Britten’s early song cycles, beginning a long musical association with the composer.

On finishing my Bachelor of Music degree in 1948, I was offered a graduate Fellowship at the University of Washington, where Dr. Chapple had become the Director of the School of Music. For a term I was a major in voice and opera, and a minor in composition. Dr. Chapple informed me of a new professional school of opera in London, formed by some of Britten’s colleagues, so I interrupted my time at the University of Washington with six months of working with Britten’s leading soprano, Joan Cross, and other eminent figures in acting, stage movement and directing. Returning to Seattle, I worked to complete my degree, regularly singing with local opera groups, and as a soloist with the Seattle Symphony. As my thesis project, I prepared a chamber version of Verdi’s opera, *Macbeth*, writing an English performing version and reduced orchestration, as well as singing the role of Macduff.

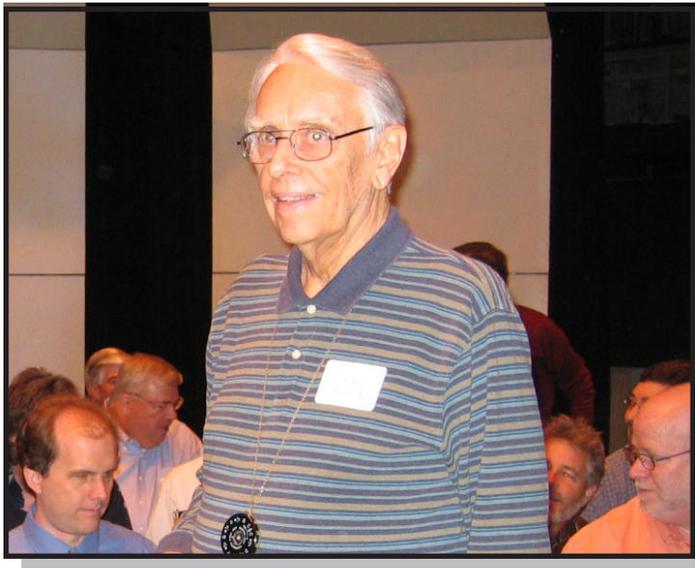
With a Master of Arts degree in hand in 1951, I was offered an appointment on the music faculty at UCSB, where I began to teach

voice, direct the Men's Glee Club, and build an opera program. I also had the opportunity and pleasure to work as stage assistant to the famed singer, Lotte Lehmann, in her teaching at the Music Academy of the West in Santa Barbara, and to observe the great *Lieder* tradition she represented.

I also began a long term project of writing English performing versions of opera and song literature, particularly that of Franz Schubert.

Thus the character of my professional musical life was well established: as a singer with many regular performances in this country and abroad, as an opera director of more than 80 productions over the years of a wide variety of literature, as director of a number of choruses, especially in 1964 The Schubertians who over 31 years established an international reputation, and as composer and arranger of many works for my groups.

During my 44 years of active teaching at the University, I have enjoyed many valuable contacts with distinguished colleagues and the joy of an endless list of promising students. I retired in 1995 as Emeritus Professor of Music.



At the rehearsal for the 2007 Reunion Concert.

Right. Zytowski compositions.

Top: Right. Page from cycle *A Wreath of Epitaphs*, memorial to a dead choirmaster.

Middle: *One and Twenty* - from a cycle of the same name, text by A. E. Housman.

Bottom: a page from the finale of the opera, *The Play of the Three Shepherds*.



Final Years (1990-1995) and More

After the excitement of our recent tour in Eastern Europe, we maintained a calmer pace with our usual series of activities. On February 4, 1990, we presented our traditional Birthday concert, honoring the 193rd of Franz with a varied program including early music, 19th century Victorian glees, and part of a new cycle written by Z, *One and Twenty*, to poems by A. E. Housman.

For the second time in our history, we were host on campus to the National Seminar of the Intercollegiate Men's Choruses March 22-24, 1990. The Schubertians presented a special concert which included Z's *One and Twenty* and Grayton Ives's *Chinese Miniatures*. The final concert for the session included a specially commissioned work by faculty composer, Emma Lou Diemer, *Reasons briefly set downe by th'auctor to perswade euey one to learne to singe*, (to a text by William Byrd). The joint choruses

were conducted by Paul Salamunovich, director of the Los Angeles Master Chorale.

Next came an invitation to sing at the Pacific International Festival of Male Choirs in Vancouver, British Columbia, July 7 – 10, 1990. In addition to a number of Canadian male choruses, the festival included groups from Australia, Czechoslovakia, Spain, Sweden, Finland, Yugoslavia, The U.S. Army Chorus, and the King's Singers, with whom we also gave a demonstration session. We came to know the King's Singers when we joined them at lunch, and established a friendship that has endured. The festival venue was the Vancouver Trade and Commercial Center, a long pier in the harbor, surrounded by tourist excursion boats and sea planes. Our own concert on the afternoon of the 7th was accompanied by a good deal of sound effects,



1989-1990 Schubertians with the King's Singers at the Pacific International Festival of Male Choirs. Schubertians (L-R in blue blazers): Matt Green, Larry Blackburn, Rick Starbuck, Scott Jorgensen, Chris Platt, Mike Lawrence, Scott Campbell, Jeremy Bottroff, Ken Habib, Chris Gable, Dave Evans, John Januzik, Darren Duerksen, Z.

Eighth UK Tour (June 18– July 5, 1991)

Invitations had come to visit England again, and so we set off just after finals, arriving at Heathrow to pick up cars and head north to Cambridge. Inexperienced drivers and a confusing roundabout managed to separate us and so we lost a quarter of the group, not found again until the tourist office in Cambridge. Adventures awaited us as we visited Ely Cathedral in the fens and were invited to try out the acoustics in their Lady Chapel. Our first scheduled concert was at Kimbolton, where we had sung several times before courtesy Z's wartime friend, Peggy Convine. As we drove up to the church we noticed a television crew awaiting. They were there to film our arrival, but since we had entered the town from the wrong direction, we were asked to continue to the end of the main street, turn around and make a new, triumphal arrival while Anglia TV filmed us, waving greetings or the second time. Z was interviewed with a former American airman who lived in the area and had been stationed at the same nearby airfield as Z during the war. We were also filmed rehearsing outside the church for a special news feature to be shown the next night. Hospitality before and after our concert was as always warm and generous.

Our next program was at Tendring in Essex, again with old friends, and then on to Sandwich with an interval stop to make a pilgrimage to Canterbury Cathedral. Our concert venue was in a very old church in Woodnesborough near Sandwich, where we sang an evening concert and then became the guest choir for next morning's Sunday service.

A long drive, broken by an overnight stay in Nottingham, took us north to Newcastle-upon-Tyne, where again we met our long-time friend, Rev. David Roberts, who had arranged several concerts for us. First we were to sing at Northshields, over the river and near the sea, and we managed to get thoroughly lost. After some phone calls, we found our way, arriving somewhat late. To our surprise, the evening had been scheduled as an "American" one, the hall decorated with American flags and the National

Anthem being played. Dinner was also an American one: hamburgers and corn on the cob! The next morning we were treated to breakfast at the local McDonald's, just opened, and we sang a serenade as thanks. From there, we continued our "cathedral crawl" with a stop at Durham, and then on to a concert at Fellside Methodist Church in Whickham.

Rising early the next morning, we left at 7:00 am to make a mad 300 mile journey south to Somerset and our concert for the Stogumber Music Festival. Thanks to the British motorways, we arrived in mid-afternoon, after negotiating the one lane road to the charming village of Stogumber. We were the opening event of the Festival organized by Vera Metters, and whose Festival patron is Ursula Vaughan Williams, who had heard us sing in London a few years back. Our reception was very gracious. A couple of days of rest and relaxation came as a welcome break and so in Tavistock we found accommodations in nearby Dartmoor where walks on the moor were in order. Some of us stayed in a farmhouse owned by Prince Charles. A trip to Tintagel took us to search out King Arthur, and clamber over the rocks to find Merlin's cave.



1990-1991 Schubertians. Front Row: Ken Habib, Dan Thomas, Dave Olsen, Darren Duerkson, Z, Mike Lawrence, Scott Campbell, Rick Starbuck. Back Row: Wynford Lyddane, Dave Evans, Scott Jergensen, Jeremy Botroff, Chris Shuford, Chris Platt, Chris Gable, Matt Green.

On the way to our next concert in Leonard Stanley, Gloucestershire, we stopped off to see Gloucester Cathedral where The Schubertians had sung in 1985. From there we made our way to present the first concert at St. Swithun's Church, for the series, Music at the Priory. This church, dating from 1129, has very supportive acoustics, and the concert was a special pleasure, particularly in the early music part of our program. Our next concert was our "debut" in Wales, the land of male chorus singing. We sang as part of a celebration for the 850th anniversary of All Saints Church in Oystermouth, near Swansea in South Wales. The town is also known as Mumbles, from a corruption of the descriptive French name for two small islands in the bay.

Perhaps the greatest joy of the Schubertians is their ability to communicate enjoyment to their audience not merely by the high quality of their singing, but by their own obvious enjoyment of their work. It all looks delightfully relaxed and easy. Yet one knows only too well that the whole achievement must be based on rigorous training, practice and good discipline.

Warminster Journal



No U.K. tour would have been complete without a return to Warminster in Wiltshire, where The Schubertians had given their first concert almost twenty years before, and at a supper in the theatre lobby after the concert, we greeted old friends, in particular, the Wakefields, who had organized several of our concerts there in earlier years. There was also the – by now mandatory – visit to nearby Stonehenge. The next day, we made a special stop before we returned to London. Simon Carrington, of the King's Singers, lived nearby, and he and his wife invited us all to have lunch at their house in Rushall. It was a delightful and hospitable interlude and we responded with an impromptu serenade in the kitchen!

Our last appearance was in London was for a lunchtime service at St. Anne's, a Wren church just behind St. Paul's Cathedral. After a pub lunch, Z took the group on a walking tour from Piccadilly Circus, through Trafalgar Square, down Whitehall to Westminster Abbey and the Houses of Parliament. Our audiences this summer again were generous with their applause and hospitality. Our individual style of performance continued to elicit the same comments we had hears for nearly thirty years: our contact with the audience and the communication with each other, the joy expressed in singing.



