

Schubert's Early

Writings

AT its concert next week in the Burnside Town

Hall the "youthful" Burnside Symphony Orchestra (youthful in the sense of having existed relatively few years) will play two comparatively "youthful" works by Mozart and Schubert, under its conductor, Dr. Black.

Schubert's Sixth Symphony in C major was written in 1819, when the composer was still under 21. Mozart was barely 22 when he composed the Sinfonia Concertante for four wind instruments and orchestra.

Schubert began practical music-making at an early age. At the Imperial Seminary, where he went to school, music was regarded as an important part of education. The students were encouraged to make themselves proficient in doing rather than knowing.

The school supplied choirboys for the Imperial Court Chapel; and it had an orchestra. So Schubert wrote Masses and symphonies while he was still in his teens. His first symphony, expertly scored, when one considers it was by the hand of a school-boy viola player, was composed when he was 16.

The second was dedicated to the headmaster. Others, including No. 6, were written for the amateur band that collected at Otto Hatwig's house.

Before he was 21 Schubert had written six symphonies. From these,

MUSIC

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from the internal evidence of form, instrumental layout and general harmonic coloring, we may deduce that he was familiar with the scores of Mozart, Haydn, Beethoven and Weber. They owe something, too, to Rossini, whose light operas were then the rage in Vienna.

The last of these, No. 6, marks a transitional period in Schubert's style. He is beginning to leave behind him the influence of the older Viennese symphonists. In its finale it foreshadows in a remarkable way the "Great" Symphony in C major, No. 9. The scoring, too, is beginning to expand.

To the seven "wind" and usual strings of the small "house" orchestra he favored in the earlier symphonies Schubert adds clarinets, trumpets and drums.

It was not publicly performed until 1828, and was repeated in 1829. Forty years later it "arrived" at the Crystal Palace, London. Schubert's ebullience, typically Viennese, is infectious. In these works it is also tinged with sadness; but it is not the sadness of Mozart—a deeper plaintiveness that qualifies even the most would-be-gay of Mozart's movements.