Theses of the DLA Doctoral Dissertation Kristóf Szőcs Musical Connections Between Schubert's Operas and Piano Works Supervisor: Tibor Pintér PHD Liszt Ferenc Academy of Music Doctoral School of Art and Cultural History

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I. Research Background

Relatively little has been written about Schubert's stage works, and even less about the possible connections, similarities, differences, or contrasts between his operatic compositions and his solo and chamber music. Apart from a few notes by Otto Erich Deutsch in his *Thematisches Verzeichnis*, the only reference I have found to the musical connections between Schubert's stage works and his other compositions is a brief chapter excerpt titled *Die Kammermusik*, written by the distinguished Hans-Joachim Hinrichsen, published in Walter Dürr's and Andreas Krause's *Schubert Jahrbuch*. In my view, such comparative analyses are essential for performers to develop a truly comprehensive and nuanced understanding of Schubert's music.

II. Sources

In my dissertation, I primarily rely on Otto Erich Deutsch's *Schubert Catalogue*, which includes Schubert's stage works along with valuable details such as the condition of the manuscripts and the dates of their premieres. I frequently reference Christopher Howard Gibbs's book *Schubert*, which was a revelatory source for me, offering insights into aspects of the composer's life and personality that were previously unknown to me. Additionally, I often cite the concise yet valuable studies by Elizabeth Norman McKay on Schubert's major and more complete operas.

III. Methodology

My research has so far explored a relatively uncharted area. For the comparison of various musical passages, I employed a classical approach—comparative analysis. I aimed to examine the aesthetics, ideas, and style of Schubert's works not only from a musical perspective but also through the lenses of art history and intellectual history. I paired Schubert's stage and instrumental works based on comparable passages and structural elements. Some of the relevant excerpts were identified through the *Deutsch Catalogue*, one was found in Hinrichsen's study, while the rest I discovered independently through meticulous analysis of the compositions.

IV. Results

My choice of topic was inspired by my exploration of Gibbs's book on Schubert, as well as my growing interest in Schubert's operas, for which I found relatively few recordings and scholarly studies. My primary curiosity was to uncover potential connections between his wellknown piano pieces and his lesser-known stage works. This dissertation presents musical correlations that have largely escaped scholarly attention until now, and I hope that my findings will serve as valuable insights for all performers of Schubert's music.

V. Activities Related to the Dissertation Topic

Schubert has always been among my most cherished composers, and I frequently include his piano and chamber works, as well as transcriptions of his songs, in my concert programs. At my diploma recital at the Hochschule für Musik in Basel in 2018, I performed the *E-flat major Trio* alongside Jaume Guri Batlle and Ariadna Chmelík Lluis. In 2019, at the Encuentro Festival in Santander, I played the F minor Fantasy with my mentor, Claudio Martínez Mehner. In December 2021, I gave a Schubert four-hand recital with pianist János Palojtay in the grand hall of Uránia. In January 2024, as part of a solo recital at the Marczibányi Téri Cultural Center, I performed my own transcriptions of Winterreise songs alongside other arrangements. My doctoral final concert program was also entirely dedicated to Schubert's piano works.