Left: July 4th dinner at Northshields, Newcastle with our audience.
Above: with Simon Carrington and his wife, outside their house in Rushall, Wiltshire.



A warmup session for a noontime concert we gave at the St Anne's Lutheran Church in London.

Between Tours (1991-1993)

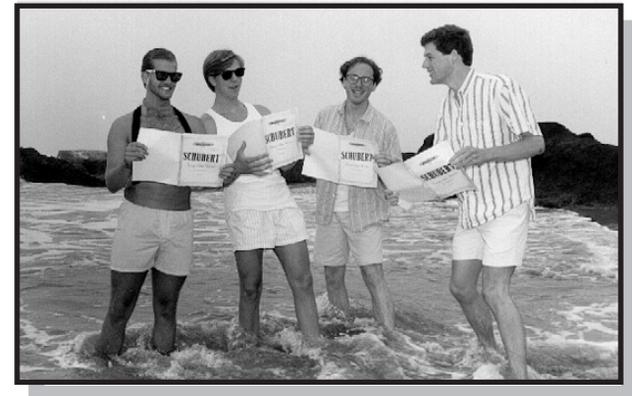
The fall quarter after we returned from England was spent in working new members into the group and adding new repertoire. We began the winter quarter with a special Schubertiad in the department's newly refurbished Karl Geiringer Hall (formerly Music 1250) with Dr. Betty Oberacker as guest piano soloist. On January 17th, we hosted a visit by Simon Carrington who took rehearsals with several of the choral groups. A couple days later, we journeyed down to UCLA to hear the King's Singers in concert. Our annual observance of Schubert's birthday (195th) and our own (28th) was held on February 2nd. We noted that we were thus five years older than the King's Singers and even older than Chanticleer, to whom we contributed one of their original members, Jim Armington. We spent part of the winter quarter in the recording studio on campus, preparing another CD, a program drawn from a great variety of our repertoire.

On December 13th, 1992, we appeared again at the LA County Museum of Art for a live broadcast over KUSC, an event which has come to us several times, thanks to our former member, Rod Punt. In March of 1993, we sang for the Lompoc Music Association as part of their concert series, and two days later we welcomed the Wabash College Glee Club on campus for a joint program which also included the UCSB Men's Chorus. In the fall, we sang for the Concerts in the Library in Thousand Oaks.

Thirtieth Anniversary (February 26th, 1994)

Thirty Years of Song and Gemütlichkeit: it was a milestone of a concert. From our roster of over 200 past and current members, sixty joined on stage for the concluding group of Schubert part-songs on February 26th, 1994. The singing was spirited and remarkably assured, memories and voices responding to the familiar songs. The afternoon began in an informal session with the "old boys" sharing news of their present activities and reminiscences of past Schubertian adventures. Messages from others, unable to attend, were read and appreciated. Wives and children were present to be introduced. An informal supper preceded the evening concert, an occasion for more introductions and recollections. And there came the surprising realization that of the group on stage, none of the current Schubertians had even been born at the time we began in 1964!

Randy MacDonald,
Darren Duerksen,
Chris Platt and
Dave Burkart
"practice" in
the surf off
Campus Point.



The Schubertians

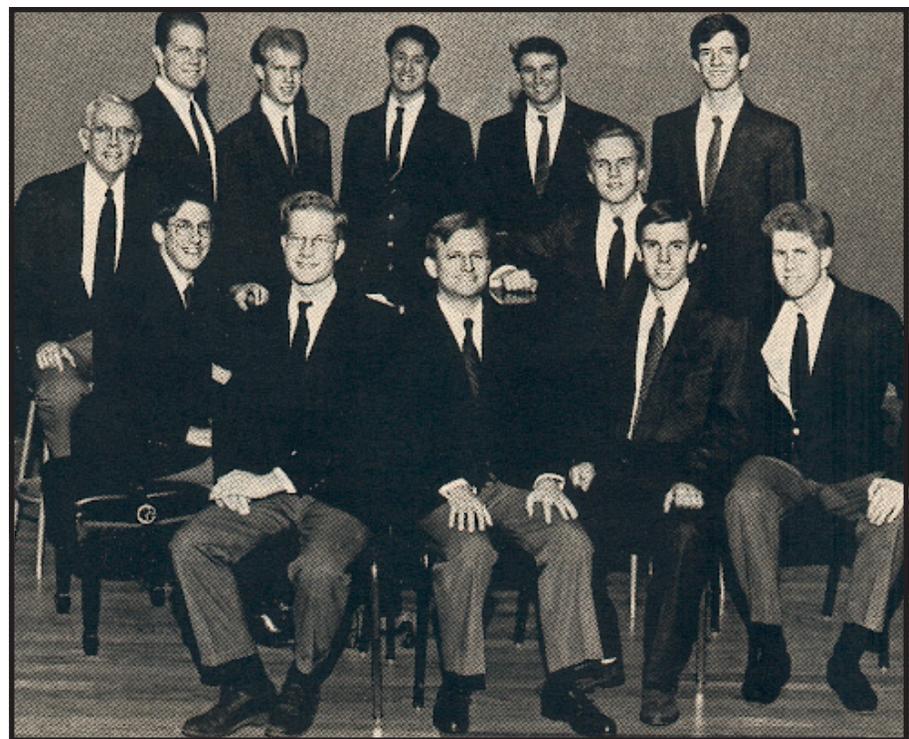
of the
University of California, Santa Barbara
Carl Zytowski, Director



have the honour to present
a *Recollection*
on the occasion of their
Thirtieth Anniversary
1964-1994

Final UK Tour (March 13-27, 1994)

The first European tour was in 1971, during the spring break, so the 1993-94 Schubertians renewed that tradition by touring again, this time for two weeks in England. The decision to tour abroad came late, so we were fortunate that old friends in England were willing at short notice to offer hospitality. We met at Heathrow, Z coming from Boston, and picked up our cars. A jet-lagged group took the traditional sightseeing tour down to Westminster Abbey, where we caught a glimpse of Queen Elizabeth (her green hat, anyway!) Our first concert was the next day, at the London International School, at the invitation of a UCSB friend, Dan



1993-1994 Schubertians. Front Row: William Koseluk, Dan Thomas, Michael Borchers, Paul Souza, Naton Aiman-Smith. Back Row: Z, Lance Terpstra, Phil Engdahl, Bruce Lee, Scott Jorgensen, Robert Englebretson, Grant Hughes.

Laubacher, and then made our way to Aldeburgh where we sang a concert at the Aldeburgh Parish Church in aid of a new stained glass window. The next morning we were given a tour through the Britten-Pears Library at the Red House, where the 1975 Schubertians sang for Benjamin Britten.

We were thrilled to receive The Schubertians' visit, and enormously enjoyed your concert in our Church. Everyone I have spoken to has commented on what an outstanding musical occasion it was, and they included some good judges of "race-form" We are deeply appreciative of the nearly 150 pounds by which our stained glass repairs will benefit from the concert, and when these are done we shall silently dedicate the Centurion's helmet and cuirass to The Schubertians!

Hugo Herbert-Jones, Aldeburgh Parish Church

In successive days we renewed friendships with concerts in familiar venues in Kimbolton, Tendring, Sandwich and Stogumber, and sang a noon-time program in the Lady Chapel at Ely Cathedral, in an acoustic of 6 seconds reverberation and a temperature around 50

degrees. We paused between each phrase to let the sound die and the frozen breath disperse. Our old friend, the Rev. David Roberts, now at a church near Manchester, invited us to sing a benefit concert in aid of their roof fund, and arranged for two elementary school appearances the next day, where the children greeted us with "Good morning, Mr. Zed, good morning everybody!"

Thank you for letting us hear the Schubertians. I thought they were very good. It sounded like there was an organ playing in the background, My favourite song was the pirate song. I thought it was very good how they could sing different parts of a song at the same time without getting mixed up.

Craig Haworth Y6, St. Andrew's Primary School, Radcliffe

A brief stop came at Stonehenge, where a guide suggested that one of the members should take Robert Englebretsen into the enclosed area next to the stones themselves, since, as Robert reported the guide saying, "Since he can't see them, then it's only fair to let him feel them". It was a recollection for Z to recall The Schubertians' first visit to Stonehenge in 1971, when, as the only



The Schubertians at the Lady Chapel at Ely Cathedral.



It is only fitting that the last tour picture should be at Stonehenge.

visitors there, we all stood among the stones on a bitter March morning to have our picture taken.

From there we paid another visit to Simon Carrington and his wife. Free time was spent in Cambridge, Canterbury, Cardiff and Swansea, and Oxford, before heading back to London. Though less ambitious than previous trips, it was a good musical adventure, the group singing consistently well and to a warm reception everywhere.



1994-1995 Schubertians. Front Row: Phil Engdahl, François Brown De Colstoun, Kevin Doyle, Joe Fanvu. Back Row: Grant Hughes, Bill Koseluk, Naton Aiman-Smith, Lance Terpstra, Z, Mike Borchers, Mark Kim.

Z Retires

The saga of the UCSB Schubertians was nearing its end. After 43 years as Professor of Music at the University, Z announced his retirement, effective in one year in 1995, and it seemed appropriate that The Schubertians retire with him as an active performing group. With that final year of concerts and farewells, the group had sung for 31 years – by odd coincidence the lifetime span of their representative and signature composer, Franz Schubert.

Horcht auf! es schlägt die Stunde.....

For more than 31 years, you and I have shared many musical adventures, travelled thousands of miles, sung for hundreds of audiences, made a myriad of friends, and, most of all, have experienced the pleasures of making music together in a wide range of repertoire. Central to all was Schubert, the reason for our beginnings and the core of our unique tradition.

Now, as I retire at last from the University, I want to express my thanks to each Schubertian for your gift to me of friendship and song through the years. These of have been years of many memories, which I cherish. Now I send you my best wishes for the the future, and the hope that music will continue to enrich your life as it does mine.

I hope you will keep in touch and invite you to stop by when you are in Santa Barbara.

With appreciation,

Carl Zytowski

28 June 1995

Gute Nacht ... So Good Night

The Tradition Continues - More Concerts

But, it would seem, to paraphrase T. S. Eliot, we “ended, not with a bang but with a solid and harmonious dominant 7th chord, as yet unresolved, but urging us to stay alive in other ways. Lists of members have been kept up-to-date, as far as changing e-mails and addresses and jobs and personal lives will allow. So it has been possible on a number of occasions to keep our name alive with informal musical gatherings.

