

Username: Beau Bothwell **Book:** Music in the Western World, 2nd Edition. No part of any book may be reproduced or transmitted in any form by any means without the publisher's prior written permission. Use (other than pursuant to the qualified fair use privilege) in violation of the law or these Terms of Service is prohibited. Violators will be prosecuted to the full extent of the law.

replied that he thanked the Princess very much but she was not to bother herself in the least about him, he was quite used to not being noticed, indeed he was really very glad of it, as it caused him less embarrassment.

Many people thought, and perhaps still think, that Schubert was a dull fellow with no feeling, but those who knew him better know how deeply his creations affected him and that they were conceived in suffering. Anyone who has seen him of a morning occupied with composition, aglow, with his eyes shining and even his speech changed, like a sleepwalker, will never forget the impression. And how could he have written these songs without being stirred to the depths by them! In the afternoon he was admittedly another person, but he was gentle and deeply sensitive, only he did not like to show his feelings but preferred to keep them to himself.

Schubert did not get the recognition he deserved in Vienna. The great majority of people remained, and still remain, uninterested.

Nor are his songs suited to the concert hall or stage. The listener, too, must have a feeling for the poem and enjoy the lovely song together with it; in a word, the public must be quite a different one from that which fills the theatres and concert halls.

When publishers told him that people found the accompaniment to his songs too hard and the keys often so difficult, and that, in his own interest, he ought to pay attention to this, he always replied that he could not write differently and that anyone who could not play his compositions should leave them alone, and a person to whom one key was not as easy as another was, anyhow, not in the least musical.

Schubert's music must either be performed well or not at all.

His incredible wealth of melody remains a treasure for all time, and musicians yet unborn will gather spoils from this rich mine. In the span of time he was vouchsafed he wrote 600 songs, of which no one is like another, so rich was he in melodies.

Schubert was an affectionate son and brother, and a loyal friend. He was a kind, generous, good man.

May he rest in peace, and thanks be to him for having beautified the lives of his friends by his creations!

O. E. Deutsch (ed.), *Schubert: Memoirs by his Friends* (London: A. & C. Black, 1958), 126–27, 127–28, 133, 134, 135, 140–41. Reprinted by permission.

100

Paganini, the Spectacular Virtuoso

A “virtuoso” was, originally, a highly accomplished musician, but by the nineteenth century the term had become restricted to performers, both vocal and instrumental, whose technical accomplishments were so pronounced as to dazzle the public. Virtuoso singers, of course, had been the mainstay of Italian opera almost from its beginnings. Virtuoso instrumentalists, on the other hand, really came into their own in the nineteenth century, with the spread of public concerts designed to cater to the vast new middle-class audiences. Niccolò Paganini (1782–1840), the greatest violin virtuoso of the century, emerged from his native Italy in 1828. Beginning in Vienna,