

INTRODUCTION

Schubert is rightly remembered as one of the greatest song composers of all time. Less well-known is his association with the guitar. It is certain that he played the instrument, and we know that he owned at least two guitars during his lifetime, one made by Bernard Enzensperger in 1805, and the other by Johann Georg Staufer in 1815. The latter one was quite an expensive instrument, which Schubert bequeathed to his brother Ferdinand, so it was likely to have been important to him. The idea that Schubert regularly used the guitar to compose can be dismissed as a myth, however, since it derives from much later over-imaginative accounts and illustrations.

As far as hard evidence is concerned, we have manuscripts of his arrangement of a *Notturmo* by Wenzel Matiegka D 96 (1815), and the *Terzetto* D 80 that he wrote for his father's name-day (27th September 1813), both of which feature the instrument in an accompanying role. There is also *Das Dörfchen* D 598, a male-voice quartet with guitar accompaniment, completed in 1821. The composer and publisher Anton Diabelli also made arrangements of other partsongs by Schubert for the same forces, but we do not know if these were sanctioned by Schubert. What this does tell us, though, is that there was much interest in guitar playing in Vienna at that time, with publications featuring the instrument by Mauro Giuliani, Franz Tandler and Luigi Legnani, as well as Matiegka and Diabelli.

The songs assembled in this collection are for solo voice, and taken from different stages in Schubert's life, although they lean towards his earlier compositions. The textures of their accompaniments are well-suited to the guitar, typically involving a bass note followed by a broken-chord pattern that was common for vocal serenades. There is a good selection of settings by Schubert's favourite poets, including two by Goethe, two by Höltz, and single offerings by Rückert, Jacobi, and his close friend Mayrhofer (who also owned a guitar). The subject matter is highly representative of Schubert's preferred topics, nature, love and loss. Spring is celebrated in *Blumenlied*, *Freude der Kinderjahre* and *Frühlingslied*, yet its melancholy aspect is also explored in *Der liebliche Stern* and *Nachtviolen*, where the absence of the beloved is the source of pain and longing. Autumn is perhaps the more appropriate season for expressing such sentiments, as in *Die Herbstnacht*, where the harp imagery in the text is certainly enhanced by a guitar accompaniment. The melancholy mood also predominates in *Nachtviolen*, *Nähe des Geliebten* and *Trauer der Liebe*, where the feeling of absence is palpable. By way of contrast, *Tischlied* is a jolly drinking song, while *Du bist die Ruh* is one of Schubert's greatest expressions of love and devotion, achieving an almost religious level of transcendence.

The guitar accompaniment brings to these songs a great sense of intimacy, one that is much closer to the conditions of their original performance than the formality of the modern concert hall with its grand piano. The singer will find here a pathway into Schubert's world, where deep expression can be found by the subtlest of means, while the guitarist will have the experience of playing some of the best song accompaniments ever written.

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PREFACE

In the early 1960s the Venezuelan guitarist, Alirio Diaz, suggested to Duarte that, because the existing arrangements of Schubert lieder for voice and guitar were so poor, he should make some new arrangements. 20 songs were initially arranged, from 1966 onwards, but there was then an impasse. Duarte wanted to include German and English texts and it was only in 1971/2, after he became acquainted with the English academic and linguist, Tom Fletcher (1914-1995), that the project became viable in his eyes. Between them they devised a series of 12 volumes of Schubert arrangements, some made by other arrangers, which included the three major song-cycles. Nine of the twenty songs were published by Edizioni Musicali Bèrben in 1973, but no further volumes appeared in the series. However, in 1977/78 Duarte was the first person, along with the Austrian guitarist, Konrad Ragossnig, to arrange a whole Schubert song-cycle, *Die schöne Müllerin* D 795 (Schott GA 466), for voice and guitar, which was then first performed at the Salzburg Festival in 1978 and subsequently recorded for EMI.

The songs in the present volume selected themselves for their vocal range and only one song, *Der Schatzgräber* D 256, had to be excluded. I am very grateful to Amanda Cook who took on the task of adding fingerings to most of these 55-year old arrangements. She is a sympathetic accompanist in her own right and brought some interesting insights to the songs. There is a small *ossia* part in *Freude der Kinderjahre*, a vocal *ossia* in *Tischlied* and also one or two places where chord progressions have been changed for easier performance. Transpositions from the original keys are noted in the musical text and dynamics have been inserted where they can be corroborated. My old school friend, Dr Clive McClelland, now a noted Schubert scholar, has kindly provided a pertinent introduction. I have refrained from including an English, or any other language, translation. Singers and guitarists will have their own resources and knowledge for translating the meaning of the texts into their own language, an essential tool for the interpretation of these wonderful songs.

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