On February 16th, 1997, over 50 of us returned to campus to celebrate the 200th birthday of Franz Schubert with a traditional *Schubertiad*. In October of that year, a dozen of us from the Southern California area sang a Schubert program in Santa Monica for the German American Cultural Society. This had been arranged by Rod Punt, who later on brought some of us back to assist in a program of *lieder*, sung by a guest soprano at the LA County Art Museum; we performed again for the German American Cultural

Society at a ceremony at which Rod Punt was presented with a special honor by the German government. In January, 1998, the Northern California alumni met for a *Schubertiad* in Burlingame to celebrate Schubert’s birthday, and in February of 1999, there was another grand reunion concert on the university campus attended by a great number of alumni.

And that brings us at last to our most recent (final?) reunion concert on March 31st, 2007, when over sixty *really* “old boys” assembled in Lotte Lehmann Hall on campus to sing for an audience of old friends and families. The Department of Music graciously received us and provided accommodations, the concert was recorded and is now available on the internet. Rod Punt began making arrangements and Jonathan Pevsner scouted about the internet to find e-mail addresses of lost members. A number of members sent greetings and regrets that business or distance prevented attendance, but present were a half dozen of the original 16, and some came from as far away as the east coast. A two-hour



The “old guys” accepting the audience’s applause at the 2007 Reunion Concert.

rehearsal in the morning was all that was required to produce, that afternoon, a warm, sentimental program – just as if all those years and adventures had not passed by.

Schubert never sounded sweeter.....

The quintessential get-together for the composer and his friends was known as a Schubertiad, a word that referred to informal performances of Schubert's music at the home of a fellow musician or patron..... We got a fine idea what such an occasion might had felt like on Saturday afternoon in UCSB's Lotte Lehmann Hall, when a Schubertiad was presented, logically enough, by the Schubertians..... Conducting his choristers..... was Carl Zytowski, who, with a discreet gesture here, a telling nod there, was the picture of efficiency, leading his singers in winning performances. Their Schubertiad is one that Schubert himself surely would have enjoyed.

Santa Barbara News-Press



Early Schubertians at the 2007 reunion (L-R): Ed Kemprud, Rod Punt, David Doctor, Z, Jim Marvin, Randy Joe Young.

University of California, Santa Barbara, Department of Music, presents



Over sixty former members will participate in a traditional Schubertiad, a program of the male part-songs written by Franz Schubert for his musical friends. During their 31-year history at UCSB, The Schubertians under their founder and director, Carl Zytowski, gave hundreds of concerts and radio and television broadcasts in this country and eleven concert tours in Europe.

The Schubertians in a Reunion Concert

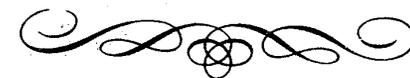
Saturday, March 31, 2007, 3 p.m.

Lotte Lehmann Concert Hall

Free Admission

For further information, please call (805)893-7001

or visit: <http://www.music.ucsb.edu>



Coda – Thirty-One Great Years

The performing life of The Schubertians has been rich with experiences, musical and personal. Over the years, certain traditions developed for the group. Central was our performance of at least one Schubert piece at every performance. We perfected our own style with this literature, sensitive to text and musical nuance, a little more “romantic” in phrasing and *rubato* than other similar groups. In rehearsal, the signal of a raised hand to acknowledge an error encouraged our standard of accuracy. So habitual did this become that on a few occasions, hands edged up in performance! At the end of a season, which usually meant that one or more members would be leaving the group upon graduation, a “passing-out” party would mark the occasion. While the members gathered around to sing Schubert’s *Edit nonna*, a brimming tankard was passed around until the senior retiring member drained it to the strains of “nihil, nihil!”.

Although we began with song literature in German, over the years as our tours required, we gained a singing facility in many other languages, at least a dozen, some exotic and even a little bit of Geordie! Some members commented that considering our repertoire, they should have received foreign language credit.

Our repertoire was enriched by various commissions, such as from Bill Ives and Jacques Chailley, from our own music faculty members such as Peter Racine Fricker, Emma Lou Diemer, Ed Applebaum, Douglas Green and Mr. Z, and from some of the members themselves such as Newell Hendricks, Craig Crawshaw, Dave Nelson and Mark Tanney as well as special arrangements by others.

We have mentioned the variety of concert venues we have experienced, many of historic significance such as the Glinka Capella in Leningrad (now St. Petersburg), the many 13th century Norman churches in England, the cathedrals in this country and Europe, Hanak Museum outside of Vienna and the Getty Museum in Malibu, a string of radio and television studios in this country

and Europe, and on to a variety less formal programs in retirement homes, private homes, pubs, once perched on Hadrian’s Wall, and a couple of times in a sauna.

The Schubertians themselves have gone to a great variety of significant careers. Although only a minority of members were music majors, a number have stayed active in music, some as full-time professionals. There are some solo performers in piano and voice, a number of choral directors, and several directors of professional music theatre companies. There are a number in the sciences, and the medical profession includes Schubertians of a wide variety of specialists. Lawyers and business leaders abound, and the teaching profession boasts a number of college and university professors, school principals and teachers.

That was the spirit that sustained us over the span of thirty-one years of singing and beyond. And our reunion concert in 2007 gave evidence that the spirit continues.

Acknowledgments

The Schubertians express their heartfelt thanks for all the support and encouragement given to us – the University, the financial assistance from many sources, our audiences, our many hosts and sponsors here and abroad, our friends and families – all have contributed in such a memorable way to this great musical adventure.

History Production:

Schubertian History Narrative – Carl Zytowski

Schubertiad and Part Songs Sections – Rodney Punt

Design and Layout – Gary Smith



Appendix A - Members

Mark Agee (83-84)
Naton Aiman-Smith (93-95)
James Allen (76-78)
Arthur Alvidrez (72-75)
Brent Anderson (69-71)
James Armington (72-73)
Barry Armstrong (72-74)
Jeffery Babcock (67-71)
Robert Babko(66-67)
*Terry Baker (64)
Brett Barton (65)
Eric Beck-Jensen (82-84)
Howard Begun (81-82)
Kurt Berentsen (82-84)
Robert Bernstein (80-82)
Edward Betts (73-76)
Paul Bishop (68-71)
Larry Blackburn (85-90)
Michael Borchers (92-95)
Jeremy Bottroff (89-91)
Paul Breithaupt (77-78)
Greg Brewer (76-77)
Kim Brock (84-87)
François Brown de Colstoun (95)
John Buckel (75-79)
Mathew Buff (88-90)
David Burdine (75-77)
David Burkart (87-90)
Scott Campbell (90-91)
Stanton Carey (73-75)
*Timothy Chapman (64-65)
Christopher Christensen (91-93)
*Kim Christiansen (64-66)

Arne Christiansen (66-67)
Hyuk Chung (80-83)
Robert Clough (79-82)
Todd Cohen (79-80)
John Coleman (67-68)
John Corey (70-71)
Christopher Coulter (77-80)
Craig Crawshaw (69-72)
Todd Crow (64-67)
James Crowell (64)
Lindley Dao (93)
Jack Dare (76-77)
Andrew Darrow (81-83)
Adam Davis (89)
Allan Davis (91-93)
Darren Davis (87-89)
Michael Dean (85-87)
Craig Dobbin (87-89)
*David Doctor (64)
Kevin Doyle (92-93, 94-95)
Darren Duerksen (87-91)
Robert Dull (87-89)
Justin Dupuis (91-92)
Scott Eckern (78-80)
Daniel Eliason (83-85)
Philip Engdahl (91-95)
Robert Englebretson (91-94)
Angelo Erese (94-95)
David Evans (90-92)
John Fahey (85-86)
Joseph Fanvu (94-95)
Jeffrey Faustman (83-86)
William Fisher (71-72)

Douglas Flor (75-77)
Van French (69-71)
Paul Froom (67-68)
Christopher Gable (89-91)
Jonathan Gable (78-80, 81-82)
Daniel Geyser (80-81)
William Gilfry (82-84)
*Michael Goodwin (64)
Eric Gourley (66-70)
Kenneth Grantham (65)
Steven Gray (77-79)
Mathew Green (87-91)
*Donald Griffiths (64)
Christoph Guttentag (72-76)
Kenneth Habib (89-91)
John Hakes (73-75)
Thomas Hamilton (88-89)
Stephen Hansen (67-68)
William Hansen (64-65)
James Harbold (66-67)
Gregg Hartman (87-88)
Newell Hendricks (65-66)
Rick Hernandez (86)
Kyle Heron (80-82)
Paul Hesse (68-71)
Timothy Hill (76-77)
Donald Houser (64)
Grant Hughes (92-95)
Scott Humble (70-71, 82-83)
Suktae Hyun (92-93)
Thomas Jackson (71-72)
John Januzik (89-91)
Karl Johannsen ((69)

Christopher Jolliffe (72-74)
Scott Jorgensen (90, 92-95)
Darryl Joyce (84-86)
Jeff Kantz (71-73)
Paul Kaplan (80-82)
David Keith (70-71)
Richard Keith (76-79)
*Edmund Kemprud (64-66)
James Kenney (73-75, 78-79)
William Kilpatrick (72-74, 76-77)
Mark Kim (94-95)
William Koseluk (79-80, 81, 91-95)
Timothy Kraus (67-69)
Lloyd Kumley -69
James Kutch (83-84)
Michael Lawrence (89-92)
Lee Leach (70-72)
Bruce Lee (94)
Richard Lee (78-80)
David Lenhardt (67-70)
Bryce Lenon (92-93)
David Lichtenstein (74-75)
Leo Linn (77-79)
David Livingston (66-68)
Les Lizama (69-71)
Wynford S. Lyddane (90-91)
Randall MacDonald (86-89)
Richard Mainzer (86-89)
*Gene Manners (64)
Mark Manno (73-74)
Daniel Manship (85-88)
Raymond Martinez (84-85)
*Jameson Marvin (64)
Scott Mason (74-75)
James McClung (77-80)
Michael McCoy (76-78)
Jon McElvaney (79-81)
Stephen McGaw (79-83)

Kurt Metzler (82-84)
Donald Meyer (84-88)
James Misakian (84-86)
*Richard Moreno (64)
Michael Moticha (65-66)
*Robert Namanny (64-66)
David Nelson (76-77)
David Olson (90-92)
Theodore Olsson (69-71)
Robert Ooghe (84-86)
*Marc Ozanich (64)
Thomas Padrick (68-69)
Paul Paradis (87-89)
Alan Petrich (78-79)
Jonathan Pevsner (75-79)
Bruce Pfeffer (72-73)
Keith Pickus (80-82)
Michael Pitts (67)
Christopher Platt (87-91)
John Powell (72-75)
Alan Prochaska (80-84)
Rodney Punt (65-68)
Willie Rajala (79-82)
Douglas Rice (78-79)
William Rich (68-71)
Gary Riley (77-79)
Mark Robinson (82-86)
Patrick Rogers (71-72)
Theodore Rose (80-81)
Derek Rosenlund (80-81)
Michael Rosso (69-71)
Charles Rowley (77)
Thomas Rufsvold (84-87)
*Peter Rumwell (64-66)
Gabriel Sakakeeny (71-73)
Christian Santander (86-87)
Charles Seagrave (75-76)
Charles Selin (67-69)

William Shaman (74-76)
Theodore Sherman (65)
Michael Shirley (80-84)
Christopher Shuford (88-92)
Steven Shupe (91-92)
Darin Signorelli (84-87)
Raymond Sims (73-76)
Gary Smith (69-71)
Kevin Smith (70-72)
Michael Smith (67-68)
Richard Smith (64-66)
Daniel Sommer (77-81, 82-83)
Paul Souza (93-94)
Richard Starbuck (89-92)
Melvin Stern (71-72)
Randolph Stewart (64-65)
Steven Stuhlbarg (77-78)
Kevin Synder (85-88)
Mark Tanney (75-77)
Steven Telian (74-77)
Lance Terpstra (92-95)
Daniel Thomas (91-94)
Karl Thompson (86-88)
Mark Thurlow (79-80)
Charles Tolman (91-93)
Steven Venti (80-82)
Stephen Vignale (74-76)
David Weber (71-72)
Bruce Wheeler (82-84)
Brian Williams ((69)
Scott Whitaker (75-77)
Stephen Wilson (68-69, 71-73)
*Norman Wood (64)
*Randy Joe Young (64-66)
*Carl Zytowski (64-95)

**Founding Member*

Appendix B - List of Repertoire

The following is a list of repertoire performed by the Schubertians from 1964 through 1995. Pieces written for the Schubertians are designated with an *.

Edward Applebaum	<i>*And with...and to...</i>
Jacques Arcadelt (c1505-c1567)	<i>Il bianco e dolce cigno</i>
G. C. Bach (1642-1697)	<i>Siehe, wie fein und lieblich</i>
Johann Sebastian Bach (1685-1750)	<i>Der Herr segne euch (Cantata 196)</i>
Ernst Bacon (1898-1990)	<i>The Houn' Dog</i>
Adriano Banchieri (1567-1634)	<i>Serenata</i>
Jean Berger (1909-2002)	<i>Three Fancies</i>
William Bergsma (1921-1994)	<i>Let true love among us be</i>
Lennox Berkeley (1903-1989)	<i>*Three Songs for Four Male Voices</i> <i>Fair Daffodils</i> <i>Spring goeth all in white</i> <i>Kissing Usurie</i>
Thomas Beveridge (b.1938)	<i>Give Me the Splendid Silent Sun</i>
John Biggs (b.1932)	<i>*Sea Lyrics</i> <i>High Barbary</i> <i>Hymn to the Sea</i> <i>The Ship of Rio</i>
Johannes Brahms (1833-1897)	<i>Alto Rhapsody</i>
J. Frederick Bridge (1844-1924)	<i>The Goslings</i>
J. Brewer (19th C.)	<i>Alexander</i>
Benjamin Britten (1913-1976)	<i>The Ballad of Little Musgrave and Lady Barnard</i>
Anton Bruckner (1824-1896)	<i>Um Mitternacht</i>
Antoine Brumel (15 th c.)	<i>Mater patris et filia</i>
Dietrich Buxtehude (1637-1707)	<i>An filius non est Dei</i> <i>Aperite mihi portas</i> <i>Ecce nunc benedicte Domino</i> <i>Jesu dulcis memoria</i>

William Byrd (1543-1623)

Ave verum corpus
Be unto me, O Lord
Constitues eos principes
Deo gratias
Ecce advenit
Haec dies
Jesu nostra redemptio
Viderunt omnes fines
Vigilate, nescitis enim
Viri Galilei

Giuseppe Caimo (c.1545-1584)

Mentre il cuculo il suo canto

Elliot Carter (b.1908)

Tarantella

Jacques Chailley (1910-1999)

**Trois Choeurs de Villon*
Mort, j'appelle
Au retour de dure prison
Pere Noé

Henry Leland Clarke

Lo, here is fellowship

Craig Crawshaw

**The Good News*

William Croft (1678-1727)

God is gone up with a merry noise

N. De Bussy (1553-1583)

Las il n'a nul mal

Diether de la Motte (b.1928)

Ständchen für Don Quixote

Frederick Delius (1862-1934)

Wanderer's Song

Hugo Distler (1908-1942)

Jägerlied

Emma Lou Diemer

**A Description of Love*

Michael East (c1580-1648)

How merrily we live

Edward Elgar (1857-1934)

From the Greek Anthology Op. 45
Yea, cast me from the heights
Whither I find thee
After many a dusty mile
Oh! to be a wild wind
Feasting I watch

Irving Fine (1914-1962)

Clam
Mole

Gerald Finzi (1901-1956)

Thou didst delight my eyes

Carlisle Floyd (b.1926)	<i>Who has seen the wind?</i>
Arthur Frackenpohl (b.1924)	<i>Essays on Women</i>
Peter Racine Fricker (1920-1990)	* <i>Ave maris stella</i> * <i>A Wish for a Party</i>
Giovanni Gabrieli (1655-1690)	<i>Cantate Domino</i> <i>Inclina Domine</i> <i>Surrexit Christus</i>
Heinrich Gattermeyer (b.1923)	<i>Christmas Morning</i>
Elzéar Genet (1470-1548)	<i>Virgo prudentissima</i>
Harald Genzmer (b.1909-2007)	<i>Oktober-Narr</i> <i>Vier Gedichte</i>
Gordon Getty	<i>Annabel Lee</i> <i>Along the Field</i> <i>Lovliest of trees</i> <i>With rue my heart is laden</i>
Reinhold Gliere (1875-1956)	<i>Paslan'ye f Sibir</i>
John Goss (1800-1880)	<i>List! For the breeze</i>
Edvard Grieg (1843-1907)	<i>Kvaalin's Halling</i> <i>There is no folly</i>
Jacob Handl (1550-1591)	<i>De caelo veniet</i> <i>Jesu, nostra redemptio</i>
John L. Hatton (1809-1886)	<i>He that hath a pleasant face</i> <i>The Letter</i>
Moritz Hauptmann (1792-1868)	<i>Wunderbar ist mir geschehn</i>
Fenno Heath	<i>Fern Hill</i>
J. W. Hobbs (1799-1877)	<i>Phyllis is my only joy</i>
Alun Hoddinott (b.1929-2008)	<i>Hymnus ante somnum</i>
Vagn Holmboe (1909-1996)	<i>Glemselshejren</i>
Grayston Ives (b.1948)	* <i>Five Chinese Miniatures</i> <i>A moon rising white</i> <i>Plucking the rushes</i> <i>The lady in the tower</i> <i>The spinning loom</i> <i>Boating in Autumn</i>
George Jeffreys (-1685)	<i>O Domine Deus</i>
Josquin des Pres (1450-1521)	<i>Missa Mater Patris</i>
Ulysses Kay (1917-1978)	<i>Come away, come away death</i>

Zoltan Kodaly (1882-1967)	<i>Esti dal</i> <i>Fölszállott a páva</i> <i>Kit kene elvenni</i>
Linda Koidula (1843-1886)	<i>Mu isamaa</i>
Karl Korte (b.1928)	<i>Jenny kiss'd me</i>
William Koseluk	* <i>Blake Experiences</i> <i>Introduction</i> <i>The Fly</i> <i>Holy Thursday</i> <i>The Clod and the Pebble</i> <i>The Voice of the Bard/ The Lily</i> <i>The Little Vagabond</i>
Roland de Lassus (1532-1594)	<i>Je l'aime bien</i> <i>La nuit froide et sombre</i> <i>Sauter, danser</i>
William P. Latham (1917-2004)	<i>Songs of a Day Rome Was Not Built In</i>
Daniel Laubacher	* <i>While we were walking</i>
Kenneth Leighton (1929-1988)	<i>Three Psalms</i> <i>Like as the hart desireth</i> <i>The Lord is my Shepherd</i> <i>O sing unto to the Lord a new song</i>
Henry Leslie (1822-1896)	<i>Charm me asleep</i>
William Mathias (1934-1992))	<i>O salutaris hostia</i>
Kirke Mechem (b.1925)	<i>English Girls</i> <i>Jenny Kissed Me</i> <i>Julia's Voice</i> <i>To Celia</i>
Felix Mendelssohn (1809-1847)	<i>Abendständchen</i> <i>Der frohe Wandersmann</i> <i>Liebe und Wein</i> <i>Wasserfahrt</i>
Adam Mickiewicz (1798-1885)	<i>Slowiczku moj</i>
Ambrogio Minoja (1752-1825)	<i>Parce mihi Domine</i>
Stanislaw Moniuszko (1819-1852)	<i>Piesn Wieczorna</i>
Claudio Monteverdi (1567-1643)	<i>Quel augellin che canta</i> <i>Pastores, dicite, quidnam vidistis?</i> <i>Jubilate omnis terra</i> <i>O sleep, o fond fancy</i> <i>This love is but a wanton fit</i>
Thomas Morley (1557-1603)	

Wolfgang Amadeus Mozart (1756-1791)	<i>Der Mauerfreude (K.471)</i> <i>Eine kleine Freimaurerkantate (K.623)</i>	Salomone Rossi (1570-1630)	<i>Barechu</i>
Thea Musgrave (b.1928)	<i>Four Madrigals</i> <i>With serving still</i> <i>Tanglid I was in love's snare</i> <i>At most mischief</i> <i>Hate whom ye list</i>	Johann Hermann Schein (1586-1630)	<i>Ihr Brüder, lieben Brüder</i> <i>Hola, gut G'sell</i>
David Nelson	* <i>Desarrollo</i>	Franz Schoggl (arr.) (1930-1982)	<i>Die launige Forelle</i>
Anatoly Novikov (1896-1984)	<i>Darogi</i>	Franz Schubert (1797-1828)	<i>Al par del ruscelletto</i> <i>An den Frühling D338</i> <i>Dessen Fahne Donnerstürme wallte D58</i> <i>Das Dörfchen D641</i> <i>Der Entfernten D331</i> <i>Ertöne Leier (Cantate zur Namensfeier des Vaters) D80</i> <i>Flucht D825. No. 3</i> <i>Frühlingsgesang D740</i> <i>Geist der Liebe D747</i> <i>Der Geistertanz D494</i> <i>Gesang der Geister über den Wassern D538</i> <i>Gesang der Geister über den Wassern D705</i> <i>Gesang der Geister über den Wassern D714</i> <i>Der Gondelfahrer D809</i> <i>Grab und Mond D893</i> <i>Gütigster, Bester, Weisester, Grösster (Cantata zur 50 jährigen Jubelfeier Salieri's) D407</i> <i>Hymne: Komm heil'ger Geist D948</i> <i>Im Gegenwärtigen Vergangenes D710</i> <i>Liebe D983a</i> <i>Liebe, säuselnde Blätter D988</i> <i>Lied im Freien D572</i> <i>Mondenschein D875</i> <i>Die Nacht D983c</i> <i>Nachtgesang im Walde D913</i> <i>Nachthelle D892</i> <i>Die Nachtigall D724</i> <i>Nachtmusik D848</i> <i>Naturgenuss D422</i> <i>La pastorella D513</i> <i>Punschlied D277</i> <i>Ruhe, schönstes Glück der Erde D657</i> <i>Salve Regina D811</i> <i>Sehnsucht D656</i> <i>Selig durch die Liebe D55</i> <i>Ständchen D920</i> <i>Das stille Lied D916</i> <i>Trinklied: Auf jeder sei D267</i> <i>Trinklied: Brüder, unser Erdenwallen D148</i>
Paul Patterson (b.1947)	<i>Time Piece</i>		
John Paynter (b.1931)	<i>There is no rose of such vertu</i>		
Burrill Phillips (1907-1988)	<i>That Time May Cease</i>		
Heinrich Poos (b.1928)	<i>Singet dem Herrn ein neues Lied</i>		
Isaak Posch (-c.1623)	<i>Hodie Christus natus est</i>		
Francis Poulenc (1899-1963)	<i>Chanson à boire</i> <i>Laudes de Saint Antoine de Padoué</i> <i>O Jésus</i> <i>O proles</i> <i>Laus Regi</i> <i>Si quaeris</i> <i>Quatre petites priers de Saint François d'Assise</i> <i>Salut, Dame Sainte</i> <i>Tout puissant, tres Saint</i> <i>Seigneur, je vous en prie</i> <i>O mes très chers frères</i>		
Henry Purcell (1659-1695)	<i>Blessed is he that considereth the poor</i> <i>Blessed is the man</i> <i>Fie, nay prithe John</i> <i>Hark, how the wild musicians sing</i> <i>Hear me, O Lord</i> <i>He that drinks is immortal</i> <i>If all be true</i> <i>Laudate Ceciliam</i> <i>Let the words of my mouth</i> <i>Plung'd in the confines of despair</i>		
Max Reger (1873-1916)	<i>Lieblich hat sich gesellet</i> <i>Wie ist doch die Erde schön</i>		
Gary Riley	* <i>Art</i>		
Johann Rosenmüller (1619-1684)	<i>Meine Seele harret auf Gott</i>		

Franz Schubert (Con't)	<i>Trinklied: Edit nonna D847</i> <i>Trinklied: Funkeln in Becher D356</i> <i>Unendliche Freude D51</i> <i>Wehmuth D825, No. 1</i> <i>Wein und Liebe D901</i> <i>Wer die steile Sternenbahn D63</i> <i>Widerspruch D865</i> <i>Willkommen, lieber schöner Mai D244</i> <i>Zur guten Nacht D903</i>	Richard Strauss (1864-1949)	<i>Liebe</i>
Franz Schubert/Anton Fischer (1778-1808)	<i>Die Advokaten D37</i>	Arthur Sullivan (1842-1900)	<i>Echoes</i> <i>The Long Day Closes</i>
Robert Schumann (1810-1856)	<i>Sechs Lieder Op.33</i> <i>Der träumende See</i> <i>Die Minnesänger</i> <i>Die Lotosblume</i> <i>Der Zecher als Doktrinär</i> <i>Rastlose Liebe</i> <i>Frühlingsglocken</i> <i>Die Eidgenossen Nachtwache</i> <i>Ritornelle Op.65</i> <i>Die Rose stand im Tau</i> <i>Lasst Lautenspiel und Becherklang</i> <i>Blüt oder Schnee</i> <i>Gebt mir zu trinken</i> <i>Zürne nicht des Herbstes Wind</i> <i>Im Sommertage rüste den Schlitten</i> <i>Im Meeres mitten ist ein Off'ner laden</i>	Otar Taktakishvili (1924-1989)	<i>Daroznaya</i>
Heinrich Schütz (1585-1672)	<i>Freuet euch des Herren</i> <i>Jubilate Deo in chordis</i>	Thomas Tallis (1505-1585)	<i>Hear the voice and prayer of Thy servants</i> <i>If ye love me</i> <i>Lamentations of Jeremiah</i>
John Shepherd (1520-1563)	<i>I give you a new commandment</i> <i>Submit yourselves to one another</i>	Mark Tanney	<i>*Brahma</i>
Jean Sibelius (1865-1957)	<i>Rakastava</i>	John Taverner (1495-1545)	<i>Magnificat</i>
Louis Spohr (1784-1859)	<i>Rastlose Liebe</i>	Thomas Tomkins (1545-1627)	<i>Come, shepherds, sing with me</i> <i>Have mercy on me</i> <i>O how amiable are Thy dwellings</i> <i>Remember me, O Lord</i> <i>Who shall ascend the hill of God?</i>
Halsey Stevens (1908-1989)	<i>All this night shrill chanticleer</i> <i>A virgin most pure</i> <i>Chansons courtoises</i> <i>Li nouviaux tans</i> <i>Au cumencier le trouvai si doucete</i> <i>Las! Pour koi l'ai de mes iex regardee</i> <i>De mils soupirs</i> <i>Sur toutes choses est cele courounée</i> <i>Remember Me</i> <i>The Waning Moon</i>	Christopher Tye (1500-c.1573)	<i>Nunc dimittis</i>
		Ralph Vaughan Williams (1872-1958)	<i>Fain would I change that note</i> <i>Linden Lea</i> <i>The seeds of love</i> <i>Serenade to Music</i> <i>The Lord is my shepherd (Pilgrim's Progress)</i>
		Tomas Luis de Victoria (1548-1611)	<i>Magnificat sexti toni</i> <i>O regem coeli</i>
		John Ward (1571-c.1638)	<i>Sweet Philomel</i>
		Thomas Weelkes (1576-1623)	<i>Aye me, alas</i> <i>Four arms, two necks</i> <i>Sing we at pleasure</i> <i>Some men desire spouses</i>
		Kurt Weill (1900-1950)	<i>Das Berliner Requiem</i>
		Eberhard Werdin (1911-1991)	<i>Zwei Trinklieder</i>
		Malcolm Williamson (1931-2003)	<i>The Musicians of Bremen</i>
		Carl Friedrich Zelter (1758-1823)	<i>Coptic Song</i> <i>Master and Journeyman</i> <i>Musicians are a happy breed</i> <i>Probatum</i> <i>Saint Paul</i> <i>The Spring Musicians</i> <i>Song of the Flea</i>

Carl Zytowski

**A Wreath of Epitaphs*

John Cook

A Woman

Sir John Frye

Poor Phillis

Stephen, a Choirmaster

Honest Ned

Three Christmas Carols

Sir Christēmas

Of a rosē singe we

Here we come awhistling

**Three Missouri Folksongs*

The Deaf Old Woman

Wayfaring Stranger

I Wish I Was Single Again

Three More Christmas Carols

Tyeley, tyreLOW

There is no rose of such virtue

Now is the Time of Christēmas

**Geheimniss*

**Kanon*

**The Play of the Three Shepherds*

**One and Twenty (A. E. Housman)*

Lovliest of trees

Far in a western woodland

Oh, when I was in love with you

When summer's end is nighing

When I was one-and-twenty

Rondeau

Two Morale Chorales

Frisco Bay

Tobacco is a dirty weed

Carols, Gleees and Folksongs

Barbara Allen (arr. Lew Spratlan)

Barbara Allen (arr. John Rutter)

Beautiful Dreamer (Stephen Foster, arr. CZ)

Bogurodzica (Polish, 13th c., arr. CZ)

**Bwmba (Welsh, arr. CZ)*

**Come where my love lies dreaming (Stephen Foster, arr. CZ)*

**Dafydd y gareg wen (Welsh, arr. CZ)*

Dance to thy Daddy (arr. Goff Richards)

Early One Morning (arr. J. Jackman)

Greensleeves (arr. CZ)

Hey ty baca (Polish)

In that great getting up morning (arr. Fenno Heath)

Laura Lee (Stephen Foster, arr. J. W. Jenkins)

Migildi Magildi (arr. Grayston Ives)

Nae luck about the house (arr. Gordon Langford)

Pie Kuba (Polish)

The Cuckoo (arr. CZ)

The Turtle Dove (arr. R. Vaughan Williams)

**Some Folks (Stephen Foster, arr. CZ)*

Appendix C - Concert Venues

Schools, Colleges, Universities

Allan Hancock College, Santa Maria, CA
Bakersfield College, CA
California Baptist College
California Institute of Technology
California Lutheran
Cal Poly San Luis Obispo
Cal Poly Pomona
California State University Fresno
California State University, Los Angeles
California State University, San Jose
Cate School, Santa Barbara, CA
Cerritos College, CA
Chapman College, CA
Chopin Academy, Warsaw, Poland
Colchester Institute, UK
Grossmont College, San Diego, CA
Harvard School, Los Angeles, CA
Harvard University
Huddersfield Polytechnic, UK
Leningrad State University, USSR
Lompoc High School, CA
Los Cerritos Intermediate School, CA
Loyola Marymount University,
Los Angeles, CA
Morley College, London
Music Academy, Bialystok, Poland
Oakham School, Rutland, UK
Pacific University, Forest Grove, OR
Pepperdine University, CA
Santa Barbara City College
Santa Ynez High School, CA
Simon Fraser University, Vancouver, Canada
Soviet Institute for Foreign Affairs,
Moscow, USSR
Tallinn Polytechnic Institute, Estonia
Tartu University, Estonia
Tchaikovsky Conservatory, Moscow, USSR
University of California, Berkeley

University of California, Davis
University of California, Los Angeles
University of California, Riverside
University of California, San Francisco
UNIVERSITY OF CALIFORNIA, SANTA BARBARA
University of California, Santa Cruz
University of California, San Diego
University of Stirling, Scotland
University of Warwick, UK
Ventura College, CA
Western Washington State University, Bellingham

Radio and Television

Anglia TV, UK
Bayerische Rundfunk, Munich
BBC-3, London
BBC Scotland
Hawaii Today, Honolulu
KEYT-TV, Santa Barbara, CA
KFAC-FM, Los Angeles, CA
Leningrad TV, USSR
Moscow TV, USSR
NCVR, Hilversum, The Netherlands
Österreichischer Rundfunk, Vienna
Radio der Deutschen und Rätoromanischen
Schweiz, Zurich
Tyne Tees, TV, Newcastle-upon-Tyne, UK

Concert Halls, Festivals

Aldeburgh Festival, Jubilee Hall
Amerika Haus, Hamburg
Amerika Haus, Munich
Amerika Haus, Stuttgart
Bing Theater, Los Angeles County Museum of Art
Carnegie Hall, Northampton, UK
Cheltenham Festival, Pump Room, UK
City Hall, Vienna
Edinburgh Fringe Festival, St. Mark's Unitarian
Church
Faulkner Gallery, Santa Barbara Public Library
Gallery Theatre, Barnsdall Art Park,
Los Angeles, CA
J. Paul Getty Museum, Santa Monica, CA
Glinka Capella, Leningrad, USSR
Hanak Museum, Vienna (Langenzersdorf)
Inverness Festival, CA
Kleiner Goldener Saal, Augsburg
La Jolla Art Museum, CA
Lobero Theater, Santa Barbara, CA
Lompoc Music Association, CA
Pacific International Festival, Vancouver, Canada
Ripon 1100 Festival, UK
San Buenaventura City Hall, Ventura, CA
St. John's Smith Square, London
St. Martin's-in-the-Fields, London
Santa Barbara Museum of Art
Schubert Geburtshaus, Vienna
Southampton Guildhall, UK
Stalham High School, Norwich, UK
Stogumber Festival, Shropshire, UK
Theatre Royal, Winchester, UK
Thousand Oaks Library, CA
Tiffin Arts Society, Kingston-on-Thames, UK
Warminster Arts Centre, Wiltshire, UK
Wilshire Ebell Concert Salon, Los Angeles, CA
United States Embassy Theater, London

Churches

Aldeburgh Parish Church, UK
All Saints Episcopal Church, Santa Barbara, CA
All Saints, Oystermouth, Swansea, Wales
All Saints, Tooting Graveny, London
Brunswick Place Methodist Church,
Newcastle-upon-Tyne, UK
California Heights Methodist Church, Long Beach, CA
Community Methodist Church, Huntington Beach, CA
Congregation B'nai Brith, Santa Barbara, CA
Coventry Cathedral, UK
Covina Methodist Church, CA
Cullercoats Methodist Church,
Newcastle-upon-Tyne, UK
Easton Church, Norfolk, UK
Ely Cathedral, Lady Chapel, UK
El Montecito Presbyterian Church, Montecito, CA
Episcopal Cathedral, Honolulu, HI
First Methodist Church, Palo Alto, CA
First Methodist Church, Santa Barbara, CA
First Presbyterian Church, Santa Barbara, CA
Franziskanerkirche, Salzburg
Gloucester Cathedral, UK
Golden Gate Lutheran Church, San Francisco, CA
Good Samaritan Methodist Church, Cupertino, CA
Grace Cathedral, San Francisco, CA
Grove Road Methodist Church, Harrogate, UK
Hampstead Parish Church, London
La Mesa Seventh Day Adventist Church, La Mesa, CA
Lutheran Church of the Incarnation, San Diego, CA
Methodist Church, Hetten-le-Hole, Durham, UK
Mision la Purisima Conception, Lompoc, CA
Newcastle Cathedral, UK
Northview Community Church, Matsqui, BC, Canada
Otley Methodist Church, Yorkshire, UK
Oxford Place Chapel, Leeds, UK
Reedley First Mennonite Church, CA
Ripon Cathedral, UK
St. Alban's, South Norwood, London
St. Anne's Church, London
St. Andrew's Church, Kimbolton, Cambridgeshire, UK
St. Andrew's Church, Saratoga, CA
St. Andrew's Church, Totteridge, London
St. Anthony's Seminary, Santa Barbara, CA

St. Bede's, Forest Grove, OR
St. Botolph Without Bishopgate, London
Church of St. Edmund, Tendring, Essex, UK
St. Edmundsbury Cathedral, Bury St.
Edmunds, UK
St. John's Presbyterian Church, Berkeley, CA
St. Luke's Lutheran Church, La Mesa, CA
St. Mark's Methodist Church, San Diego, CA
St. Mark's Cathedral, Seattle, WA
St. Mark's Catholic Church, Isla Vista, CA
St. Michael and All Angels, Isla Vista, CA
Church of St. Mary, Woodnesborough,
Sandwich, Kent, UK
St. Nicholas Church, Durham, UK
St. Nicolas Church, Warsaw, Poland
St. Peter's Church, Northshields,
Newcastle-upon-Tyne, UK
St. Peter's Church, Sandwich, Kent, UK
St. Swithun's Church, Leonard Stanley, UK
Temple Beth Israel, Fresno, CA
Trinity Baptist Church, Santa Barbara, CA
Trinity Episcopal Church, Santa Barbara, CA
Trinity Evangelical Lutheran Church,
Santa Barbara, CA
Trinity Lutheran Church, Riverside, CA
Unitarian Church, Santa Barbara, CA
University Methodist Church, Seattle, WA
Westminster Presbyterian Church,
Port Hueneme, CA

House Concerts, Meetings, Informal

ACDA, Hotel Coronado, San Diego, CA
ACDA, San Jose, CA
UCSB Affiliates
Casa Dorinda, Montecito, CA
Chancellor's Council, UCSB
Coral Casino, Santa Barbara, CA
Covenant House, Santa Barbara, CA
Fillmore Women's Club, CA
Firestone Winery, Santa Ynez, CA
Friendship Manor, Isla Vista, CA
London Welsh Club
Gainey Winery, Santa Ynez, CA
German-American Cultural Society,
Los Angeles, CA
Los Angeles Philharmonic Jr. Women's Club
Monteverde, Santa Barbara, CA
Ojai Satellite Festival, CA
Philharmonic Choir, Waiblingen, Germany
Plato Society, Casa de Maria, Montecito, CA
Princess Pilar of Bavaria, Nymphenburg Palace,
Munich
The Red House, Aldeburgh, Suffolk, UK
Red Lion Inn, Santa Barbara, CA
Rushall (Simon Carrington), Wiltshire, UK
The Samarkand, Santa Barbara, CA
Santa Barbara Symphony
Santa Barbara Women's Club
Santa Maria Symphony
Santa Paula Women's Club
University House, UCSB
Villa Santa Barbara, CA
Vista del Monte, Santa Barbara, CA

Appendix D - Schubert Works Performed

This commentary supplements two earlier essays: 'The Schubertiad and its Circle' and 'The Schubert Partsongs - Origins and Revival' in the main section of the UCSB Schubertian History Project. We examine here in more detail each of the 47 works by Franz Schubert sung by The Schubertians at least once in their thirty-one year history. Categorization is always arbitrary; the ensuing ordering is based on text and treatment. The Deutsch listings of the works are followed by the vocal complement (e.g. TTBB is tenor 1, tenor 2, baritone, and bass). Accompaniment on piano is notated as "pf". Titles of the partsongs and choral compositions are in bold italics; other works and German terms are in regular italics.

Ensemble music for male voices is by definition limited in range and low lying in the register. Schubert's compositions for male-voice ensembles, at their greatest extension, span two octaves and a fifth, from E one octave and a minor sixth below middle C to the B a major seventh above it. For sustained male-voice singing, the most comfortable keys are D and C. These restrictions could have limited a composer of lesser talent than Schubert, but he makes the range limitation and dark sonority of male voices a virtue. Maurice Brown cites in particular Schubert's discovery of a harmonic language with "...sudden swerves into new keys, without preparation, in order to provide contrast and impetus to the...voices."

The above propensity for fast-changing harmony - along with fecund melody, rhythmic variety, a mixing of musical forms, and an uncanny ability to give musical character to poetic images - makes the greater number of Schubert's partsongs memorable and worthy of our continuing performance and listening.

Early Dedications and Student Work

From these early works we gain insight into how Schubert learned from and venerated his mentors. ***Die Advokaten*** (D37, TTB, pf, December 1812, based on a previous setting by Anton Fischer) was a modest start in composition for male ensemble that had Schubert reworking the earlier Fischer piece. ***Unendliche Freude*** (D51, TTB, 1813), an early trio, may have been composed in patriotic celebration of the withdrawal of French troops from Vienna. The premiere of ***Ertöne Leier — Cantate zur Namensfeier des Vaters*** (D80, TTB, guitar, 1813) had Schubert playing guitar as he and his brothers sang this dedication, with words by Schubert himself, to their father on his name's day. Schubert's short ***Gütigster, Bester, Weisester, Grösster — Cantate zur 50 jährigen Jubelfeier Salieri*** (D407, TTBB, pf, 1816) is a tribute to Antonio Salieri on the latter's fiftieth jubilee in Vienna, also perhaps a valedictory as the composer soon after finished his tutelage with the Italian master, his muse drawing him to set poems in his native German language.

Conviviality and Friendship

Every Schubertiad included drinking songs. Among the most favored by The Schubertians was ***Trinklied: Brüder, unser Erdenwallen*** (D148, TTB, pf, 1815) featuring the tenor soloist preaching to the choir of his friends to make merry before they all meet the grave, with the piano flowing in Beethovenian strength. Similarly, the propulsive accompaniment of ***Trinklied: Auf! jeder sei nun froh und sorgenfrei!*** (D267, TTBB, pf, 1815) is matched by a joyfully swelling chorus coaxing us into a glad and carefree

existence. **Punschlied** (D277, TTB, pf, 1815) bubbles forth a literal Schubertian recipe for punch, its music tingling in suggestion of the ingredients. **Trinklied: FunkeInd im Becher** (D356, TTBB, pf, 1816) describes the product of another recipe, this one a sparkling, full-bubbling, high-foaming brew. With the next two drinking songs, Schubert gives the modest convivial form more musical substance.

Trinklied aus dem XVI Jahrhundert: Edit nonna (D847, TTBB, 1825) was set to a then contemporary parody of a secular Latin text (à la *Carmina Burana*) that reduces all - the cleric and the butler, the nun and the maid, the king and the pope - to eating and drinking until the bottom is dry, its alternating unison and harmonic lines suggesting the swaying of tankards to the final drop of 'Nihil'. I am indebted to pianist/scholar Graham Johnson for the following observation (with added editorial comments): "**Edit Nonna** was not passed for publication by the censors as it was considered insulting to the Catholic Church. It was composed during the Gmunden holiday of 1825, a few weeks before Schubert, at the behest of the powerful prelate Pyrker, composed the (pantheistic) *Die Allmacht*. **Edit Nonna** may represent Schubert's real view of the wining and dining clergy (in contrast with the transcendent, all-powerful God of Nature). Only in 1849, after the revolution of 1848, was it able to be published."

Wein und Liebe (D901, TTBB, 1827) praises the two frequently coincident if not always compatible spirits of drink and love, which between them divide the day - Amor for the waking hours and Bacchus for slumbering. With more complex harmonics than a typical Trinklied, it begins in a jaunty D major, its middle section jumping to the flattened submediant key of Bb, then Eb, enharmonics around B major and a return to the opening phrase and key, with an intoxicated coda *Sehr schnell* celebrating the twin gods.

A great piece d'occasion on the subject of friendship is Schubert's **Ständchen** (D920, contralto or low voice solo, TTBB, pf, 1827). It was commissioned by singing teacher Anna Fröhlich for the birthday of one of her female singing pupils in the Vienna suburb of Döbling. The text by Franz Grillparzer has a young lady's friends gently awakening her from nightly slumber for an affectionate greeting, a gentle knock on the door suggested by syncopated eighth notes, a soft awakening from slumber with short arching motifs, the swaying of the wise-man's lamp with a little fugato, and the swelling emotions of friendship with harmonic sequences of gentle urgency. Spun of pure gold, it is one of the choral masterpieces of Schubert's later years. The only composition in this series featuring a female soloist, it has always been a popular work, even during the long eclipse of the partsong genre. Interestingly, Fröhlich had initially requested Schubert to set it entirely for female voices, but signals must have crossed, for he composed it for alto solo and male quartet. When informed of his error, Schubert compliantly reset the quartet for female voices. Both versions are lovely, but the male voice version has been more popular. The Schubertians certainly benefited from Schubert's misunderstanding.

Zur guten Nacht (D903, baritone solo, TTBB, pf, Jan 1827) is another favorite, one that usually ended Schubertian concerts. A song of departure after an evening's gathering of friends, its dialogue between soloist and quartet is tinged with the regret that not all present may be able to return. Schubert's simple setting elevates the sentimental lyric by Johann Friedrich Rochlitz to musical poignancy, in a manner not dissimilar to his early Lied, *An die Musik*. The Schubertians usually sang two verses, the first in German and the second in an English translation by Carl Zytowski.

Nature and Love (early works)

Nature as metaphor for love's many guises was emblematic of the Romantic tradition in literature. **Selig durch die Liebe** (D55, TTBB, 1813) is an early Schiller setting, possibly a Salieri exercise. **Der Entfernten** (D331, TTBB, 1816) and the later Schiller **Liebe** (D983a, TTBB, 1822) both employ rich and close harmony in succinct mood pieces of great tenderness, portraying love's yearning and power. **An den Frühling** (D338, TTBB, 1816) with a text by Schiller, and **La pastorella** (D513, TTBB, pf, 1817), are of Schubertian innocence in an Italian mood, the former a carefree fa-la-la madrigal of boy meets girl with flower, the latter a naïve idyll of a shepherdess and her lamb encountering shepherd lad. **La pastorella** was most likely the last composition Schubert set for Salieri, a fitting Abruzzian farewell.

Nature and Love (Quartets, Op. 11 & 16)

The five partsongs in this group were the hits of Vienna's *Gesellschaftsmusik* and *Hausmusik* circles, ranking in popularity with the songs *Erlkönig* and *Die Forelle*. They were among the most publicly performed of Schubert's works during his lifetime, perfectly suited poetic and musical evocations of the (imagined) gemütliche Biedermeier era. Here is Schubert relaxing his highest artistic strivings in favor of well-crafted, utterly charming music for society. The first tenor line is often ornamented for additional strophes à la Rossinian bel canto. The firm Diabelli & Cappi published these works in two groups, three in 1822 (Op. 11), two in 1823 (Op. 16), with piano or guitar accompaniment to enhance performance opportunities in our out of doors. The UCSB Schubertians had at least one of these in repertory each season, employing a guitar upon occasion. Their structure was established early: they open with a homophonic section in AB or ABA form, followed by a canonic finale that would presumably bring the

audience to its feet. The following discussion is in chronological order of composition, not publication.

Gentle **Naturgenuss** (D422, TTBB, pf, 1816) was the prototype, composed around 1816, but published in 1823. The song delights in nature as a heavenly temple for the music of love. The "spring breeze" vocal line rustles its leaves in a *moto perpetuo*, the high range of the first tenor suggesting a work best sung by young and light voices with plenty of lung capacity. **Das Dörfchen** (D641, TTBB, pf, 1817) is a paean to the poet's hamlet, with its meadows and fields, elms and vines, hillside lambs and brooklet fish - a blissful cozy refuge. It began its life as a parody for a friend, but was revised by Schubert to reach a general market. Here is Biedermeier contentment at its zenith. This and the following partsong were among the greatest single hits of Schubert's career. The delightful **Die Nachtigall** (D724, TTBB, pf, 1821) was also a special favorite of the Schubertians. The allusion is to Ovid's *Metamorphoses* where Philomela transforms into a nightingale as she flees her seducer. The catchy tune, with Schubert's favored dactylic rhythm, is varied deliciously at each repetition. It was to be employed in a variant form a year later in Schubert's last theatrical venture, *Rosamunde*. **Geist der Liebe** (D747, TTBB, pf, Jan 1822) takes place in the evening meadows, where the Spirit of Love leads a youth to his beloved through some knotty harmony suggesting a Tamino-like trial by journey. For a work that starts out in foursquare C major, it moves from the second verse's open G chord in rapid modulations to the major keys of Ab and Cb, via B minor to D, E7, a momentary A minor that finally lands safely into the beloved's C major arms. **Frühlingsgesang** (D740, TTBB, pf, early 1822), the last written of the five, its poem by Schubert's friend Franz Schober, was probably written to order by poet and composer for Diabelli. The poem has frolicking lovers in spring anticipating nuptial garlands, momentarily forgetting the harsh winter before and the

hot summer to come. By this fifth partsong in the genial style, Schubert had grown weary of composing new or reshaping earlier works to fit the mode. The climactic dominant chord before the final cadence has the first tenor's highest sustained B natural in all the partsongs. It was as if Schubert were saying to Diabelli, "Nothing can top this, so enough of these quartets, already!"

Nature and Love (mature works)

The following group, in Schubert's mature musical voice, fully realizes the artistic potential of the partsong. Increasingly, as he set poems on the subject of troubled love, Schubert employed richer, more tortured chromaticism. **Sehnsucht** (D656, TTBBB, 1819) is a quintet in E major, one of only two for male voices, demonstrating Schubert's uncanny ability to shape emotional states into musical form. The Goethe poem is from his novel *Wilhelm Meister*. A woman's agony at the separation from her beloved is described in gnarled chromaticism. Divided sections show the distance between the lovers, while an expressive fugato suggests the dizzying pangs of lovesickness. In a musical plan of minor second contrasts, the repeated opening line "Only he who knows longing" climaxes on a fortissimo F major and soon fades into the E major cadence of love's suffering. Maurice Brown was not alone in considering it one of Schubert's masterpieces. **Im Gegenwärtigen Vergangenes** (D710, tenor solo, TTBB, pf, March 1821) is also a Goethe poem. In a lush Oriental garden, to which the Db key signature lends atmosphere, a mature man remembers the loves of his youth and smiles knowingly. The structure is unusual in that it splices the exotically scented tenor solo with several episodic male quartet sections, in a cantata fashion almost unique in this genre. A nice canonic section will be used in the later quartet, **Der Gondelfahrer**.

Wehmut (D825, no. 1, TTBB, 1825) is technically interesting, a lament of lost love and lost time with the evening town bell pealing. The vocal quartet for unaccompanied voices begins in Bb with the tolling bell, an F-note pedal point, droned by the baritones. Pivoting around that repeated tone, related chords in major and minor enter and depart. A brief section beginning with a Gb provides contrast, after which the droning bell returns to close the piece. Few but Schubert could have expressed the harmonic journey so naturally. **Mondenschein** (D875, TTBBB, pf, Jan. 1826) is a quintet in name only; the top line is really a florid solo for high tenor, with a quartet of mostly low men's voices supporting. In its chromatic *Liebesschmerz*, the contrasting Ab - E major tonalities serve as metaphor for the night's escape from the pangs of love. The poem, by Schubert's close friend Franz von Schober, is excessively rich in poetic angst. Schubert blends two musical traditions here, the dense harmonic language of his Germanic heritage with the sensuous melodic contributions of the Italian style. **Das stille Lied** (D916, TTBB, May 1827) had been long lost but was found in 1977. The lover is admonished to be silent, but breathe like a flower and bloom quietly, for love lives hidden. Here is a late setting of quiet, gentle quality in close harmony. **Liebe säuseln die Blätter** (D988, canon for three voices, 1827) conjures the rustling leaves of love, and the blossoms, brook, and nightingale.

Nature and Man (early works)

This section explores Schubert's setting of poems on the theme of transcendental power and beauty in nature. At the age of just 16, Schubert was already experimenting with musical sounds that imitated natural phenomena. **Dessen Fahne Donnerstürme wallte** (D58, TTB, 1813), an exercise for Salieri, employs choral effects to imitate thunder and lightning in a Schiller poem. Such tone painting would find their ultimate expression in later nature

settings. **Wer die steile Sternenbahn** (D63, TTB, 1813), another exercise for Salieri on a Schiller poem, has Love leading us to the father of nature through a starry path. Salieri did not like German poetry but made an exception in the case of Schiller, probably for his word-imagery. **Willkommen, lieber schöner Mai** (D244, canon for three voices, 1815) is Schubert's greeting to spring, a melody of folk-like charm and innocence whose welcoming phrases we never want to end. **Der Geistertanz** (D494, TTBB, 1816) is a spooky sentiment of ghosts dancing around graves and bones at midnight, happy to be freed of their bodies. It receives from Schubert a rather tame setting, however.

Nature and Man (mature works)

Schubert's compositional mastery suddenly gelled in the latter half of 1817. Nothing quite prepares us for **Lied im Freien (Wie schön ist's im Freien)** (D572, TTBB, July, 1817), where his expressive powers fully engage this paean to living in the out-of-doors, a May trek under sunny skies, in shady hedges, near bright flowers, and beside dreamy brooklets. Each strophe has its own harmony to fit the scene, and they vary greatly, not as in angst-ridden yearnings of love, but in joyous responses to the natural settings the poet encounters. The harmonic journey goes from F major to Db and D major, Bb minor, Db and E major, and eventually back to F major, a marvel of artistic sensibility responding to poetic stimulus.

Gesang der Geister über den Wassern

(D538, TTBB, March 1817)

Gesang der Geister über den Wassern

(D705, TTBB, pf, Dec 1820 – uncompleted by Schubert)

Gesang der Geister über den Wassern

(D714, TTTTBBBB, 2 violas, 2 cellos, contrabass, Feb 1821)

Schubert set this great transcendental poem by Goethe four times, abandoning two of them in mid composition. That of D705 was far

enough along for later hands to complete a performing edition. The compositional process in the five settings was to be Schubert's most ambitious for male-voice ensemble, resulting in the large scale version for double men's choir and low strings, D714. The poem contrasts the recycling journey of water in nature to the vicissitudes of man's soul through life. As we have seen, Schubert had learned early on in his Schiller settings how to employ musical devices to depict nature. In these various Goethe settings, octave leaps and dissonance have the waters over cliffs and down chasms, with melismatic passages the flow of water on more level contours, or as gently stirred by the wind. The version of D714 is Schubert's most ambitious composition for male vocal ensemble, aiming high in aesthetic statement in its impressive cantata-like construction. Its episodic structure denies the work the single-minded thrust that Schubert's shorter works, as his songs, achieve, but the work does convey the gravitas of a longer journey. Premiered at the Kärntnertor Theater on March 7, 1821, it initially failed to impress the audience due to inadequate rehearsal and its then advanced musical construction. (By contrast, the genial *Das Dörfchen* at the same concert was greeted with great approbation and repeated.) Schubert would continue to write male-voice compositions of ever deepening harmonic and emotional intensity, but never again on so vast a formal scale as in **Gesang der Geister über den Wassern**.

Ruhe, schönstes Glück der Erde (D657, TTBB, 1819) is a contemplative piece in the manner of *Nacht und Träume* that invokes Repose to descend from the heavens and quiet the storms of the grieving heart. Set in C major, its harmonies constantly shift downward, requiring attentive singers not to drift off key. The top tenor line splits from the lower voices at one point in a cosmic lullaby of sorts, the other voices strumming beneath. This piece is rarely performed, but rewarding. It was also a favorite of Maurice

Brown, and he had apparently not heard it performed in England. When the Schubertians were on tour there in 1975, one of them called the esteemed scholar and offered the group to perform this piece at his residence, but he regretted that he was too sick to receive them; a week later he had sadly passed away.

Die Nacht (D983c, TTBB, 1822) appears on paper to be a modest mood piece in D major, but proves in performance to be another in a long line of Schubert's magical nocturnal contemplations. It sings of the profound stillness and restful balm of night. This was another special favorite of the Schubertians.

Der Gondelfahrer (D809, 1824, for TTBB, pf, 1824) is Schubert's perfect blend of German and Italian musical traditions, a masterpiece executed with the utmost economy of means. Another night's journey, in the key of C major, finds a Venetian gondolier gliding his boat down a moonlit canal, everyone else asleep. Gentle waves lap in steady rhythm on the side of the boat. The mood is suddenly interrupted by the distant deep sound of the bells of St. Mark's Church, wonderfully captured in a momentary shift of harmony to Ab. The canonic device introduced in the earlier **Im Gegenwärtigen Vergangenes** is reprised here to even greater Italianate effect. It was Schubert's last setting for poet and friend Johann Mayrhofer.

Flucht (D825, no 3, TTBB, 1825) is another open-air song in the style of **Lied im Freien**, this one to a poem of Karl Lappe tinged with an ominous feeling that contrasts the life-giving freedom of the out-of-doors with the deathly pallor of a room's interior four walls, resembling that of a grave. As might be expected, there are contrasting sections, a musical tug of war between life and death. A rousing opening phrase yields quickly to a canonic descent into the grave and just as quickly again to an ascending hill outside. And so it proceeds with chromatic and figurative devices through a

long and satisfying survey of the poem's musical potential. One cannot escape the thought that Schubert's serious illness in 1822, with hospital and home confinement for several months, had a certain resonance as he wrote this work.

Nachtmusik (D848, TTBB, 1825) is a joyful song of the night, where, under Luna's watchful glow, men can forget their worries and strengthen the bonds of friendship. Composed in one of the happiest periods of Schubert's life, his summer trip to Gmunden in 1825, it was probably a commission from his host, along with the equally successful **Trinklied: Edit nonna**. This tender setting of the poet's placid emotional landscape uses an utmost economy of means to achieve its warm, gemütlich atmosphere.

Widerspruch (D865, TTBB, pf, 1826), with its poem by Johann Gabriel Seidl, depicts a dichotomy – that between pursuing the infinite heights of a mountain top and wishing for the comfort of home as soon as it is achieved – a philosophic contradiction or just vertigo? The piano sets the mood with a dactylic marching rhythm in D major, leading the voices ever higher in anticipation of the summit. (The piano's octaves remind us of the sturdier passages in Beethoven's Gellert song, *Die Ehre Gottes aus der Natur*.) While maintaining the dactylic rhythm throughout, Schubert deepens the musical value by conveying the fear of the scary heights in D minor, and, with C# octaves on piano preparing, we are suddenly in F# major as the far away hiker (also musically far from D major) thinks of his safe home in the village. Schubert does not leave the hiker here, as Seidl does, but takes him home via a repeat of the initial strophe and music, giving the musical treatment a symmetrical ABA form. The work was published the day of Schubert's funeral.

Nachthelle (D892, tenor solo, TTBB, pf, 1826), also a Seidl setting, has become for aficionados of Schubert something of a touchstone that defines the composer's magic. The poem is a nocturnal encounter of radiant brightness (evoked by the piano in brightly-voiced, high portato chords), which casts its silver glow on the rooftops. A dialogue between tenor solo and an answering choir floats serenely through a series of ever more passionate and dazzling key changes from its home in Bb major, reaching a climax on the words "the last barrier broken" – the one shared between the luminescences of roofs on village houses and that of the heart's own house. A return to the mood of the opening bars leads to an unexpected detour to another brief chromatic galaxy before delivering us to the serene landscape where we first encountered the heavenly vision. (In a letter to Schubert, his friend Ferdinand Walcher referred to the piece as being written "for a principal and damnably high tenor" while noting that he himself was to sing "second tenor" in the chorus – perhaps a note of mock jealousy intended here.) **Nachthelle** holds place as *primus inter pares* in the "Herzenshaus" of most Schubertians. Over a thirty-three year period (with reunions) from 1964 to 1997, Carl Zytowski may have sung the solo of this piece more times than anyone in history.

Grab und Mond (D893, TTBB, 1826), another Seidl setting, is a companion piece to **Nachthelle** but in a stark contrast of mood. Where the latter has an effluence of harmonic splendor, here is a work of stark harmonics in a minimalist plan. An open A minor chord introduces the eerie dialogue between grave and moon with philosophic implications about what does or does not exist in the afterlife. Ominous subtle shifts to Ab minor, Cb major, and E major eventually bring us back to A minor. Hollow sounding fourths and astringent seconds in doubled octaves in the basses and tenors lend this piece a chilling, empty feeling that presages the songs of Schubert's last two song cycles. Brown calls it the *Doppelgänger*

of the partsongs, posing a disturbing question like the Heine song, and without a reassuring answer.

Nachtgesang im Walde (D913, TTBB, four horns, 1827), in E major, is the fourth and last setting of a Seidl poem for men's ensemble. Set in a wooded forest, the poet finds the night too beautiful for sleeping, so he urges us to awake to the sound of horns even if the sleeping animals are disturbed. The musical value of this piece is found primarily in its atmospherics, reminiscent of those in Weber's Romantic opera, *Der Freischütz*. Just as Weber had influenced Schubert in this piece and in his earlier **Geisterchor** (an incidental piece from the play *Rosamunde* for male choir, horns and trombones of 1823), so did these two pieces of Schubert inspire Mendelssohn and Schumann, the next generation of composers, to write music for horns and men's ensembles. As we have already seen, Seidl wrote the lyrics to a number of Schubert's late partsongs and elicited some of his most characteristic music. He also authored many of the late Schubert lieder, including the composer's very last song, *Die Taubenpost*, the poignant valedictory to *Sehnsucht*, the longing of the heart for something beyond human reach.

Religious Works

Salve Regina (D811, TTBB, 1824) and **Hymne: Komm heil'ger Geist** (D948, TTBB, 1828) are effective settings of two well-known religious texts in the Catholic Christian tradition of Austria. The latter is Schubert's last known choral work for male voices, composed in the year of his death.

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